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VARIETY

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N.Y. PIX NEED ROOM TO BOOM

Mary Martin, Boyer, Colbert-Ritchard Plus 3 Other B'way Foldos; 900G In Red

By JESSE GROSS

Broadway, which took a more severe beating than usual at the boxoffice during December, saw six shows folding Saturday (28) at a combined loss of around $900,000. They were "Jennie," "Man and Boy," "Rehearsal," "The Irregular Verb to Love," "Love and Kisses" and "Double Dublin."

"Jennie," the most costly of the lot, is figured to have dropped its entire investment, at least. The musical, in which Mary Martin starred, was financed at $550,000, including 10% overcall. It closed after 11 weeks at the Majestic. The Cheryl Crawford-Richard Halliday presentation, which opened on Broadway to a $1,250,000 advance sale, failed to generate boxoffice activity following its preem to bad notices. It employed a company of more than 140 and needed around $51,000 weekly to break even.

"Man and Boy," a Terence Rattigan play presented by Alexander H. Cohen and H. M. Tennent Ltd., was capitalized at $72,000, including 20% overcall. According to Cohen, around $30,000 more was dropped on the venture for a total loss of about $102,000. He, as general partner of the Charles Boyer-starrer, is responsible for any losses in excess of the capitalization. The play, which preceded its Broadway engagement with a London stand, put in seven weeks at the Atkinson Theatre.

"Rehearsal," presented by David Merrick in association with Tennent, is figured to have lost about $35,000 of its $75,000 investment. The Pamela Hansford Johnson-

(Continued on page 54)

Israeli Dancers to Train In Gotham; Later Will Go Grahamesque Overseas

Bethsabee de Rothschild, of the French division of the banking family, lives with her husband in Manhattan and is commonly supposed to have three enthusiasms: Israel, Martha Graham and modern dance, as distinguished from ballet. Her Rothschild Foundation in 1964 takes action to bring all three values together in one project, namely the introduction of some seven men and nine girls from Israel into the dance techniques of Miss Graham. For which purpose the dancers come to New York for several months of training in the Graham repertory. Israelis thereafter will tour Europe presenting modern dance germinated in Manhattan.

Ruth Harris will be in charge of the visitors' education in N.Y Under Foundation grant each student will be paid 500 Israeli pounds a month (about $200) while studying.

Leer on Santa's Face

Fairly suggestive film titles more or less dominated Times Square's Yule offerings, starting with "Love on A Pillow" at the Forum, "Not Tonite, Henry," at the Embassy. Side-by-side Victoria and Astor marquees were hawking "Who's Been Sleeping In My Bed?" and "Move Over, Darling."

Vegas Lounge Act Costs Up, Trying 'Minimum' Tabs

By FORREST DUKE

Las Vegas, Dec. 30.

The nights may be numbered—nights on which you can sit in a Las Vegas lounge and be entertained by Billy Eckstine or Guy Lombardo for the price of a root beer. Minimum charges, now in effect in all hotel main showrooms, may be introduced to lounges.

First to experiment with a minimum in the lounge is Dunes prexy Major Riddle, who had a dining policy in the lounge during the main showroom's remodeling for the current "Casino de Paris" production. For the lounge attraction (Frederic Apcar's "Vive Les Girls!") dinners were served, at prices comparable to those in the main showroom; a $3-per-person minimum was charged for the second show, and there was a no minimum policy for the third show.

Other hotel operators on the Strip are studying, with Riddle's cooperation, the results of the $3 minimum policy on those second shows.

In the early days of the Las

(Continued on page 54)

NO BULLET CAN STOP AMERICAN GOVERNMENT

U.S. Information Agency, International Motion Picture Service, headed by George Stevens Jr., has put together a documentary film on the succession of Lyndon B. Johnson to the presidency of the United States upon the assassination of John F. Kennedy. Film is designed to dramatize to the world the continuity of American government, and let foreign audiences be assured of this, while also apprising the public abroad of Johnson's qualifications.

Film is called "The President," and was written and directed by Bruce Herchensohn, with narration by Gregory Peck. English-language

(Continued on page 54)

RENTAL SPACE BIG NECESSITY

By VINCENT CANBY

Filming activity at the larger New York area studios has increased approximately 300% over the last several years, according to educated estimates of several of the studio managers, and the outlook is good for the upbeat activity to hold on.

While production of feature films continues to occupy the East Coast stages on a fairly "irregular" basis, it's the almost constant production of tv pilots and series which has removed the slack in N.Y. production which followed the "decentralization" of tv commercial production to other points around the country.

Because of the fairly high level of activity enjoyed during the last year—and in prospect for 1964, most studio people agree that the oft-touted drive to make New York a feature film production centre can never be realized until there is more—and—bigger—studio rental space available. This is one reason why realtor Alan Haymes' plans for the construction of a $2,000,000 studio complex on Manhattan's West Side is anticipated with a certain amount of optimism.

One of the sharpest unbeats in

(Continued on page 54)

AFM-Disk Biz Ink New 5-Year Pact

An agreement on a new five-year contract between the record industry and the American Federation of Musicians was wrapped up over the weekend.

The pact will give the musicians for the first time direct participation in the sale of records. Contributions will continue to the Music Performance Trust Fund, which provides free music for worthy causes, but the musicians who make the recordings will receive significant individual benefits.

Other firsts noted by Herman Kenin, AFM president, include premium payments for Sundays, holidays, and after-midnight sessions; for doubling, for tracking, for dubbing and for sweetening (subsequent re-recording procedures).

The new pact also provides for mandatory rest periods, for music contractors, for cartage costs, and for penalty payments in event of tardy reimbursements.

Musicians of major symphony orchestras responsible for most of the serious music recordings, benefit by substantially the same wage and working conditions gains applying to the larger category of so-called commercial recording musicians.

In addition to participating in

(Continued on page 54)

Trying to Get Set on $100-Mil. Worth Of TV Comedy No Laughin' Matter

Ted Willis a Peer

London, Dec. 30.

Ted Willis, playwright and author of many screenplays and television series, notably "Dixon of Dock Green," which has run for many seasons on BBC-TV, has been made a life peer. He will be taking his seat in the House of Lords in the New Year.

Among his best known screenplays are "Woman in a Dressing Gown," "No Trees In the Street," and "The Blue Lamp."

Olsen & Johnson Library Intended As a Memorial

Eileen O'Dare, widow of Ole Olsen (& Chic Johnson), while vacationing with Bill Lears (he's the plane mfr.) in Miami, took inventory of her late comedian-husband's library of theatre history and humor. Mrs. Lear is Olsen's daughter.

Eventually, after the family savors it for a while, as seems to be a current intention, Miss O'Dare plans to donate the entire collection of 25,000 volumes as a memorial to Olsen & Johnson, the famed comedy team who were partners for some 40 years. As in life, they are now buried together in Las Vegas.

The 25,000 books on theatre and comedy go back to the 16th

(Continued on page 54)

BANK DATA CHEERS PROSPECTS FOR '64

Minneapolis, Dec. 30.

Buoyed by the latest Minneapolis Federal Reserve Bank report, local film circles are looking forward optimistically to 1964's boxoffice start. The past month's lively grosses for the most part also point to a healthy new year's beginning, it's pointed out.

The Federal Reserve Bank report shows a 17% Twin Cities metropolitan area business gain over the corresponding 1962 month. This is measured by checkbook spending.

Minneapolis banks reported $3,184,499,000 bank debits, up 17% from the corresponding month a year ago—in adjoining Twin City, St. Paul, the gain was 21%. Among other things, bank figures represent the dollar volume of checks written for payments for goods, services and debts.

With [illegible] General Foods, Procter & Gamble and Philip Morris coin already committed to CBS-TV for next season, the bulk of it channelled into comedy segments and adjacency half-hours, network prexy Jim Aubrey and his top program aide, Mike Dann, have their work cut out for them. For trying to keep all three clients happy in formulating the '64-'65 schedule and at the same time deliver the same impressive Top 15 Nielsens that presently prevails will take a bit of doing.

For example: Should CBS move "Beverly Hillbillies" out of its top-rated Wednesday at 9 position and try to shore up its Sunday night 9 to 10 (for years a trouble spot at CBS) by shifting the cornpone stanza to the 9 o'clock Sabbath berth, thus risking the "Bonanza" competition? Yet that's definitely in the scheme of tentative thinking. Or, if the new Allen Funt show which has just gone into the Wednesday 8:30 niche as replacement for Glynis Johns, fail to make the grade, would it be smart to move "Beverly Hillbillies" and Dick Van Dyke up a half-hour, with a new half-hour comedy show (possibly that Andy Griffith spin-

(Continued on page 54)

Yes, Virginia, There Are No B-Girls—It Says Here Via AGVA Branch Mgrs.

Most branch managers of the American Guild of Variety Artists have concluded there are no such things as B-girls—in their jurisdiction anyway. One branch manager, Sam London of Cleveland, doesn't even know what a B-girl is, not even after the copious publicity recently given the craft by the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D.-Ark.).

The responses were put together in a mimeograph by chairman Johnny Woods of the Interim Committee now governing AGVA following instructions by the committee to survey the B-girl spots and activities in their territories as a prelude to casting them out of the union.

Now that all the replies are in, Woods as well as the other members of the Interim Committee (comprising Ann O'Connor, Russell Swann, Dick Jones and Ernie Fast), are wondering whether Sen. McClellan and his staff queried the right people.

For example, the committee found that Baltimore was loaded with the girls who make a career out of hustling customers for drinks. The AGVA demand also queried the branch managers on dressingroom conditions. However, Jerry Green, branch head in Baltimore, told the Interim Committee

(Continued on page 54)

European Reaction to U.S. Films: U. S. Labor, Gals, Culture, Comforts Fine But Crime, Kids, Race Bias Ugly

Washington, Dec. 30.

Western Europeans have gained a "generally favorable" impression of the U.S. from viewing Yank films, the U.S. Information Agency reported. Lifting the classified lid from its survey of U.S. pictures, USIA reported the total impact of American films is on the wane, as viewing has declined as a European pastime.

On the plus side, Europeans garnered a good impression of the American standard of living, level of culture, and of U.S. women and workingmen.

However, Hollywood's presentations of crime, adolescents and U.S. treatment of Negroes left a bad taste with Europeans.

The check taken in Britain, France, West Germany and Italy revealed considerable disagreement on film portrayals of specific aspects of U.S. life. A majority of Italians and West Germans felt films gave a creditable view of America while the British and French thought Hollywood gave a distorted picture.

Germans averred they received a more accurate impression of this country from television programs. Contiarily, Italians favored film presentations. A stand-off was reported on British and French comparisons of the two media.

Among those criticizing the al-

(Continued on page 54)

Only 6 Years To Go

Frankfurt, Dec. 30.

In West Germany, where films are strictly regulated as to the age group which can view them, "Cleopatra," now in its sixth week, is for the "over 12 years olds only."

VARIETY's Hazel Guild's six-year-old, Stefani Stroth, has been so touched by the busty queen-size cutout in front of the theatre and all the talk about this sensational film that she said sadly, "Just think—in only six years I'll be able to see 'Cleopatra'."

Authors Lose Court Plea; Say Bejart No Gentleman To 'The Merry Widow'

Brussells, Dec. 30.

Society of Authors took the National Opera House to court in an attempt to stop the current production of "The Merry Widow," a staging by Maurice Bejart which has stirred a lot of local debate. Opera Management defends the production on the grounds that the music by Lehar has not been altered or changed in any way, nor has the book been altered, except that it has undergone some cuts. Only the manner of staging is "radical," says theatre's director, Maurice Huismanns. This, he claims, is not in the province of the authors' society.

Court ruled in favor of the theatre management, turning down the argument of the scribblers' association that "deforming" a work, in whatever manner, is in its province. Society says it will take the matter to a higher court, insisting that there is an important "principle" involved.

YANK SINGERS RULING OPERA — IF IN EUROPE

Zurich, Dec. 30.

Where there's European opera, there's American talent. This formula seems more and more to become common practice in European opera houses, as witnessed once again by a series of "gala" performances organized this season by the Zurich Opera, Stadttheatre, in commemoration of Giuseppe Verdi's 150th birthday. Guest singers inked for these shows, with hiked ducats, are predominantly Americans and, what more, they're potent boxoffice draws.

For example, two performances of "Aida" with James McCracken as Radames, were immediate sellouts and enthusiastically received. In the same opera, colored soprano Martina Arroyo sang the title role, with Greek-American baritone John Modenos as Amonasro. In the part of Amneris, U.S. mezzo Annamaria Bessel, currently under Zurich contract (same as Modenos), is alternating with Cora Canne Meijer, from Holland.

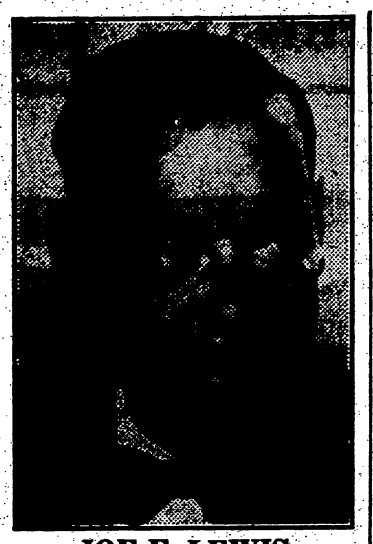
In other performances of "Aida" this season, Gloria Davy sang the lead (with Italy's Aldo Protti as Amonasro) and Eugene Tobin, an-

(Continued on page 40)

2 Coast Tout Masters Merge Into Nat'l Org

Major toutery merger of Cleary-Strauss-Irwin & Goodman with McFadden & Eddy, both dominantly based in Hollywood, but with Frank Goodman as Gotham veepee, is a new largescale p.r. setup. Both organizations frequently competed for the same clients hence the decision to form McFadden, Strauss, Eddy, Irwin & Goodman, as will be the new corporate billing.

Chip Cleary, original president of one component, resigned in 1959 and retired to another business. Frank McFadden, John Strauss, James Eddy and Ben Irwin are the other principals besides Goodman.



JOE E. LEWIS

Beloved raconteur of the bistros, says:

"It took me decades to 'Climb the Highest Mountain' but this young PAUL ANKA has scaled the heights, all over the world, in a few years.

"Well, that's youth, coupled with diverse talents and an ingratiating personality.

"Personally, I love PAUL ANKA."

Taormina, in Sicily, Would Like a Cut of The Action If Casino Opens

Taormina, Sicily, Dec. 30.

"Thou shalt not pay the neighbor's taxes"—this is the text that the Mayor of Taormina would like to find, if not in the Bible, at least in some law code, or other reputable source, carrying moral weight.

The new gambling house at Taormina, whose legal life still hangs in the balance pending a decision of the Court of Appeals of Aquila, has run into further trouble. This time with the city fathers of Taormina itself who are asking for a 25% cut on the action. The owner of the casino answers "no," pointing out he is already obliged by court order to put aside 50% of all earnings toward what may eventually be the cut of the Italian State and the Sicilian Regional Government plus $100,000 towards the erection of the building.

Burghers having no legal right to sponge on the Casino, have fallen back on public opinion, inciting the Taorminesi against the gambling house. To counteract this move, Signor Guarnaschelli, the owner, has come up with a

(Continued on page 52)

Rome Likely to Pass Up Italo Prod. of 'Deputy'

Rome, Dec. 30.

"The Deputy," the controversial Rolf Hochhut play, may no longer be staged in Rome, according to a local report. Play was to have been second of season by "I Nuovi Giovani," a rep company made up of Ilaria Occhini, Gian Maria Volonte, Corrado Pani and Carla Gravina, currently doing a Goldoni season at the Valle Theatre.

Presumably for censorship reasons of other "difficulties" such as those encountered in play's recent Paris staging, company appears to have switched to Aldre Gide's "Caves of the Vatican" as a replacement.

COLUMBUS LAURELS FOUR

Remembers Elsie Janis, Thurston, Baxter, Thurber

Columbus, O., Dec. 30.

Show business personalities, all deceased, are among Columbus natives honored by inclusion in the new Columbus Hall of Fame in City Hall here. The four are vaude singer Elsie Janis, "Sweetheart of the AEF" in World War I; Howard Thurston, magician; Warner Baxter, film star and James Thurber, writer, playwright and cartoonist. Photos have been placed in the City Hall lobby. The idea originated with Mayor W. Ralston Westlake.

Other Columbus natives honored include Gen. Curtis E. LeMay; Hank Gowdy, Mary Catherine Campbell (twice chosen Miss America), Jack Nicklaus, Capt. Eddie Rickenbacker, George Bellows and Howard (Hopalong) Cassidy.

Saints Falter But Not Art Buchwald

Art Buchwald was the hit of his own party and belied Circus Saints & Sinners prexy Harry Hershfield's ad lib that the N.Y. Herald Tribune syndicated columnist "was shaking like a leaf." Buchwald's thankyou speech was as witty as his writings. What was lacking, in this shindig particularly, was the brilliance which the "fall guy" should have inspired. Somehow, perhaps because Friday (27) was postChristmas and everybody had bottle fatigue, or something, the pacing didn't have the spirit to match the alleged Gallic leers that were keyed to Buchwald's erstwhile Parisian base. As he said, "I thought I'd get a column out of this" but expressed disappointment.

None the less the turnout was distinguished and publisher Jock Whitney was almost costarred with the officially honored guest via constant references to him.

Columnists were called "the third oldest profession"—ad agency men rated the deuce spot.

It would appear that the Saints could take stock of its scripting and presentation to insure zing and pace and, withal, the appeal commensurate with the occasion and the turnout. Prexy Hershfield is usually surefire with the newest stories, invariably ribald, but whether it's the shortcomings of the 44th St. Stock Co. (Lambs layoffs) in the sketches, or the pro acts booked (perhaps at "show," or even no dough prices), or a little of both, the Circus Saints sin chiefly on material. There's too much talent on both sides of the podium not to correct this easily. The CS&S has been a Gotham institution and the monthly shindigs at the Waldorf should not risk shortchanging themselves.

Abel.

Ingmar Bergman's 'The Silence' Art Or Pornography?-An Israeli Problem

Tel Aviv, Dec. 30.

Israel's board of censorship decided to ban public showing of Ingmar Bergman's "The Silence", unless the distributor agrees to cut three scenes in it. This decision has raised a bitter controversy, whether this latest Bergman film is art or pornography and whether or not anybody has the right to meddle with the artist's work.

Being one of the first foreign countries to buy the film, Israel can't even look for precedent in any other country. In his native Sweden this picture had raised strong public denunciation, yet the local censor didn't intervene, feeling that "cutting scenes of sexual intercourse and intimate relations beteween the sexes would tend to encourage, regarding such relations, as obscene and 'dirty', a view we do not hold".

Israel's censors, meeting in plenary session, decided that but for Ingmar Bergman's name, this film should have been completely banned. His artistic fame com-

(Continued on page 52)

Negro 'Man of Year'

First Negro ever to be so designated by Time since its establishment in 1927, Rev. Martin Luther King Jr. is that publication's "Man Of The Year" for 1963.

Mag speaks of 1963 as the time of the black citizens' disappointment, disillusionment and discontent.

Piqued L'ville Mayor Padlocks Press Room, Also Shuts Out AM&TV

Louisville, Dec. 30.

Louisville's Mayor William O. Cowger, at various times at odds with the local press, last week ordered that the reporters' room at City Hall be closed. Cowger announced his decision in a statement handed to reporters by his assistant, to the effect that he saw no reason to allow the news media any special privileges at City Hall that would not be extended to other private, business, or political enterprises.

The reporters' room is one in the Mayor's suite in City Hall, and has been used by press, radio and tv reporters as a courtesy during previous administrations. Reporters have had use of telephones, keep files, and prepare Louisville Times, Courier-Journal, WAVE radio and tv, WKLO radio, and WHAS radio and tv. WLKY-TV, Channel 32, also keeps a desk there and other radio stations use stories. Users included reps of the

(Continued on page 41)

OZONER LIVE TALENT: CAR-CRASHING FETTERS

San Antonio, Dec. 30.

Crash Fetters, former Hollywood stunt man appeared in person at the Lackland Drive-In Theatre in conjunction with the showing of "Thunder Road" (UA). Fetters drove for Robert Mitchum in the film.

Fetters in his exhibition on the ozoner will crash two cars and do a slide for life at 10:15 p.m. on Friday and Saturday showings.

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Washington, D. C. 20004
784 National Press Building, STerling 3-5445

Chicago, Ill. 60611
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HAPPY NEW YEAR

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RICH LI'L LANDS EYE CINEMA

20th-Fox Art Subsid Cooks for 1964; First on Bill of Fare: 'Good Soup'

First 1964 release of 20th-Fox's arty affiliate, International Classics, will be the recently completed French import, "The Good Soup," tentatively skedded to get prestige release this side in April. Pic, which presents Annie Giradoux, Marie Bell and a number of top French male players, will actually be the second IC release (the first being the Brigitte Bardot exploitationer, "Please Not Now" which was released last year) but the first one of real prestige possibilities.

Expected to follow "Good Soup" into release on the IC sked is the made-in-Hong Kong color spec, "The Empress Wu," which should be of historical impact as the first Chinese film to get general release in the U.S. outside the Chinese language houses. It's hoped that the pic, produced by Run Run Shaw, will stir the same critical interest which greeted the first Japanese costumers this side. Both "Soup" and "Wu" will play initial dates in subtitled versions.

Earl Hollander, who succeed Bill Shelton as IC head early this year, will supervise the launchings of these two pix as well as the five or six other pix on the affiliate's sked.

Canadian Critic
GERALD PRATLEY
who has covered the show business scene has writen an incisive treatise
Word Assassins
one of the many Editorial Features in the soon-due
* * *
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Norway Produced 5 Films in 1963

By PAL BANG-HANSEN

Oslo, Dec. 30.

Norway's film year is completed with a fifth feature production, "Lovers" adapted from the novel of Terje Stigen. Of the five productions perhaps one may garner some small rental response from other countries.

The season's first Norwegian pic to find release was "Backicks," directed by Bjorn Breigutu, a folksy comedy of indifferent quality, which was followed by Nils Reinhardt Christensen's second pic featuring the moppet-hero, Stompa. The most interesting local production to date has been young Rolf Clemens' romantic dwrama, "Episode," shot in 14 days on a budget of $20,000.

While it is not entirely successful, being derivitive of the work of Alain Resnais of France (where Clemens studied film-making), the picture gives evidence of real directorial skill. It also shows that professional films of quality can be made here for very little money.

Undoubtedly the best pic of the crop is Arne Skouens' "About Tilla," a sort of Norwegian version of "David and Lisa," though there's no evidence that Skouens had seen "D & L" before he made his film. The picture, dedicated to pioneer Norwegian psychiatrist Nic. Waal, tells of the treatment of a young girl who has closed herself off from the world as a result of traumatic experience in her early life. Film is honest, unsentimental and offers no easy solutions to a complex problem.

"Lovers," produced by local show biz tycoon Egil Monn-Iverson, is a lugubriously faithful screen version of the Stigen novel. Film, which was directed by Nils R. Muller, was photographed in color and the most expensive Norwegian film of the year. Though its star, Ingrid Vardund make a beautiful semi-nude heroine, film isn't likely to wind up with the profits which were originally anticipated.

UNCLE SAM'S 'BOOKING'

Bridgeport, Dec. 30.

Robert Potenziani, brought in from New Haven College to become Bridgeport manager of Loew-Poli houses, has already had to give up his portfolio to serve Uncle Sam in the Army.

Drafted manager has been replaced with Frances Connors, who had been moved from Bridgeport to Waterbury when Potenziani came in.

'Darling' Shows Changed Holiday Playoff Pattern

Dramatically demonstrating the extent to which domestic release patterns are changing is the current example of 20th-Fox's Christmas pic. "Move Over, Darling."

The big-budget Doris Day starrer, which in years past might have played only one Broadway house in New York, one in Chicago's Loop and a handful of day-daters in Los Angeles, is currently playing no less than 52 firstruns in those three keys: 17 in Gotham, eight in Chicago (all outside the Loop), and 27 in L.A.

At the weekend, one 20th exec predicted that first week's theatrical gross in the N.Y.-Chi-L.A. swing would hit close to $1,000,000, which is a lotta coin to take out of three cities in one firstrun week. In Chicago alone, pic received $250,000 as cash advances from the eight takers.

See 'Portrait of Murder' Paying Off by February

London, Dec. 30.

Only one previously unproduced play sponsored by American interests in London's West End has survived during the current legit season. The sole stayer is "Portrait of Murder," which Ben Kamsler is presenting in association with Bob Swash.

Among the failures in this category were "Pocahontas," the musical which ran for 12 performances at the Lyric, "Shout for Life," which folded after four performances at the Vaudeville, plus several others which collapsed on the road and never reached the West End.

Having opened Oct. 24 at the Savoy Theatre, "Portrait" transferred yesterday (Mon.) to the Vaudeville, with a six weeks' guarantee by the management. On its present performance it should pay off around next February.

The production, capitalized at $28,000, was backed exclusively by U.S. investors, and producer Ben Kamsler is partnered in the venture by George Shdanoff, who staged it. The weekly operating nut is in the region of $5,600, and during its run at the Savoy was averaging a weekly profit of around $1,400. Its only unprofitable weeks were on its out-of-town tryout, where it dropped over $2,200 in three weeks.

The play, by Robert Bloomfield, stars Phyllis Calvert, George Baker and Renee Asherson, with Jack Gwillim, Tenniel Evans and Barbara Hicks in featured roles.

Yul Brynner, reportedly the biggest investor in the West End production of "Portrait of Murder," with a stake of 65%, planed from Paris to Hollywood at the weekend to negotiate a film production deal. It is understood he is to confer with Metro executives this week.

PIX AS KEY TO O'SEAS CURRENCY

There are several rich little countries around the world which are growing increasingly interested in film production. This is so because, although they are rich in their own currency, they are short on outside money and motion pictures are one of the ways to get such dough coming in.

Two such countries are Southern Rhodesia and South Africa. Both are currently being developed by outside film interests which are establishing production units there. This per F. Herrick-Herrick, globetrotting filmmaker who is presently involved in projects in both countries.

Actually, Herrick has been working in S. Africa for a while now, in association with S. A. Films. He will make a film called "Ringo" with the outfit in April and has some feature and tv film plans also under consideration. But his newest love is Southern Rhodesia where Herrick has formed a partnership with some others called Impala Films, headquartering in Salisbury, which is only 50 air minutes from Johannesburg and S. A. Films. Latter, incidentally, is backed by Rand Mines, a wealthy diamond mining operation in S. Africa.

The British government maintained a film unit in S. Rhodesia which made pix for local consumption. Despite its purpose it is well-equipped, Herrick reports, with color and b&w labs, technicians and such. Impala is absorbing about 75% of this operation after the British pull out and home rule comes in shortly. In connection with existing lab facilities, Impala will build sound stages. Also, a partner in the project, an ex-Milwaukeean named Lawrence Hautz who owns a large motor court there, will remodel his place into dressing rooms, sleep over facilities and cutting rooms.

Impala has purchased a book called "The White Men Sang," about the futile attempt of a group of soldiers to fend off a native attack, and this will be made there this summer. Also, there are plans to make a tv series in the Salisbury location. The new stages are expected to be ready within the next few months and Herrick is now in Hollywood buying equipment for the project. The Salisbury studio will also be a rental arrangement, available to outside producers who want to work in the vicinity.

Herrick feels that the area has many advantages for filmmaking. For one thing, it is scenically perfect for the appropriate project or anything for that matter which needs space and personnel. Laborers are available for 75c to $1 a day and dress extras can be gotten for $6 a day, while native extras are there for $1 per diem. Also, there is the availability of considerable livestock and other items at very low rates. Additionally, there are experienced cameramen, soundmen and others, he says, from both the Rhodesian and S. A. film units (the latter, which is government-sponsored, containing a very large staff).

Round trip fare per person from Gotham to Johannesburg is $1,200, Herrick reports, but this can be circumvented by flying large groups by charter, which represents considerable saving. He says that there have been several inquiries made regarding film work there and he feels that things will soon begin to develop on a fair scale.

Seidelman Exits AIP

Samuel L. Seidelman, who has been veep in charge of foreign distribution for American International Pictures for the last two years, is ankling the company as soon as a replacement can be found.

No explanation for Seidelman's departure is given. A replacement is expected to be named shortly.

Box Takeover of British Lion As Oneupsmanship for Indies

London, Dec 30.

In a move that could have significant effects on the entire film industry in this country, the British Lion Film Corp., which now is 100% Government-owned, likely will be taken over within the next three weeks by Sydney Box, 56-year-old producer, as head of a group of independents. The projected purchase price is $4,200,000.

British Lion had been regarded as the only indie film company here and as such was a haven for indie producers. The Government, via National Film Finance Corp., acquired 100% ownership just two weeks ago, buying the 50% which had been held by private interests. Government previously had held the other 50%.

The complete government ownership had been criticized in some film industry circles and the House of Commons. Fear was expressed that British Lion eventually would come under the control of either the Rank Organization or Associated British Film Corp., these being the only two major production, distribution and exhibition organizations in Britain. If this were to occur, the indie producers would be left stranded and an obvious extra product supply would be wiped out.

Thus very much welcome is the development which sees the Box syndicate on the verge of acquiring British Lion.

Incidentally, Columbia Pictures, of the U.S., has an indirect interest in British Lion. Col and B-L jointly own a company called BLC Ltd., which distributes the product of Col and B-L. Victor Hoare heads BLC.

Religious Writer
ROLAND GAMMON
who lectures on and has written books about religion and personalities, besides being V.P. of a P.R. outfit, has written about
Religion In Show Biz
another informative feature in the soon-due
* * *
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

156 Made in '63; Hollywood Films Up From 143 ('62)

Hollywood's feature production pace for 1963 rose by 13 films over last year's filming tempo, according to scoreboard figures maintained in conjunction with weekly production charts. Tally for current year is 156, as compared with 143 pictures started in 1962, representing roughly an 8% increase.

Metro, with 27, led the field in films started, supplanting last year's leader, United Artists, which dipped from 28 features in 1962 to 15 this year, sharpest decrease in town. Only other studio to show a decline was Universal, which fell from 14 to 11. Most significant rise was racked up by 20th-Fox with 11 features started this year, a gain of seven over last year's slim figure that reflected studio production shutdown.

Others to register increases were Allied Artists, with seven compared to last year's two; American International, nine compared to four; Columbia Pictures, 19 compared to 16; and Disney, six as opposed to four. Paramount and Warner Bros. held steady with 12 and 14 features, respectively, exact same totals as a year ago. Twenty-four indie productions kicked off this year, a rise of four over the 20 launched a year ago.

MCA's 12-Camera Crew, Indianapolis, May 30

MCA is going all out for its coverage of the Indianapolis 500-Mile Speedway Race, to be covered on closed-circuit tv May 30. MCA-TV will assemble 12 cameras, 30 microphones and nine announcers to handle the event and will also, in cooperation with the Speedway, build a large, permanent studio on the grounds to facilitate the coverage.

Preparations are being made to enable viewers to see every foot of the two-and-a-half mile track, as well as what goes on in the pits. A three-month survey has been completed by Jay Michaels, MCA-TV sports supervisor, who has made eight trips to Indianapolis and has been huddling with network engineers and closed circuit tv pros. The special studio will be the largest ever constructed for the coverage of a single sports event.

Studio will comprise all the necessary facilities for full color-casting of the race in subsequent years, although the first showing will be in black and white. Equipment will be installed beginning April 1 and limited tape coverage will begin May 1 with full operation expected to be underway by May 23.

No allocations of franchises have yet been made for the theatre showing of the event, pending finalization of the just-completed survey. Interest is reported high.

Latins Well Dated, Goltz to Europe

Embassy Pictures is now 100% sold out in South America with its current product, according to exec v.p. Leonard Lightstone. All of the company's pictures, up to the three Carlo Ponti-Joseph E. Levine coproductions which recently opened in Europe, have been sold in the available latin marts, the exec says.

Accordingly, Embassy is pulling its South American sales supervisor Joseph C. Goltz from his Mexico City headquarters for a couple of months during which time he will tour European markets helping to clean up sales business there. Goltz, after a week of confabs with Lightstone in New York, has offed to Europe.

The Mexico City office will not be shuttered during Goltz's absence, however, being manned by Embassy staffers while he's away. After the European sales junket is completed, he will return to Mexico City and start the sales drives going on Embassy's next batch of features, continuing to headquarter there.

The SRO South American situation is the culmination of a concerted effort by Embassy to push its product in that area. Goltz was only appointed several months ago to head S.A. operations for the distrib. Embassy has been pushing strongly in several overseas areas and Lightstone has spent many flying hours during the year now ending widening the distrib's foreign outlet pattern.

SPENCER TRACY ILL

Warners last week encountered a production setback as Spencer Tracy was taken ill and forced to leave the cast of "Cheyenne Autumn," John Ford-Bernard Smith entry, which started rolling last September. Edward G. Robinson immediately was named as the replacement for Tracy.

Film is being lensed in Super Panavision. Other players include James Stewart, Richard Widmark, Carroll Baker, Karl Malden and Sal Mineo.

Only Sure Thing About 'Showcasing': Everybody's Getting Into the Action

United Artists may be involved in RKO Theatres' "showcase" thinking in New York. Warner Bros. and Universal are already known to be talking with RKO about the possibility of setting up some kind of "showcase" plan. UA, thinker-througher and innovator in the "premiere showcase" multiple first-run scheme of New York, looks like RKO's colleague to be.

UA's "premiere showcase" plan to date has utilized indie situations primarily and some of the smaller chains on Long Island. When it first came up with the "showcase" scheme a year and a half ago distributor offered the notion to RKO and Loew's. Neither was then interested. But, as time has passed, the revolution has gained momentum. RKO and Loew's are now mulling "showcase" plans of their own. Who isn't?

Warners and Universal are regular RKO traders, along with Allied Artists and sometimes Buena Vista. The circuit's plans would naturally effect these distribs but UA's involvement would be a new wrinkle for the chain. Comment made by a UA exec last week indicated that something is in the wind, stating that he "had a feeling that something may eventually come off with RKO." Just what that "something" might be is guesswork.

UA has been noting with peculiar-to-a-pioneer interest all the various reports and developments anent "showcase" and its potential imitations. RKO's notion is believed a plan to pull certain houses in each borough for "showcase" on multiple firstrun. The rest of the chain would then pick up the attraction after "showcasing," giving the chain considerable playing time with each "showcase" picture. Other theatres would also participate in the plan, it is figured, with RKO as the main force.

Besides Warners and Universal expressed interest in "showcase" comes from Paramount and Metro.

One of UA's "showcase" customers from the start has been the Century circuit which operates laregly on Long Island. There has been some trade talk of a break in this relationship but, as was noted by an exec at UA, this can't really be told until UA puts its next pic up for bids which won't be for another couple of weeks. There is no indication, the UA spokesman said, as to whether Century will balk or not. The circuit is presently in negotiation with International Alliance of Theatrical Stage Employees projectionists Local 306 which has been seeking, and getting in most cases, increased scales for "showcase" runs and this may be a factor.

UA has also been trying the "showcase" idea out in other cities besides New York and indications are that other distribs, if they form a "showcase" plan in Gotham, may also do so in other cities. More than one exec has opined that the pattern has more than local significance. RKO, being a national chain, could also play a role in this broader idea. There is still a lot to be crystalized, however.

20th-Fox, which has been using U.A's "showcase" idea in Gotham, has been using a multiple firstrun plan currently for "Move Over, Darling" in a few cities and reports hefty gross results.

L.A. to N.Y.

Bern Bassey
Shinley Booth
Walter Brooke
Peter Falk
Stathis Giallelis
Sherman Grinberg
Phillipe Halsman
George Pal
Donald Woods
James Young

U.S. to Europe

Clancy Bros.
Paul Kohner
Susan Kohner
Tommy Makem
Anthony Mann
J. Lee Thompson
Lupita Tovar

The Finest Address In London

May Fair Hotel

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Res.. Cable Collect—Mayfairtel, London or Your Travel Agent

UNIVERSAL BUILDING TO STAGGER REALITY

Universal has been authorizing hefty tabs for set construction lately. Latest in the building boom at the studio is an $80,000 layout covering virtually the entire space of one of the lot's largest sound stages, constructed for "Send Me No Flowers."

U has been no slouch in the past for building mamouth sets, having reconstructed part of Gotham's East Side Highway for "The Thrill of It All" and duplicating a section of Paris' Montmartre district for "Wild and Wonderful." This latest bit of construction is the work of art directors Alexander Golitzen and Robert Clatworthy. Two full homes have been built, one belonging to Rock Hudson and Doris Day in the film and the other belonging to Tony Randall.

The Hudson-Day residence consists of seven rooms, a portion of the exterior, a patio and a landscaped back yard. Randall's has five rooms, a portion of the exterior and a patio. Both abodes are completely functional, including operational sinks, electric stoves and refrigerators in the kitchen. Both also have stairways leading to the upper floors but the upstairs rooms are on yet another stage.

The irony of the mammouth construction is that "Send Me No Flowers" originated on Broadway where such building isn't possible, either from a space or economic point of view. For the picture, however, producer Harry Keller and director Norman Jewison figure it will more than save its cost through eliminating lost shooting time that is possible because of uncertain weather at this time of year if the exteriors were shot out of doors.

Palace at Winnipeg Now First Run Site

Winnipeg, Dec. 30.

Palace Theatre, one of 10 remaining neighborhood houses in the city is going on a firstrun basis, for the second time in recent years.

The 820-seat north-end house is now on a day-and-date basis with the downtown Lyceum. Both houses are operated by locally-based Western Theatres, although the 1,119-seat Lyceum is owned by Famous Players-Canadian, subsid of Paramount Pictures.

Lyceum is a firstrun double bill action house. Policy of the downtown house is being adopted by the Palace.

Previous attempt at firstrun product by the Palace was in 1954, when the introduction of television caused the closing of many of the city's neighborhood houses.

Theatre managed to weather the initial attendance fall-off and eventually dropped the firstrun policy to operate on a subrun basis. Most recent change was adopted in an attempt to increase attendance, but the initial two weeks of operation under the new terms has shown little difference.

Sam Chernoff's New One

St. Louis, Dec. 30.

Sam Chernoff, operator of the Paris Art Theatre, opened another one on Christmas Day, the Beverly Art, following extensive remodeling, big foyer and art gallery and installation of a aluminized screen.

Beverly seats 900 and will show firstrun films plus encores of international picture hits of yesteryear. Adjoining the theatre are parking facilities for 200 cars.

Europe to U.S.

Mrs. Barney Balaban
Alain Delon
Ann Firbank
Eddy Gilmore
Michael Gough
David Lewis
Harold Mirisch
John Nettleton
Brian Priestman
Sugar Ray Robinson
Eric Schepard
Eli Wallach
John Warner
Arnold Wesker

N.Y. to L.A.

William Dieterle
Donald Klauber

Grainger Sues MGM

Los Angeles, Dec. 30.

Claiming he had not been paid for his services as producer of a picture tentatively tabbed "Navy Story," James Edmund Grainger demands $88,875 from MGM Inc., in a suit filed in Superior Court. Grainger claims he was hired by studio for this assignment and between period of Jan. 2 and Oct. 4, 1963 he had performed service, pact calling for $2,250 weekly.

Additionally, producer asks $9,000 as a penalty under the State Labor Code for "willful failure" to pay him his salary.

Patricia Neal & 'Jones' 2d Firsts; N.Y. Critic Picks

United Artists' British-made "Tom Jones" which won the National Board of Review first, swept the top awards of the New York Film Critics for 1963. Critics, voting Monday (30), named it best picture of the year; its director, Tony Richardson, best director, and star, Albert Finney, best actor.

Patricia Neal, another National Board winner, was named best actress for her work in Paramount's "Hud," which was also cited by the critics for best screenplay. Federice Fellini's "8½" was voted best foreign film of the year.

In a break with tradition, the critics will present their awards at a small dinner party (Jan. 18) at Sardi's, as opposed to the big cocktailery they usually throw.

It's UA's 'Tom Jones'

In reporting the National Board of Review picks of "best pictures of 1963" in last issue, VARIETY identified "Tom Jones", which rated as the Board's first choice of all, merely as "British".

It is, of course, a United Artists-Lopert release. Moreover it's one of the standout instances of canny deal-making of the present season.

Italo Biz Good Today; 'Yesterday' Due Tomorrow (Feb. 11) in N.Y. Market

Current boxoffice champ in Italy is "Yesterday, Today and Tomorrow," which has been racking up totals since its opening a couple of weeks ago topping such previous hits as "La Dolce Vita," "8-1/2" and the big-in-Italy—if-not-in-U.S. release "The Leopard."

An Embassy Pictures release which will open in the U.S. in New York around Feb. 11, three-tense film is playing to record business in Rome, Milan and Naples. In Rome, it has grossed over $29,-422 in its opening week, in Milan it has topped the $24,792 mark and in Naples it has exceeded the $27,-363 gross total. These figures are one-week totals, missing a couple of days even.

Pic was produced by Carlo Ponti as a coproduction with Embassy prez Joseph E. Levine. It is one of four such coproductions made under a deal set early in 1963. Another film in the foursome, "A Ghost at Noon," is doing sturdy trade in Paris where it has drawn 21,000 paid customers in its first three days under the title "Contempt." Another pic in parlay, "Empty Canvas," has also been playing well abroad.

The fourth feature in the pack is due to start shooting shortly. This is "Casanova," which will star Marcello Mastroianni who's costarred with Sophia Loren in "Yesterday." Brigitte Bardot and Jack Palance topline "Contempt," while Bette Davis, Horscht Buccholtz and Catherine Spaak lead the "Canvas" cast.

Omnibus Repeal of Jim Crow Laws

Atlanta, Dec. 30.

City's "dead letter" segregation laws have been officially swept off law books by Atlanta's Board of Aldermen with passage of a blanket repealing ordinance introduced by Alderman Ed A. Gilliam, chairman of board's Police Committee. Invalidated are "all ordinances which require the separation of persons because of race, color or creed." Ordinance passed unanimously.

Some of the segregation ordinances, such as those affecting motion picture and legitimate stage theatre attendance and city transit passengers, had long since been invalidated by action of federal courts.

Many others, obviously, have not been enforced.

Repealing ordinance was offered, however, in the words of City Atorney Henry Bowden, as an "affirmative action" to remove any doubt about the validity of the laws.

Bowden cited some of the segregation ordinances repealed:

Law which forbade Negro barbers from cutting hair of white women.

Law which said that persons seated in a place of assembly must be separated by race.

Law forbidding amateur baseball players of one race to play within two blocks of players of the other race.

Law requiring barber shops to post signs indicating whether they are serving white or Negro patrons.

Law barring wine or beer establishments from serving white and Negro patrons in same room.

Bowden cited these other repealers:

Law which denied Negroes access to "white" public parks, except that part of Grant Park (not named for Ulysses S.) occupied by Atlanta zoo.

Law prohibiting members of one race to occupy seats in any place of assembly designated for occupancy of the other race. (This was the law which permitted white patrons to attend shows sponsored by Negroes, such as jazz and dance-concerts, where white patrons could buy tickets to "sections reserved for whites.")

Law stating that taxicabs must display signs showing whether they serve white or Negro patrons.

Law requiring segregation of the races on transit buses.

Law requiring separate seating of the races in theatres.

43 YANK ITEMS TO UNSPOOL IN FLORENCE

Some 43 American pix will participate in the Festival dei Popoli in Florence, Italy, Jan. 20-26. Fest, sponsored in part by the Italo Ministry of Education, stresses sociological documentaries.

U.S. filmmakers Richard Leacock and Donn Pennebaker will show seven of their films and take part in a forum on "film of social inquiry for television." Gordon Hitchens, editor of Film Comment and American rep at the fest, also will participate.

Millar & Turman Alone On 'Best Man' Credits; Scratch Mirisch Bros.

"The Best Man" has had a windy road to the screen. Its producer billings have changed several times and it now has ended up a Stuart Millar & Lawrence Turman Production, sans the Mirisches, which is how it stood pro tem.

Originally, United Artists bought the rights to Gore Vidal's Broadway comedy for Frank Capra. Afterwards, William Wyler was going to make it and then the Mirisches entered the project. Eventually Millar & Turman became the producers and now the Mirisches fade out, leaving UA the sole heir to the results.

For a while, the billing had been "the Mirisch Co. presents" and further down the credits it read "produced by Stuart Millar and Lawrence Turman." New billing elevates Millar & Turman and scratches the Mirisch outfit. Project is now editing and is slated for May release.

In terms of numbers, the Mirisches won't miss "Best Man." They currently have "Kings of the Sun" in release and have positively set "Pink Panther," "633 Squadron," "Shot in the Dark," "Satan Bug" and "Dazzling Hour" for release in 1964, "Panther" is to be their Radio City Music Hall debut. Additionally, the indie outfit has a heavy production schedule to contend with. All, natch, are for UA. Of these pix, all are either made or shooting except "Satan" and "Dazzling," both of which are to begin soon.

Squirrel Hill Goes Dude

Pittsburgh, Dec. 30.

Squirrel Hill, Stanley Warner's Pitt arty, has unveiled its new $100,000 remodeling job includes wall to wall screen that can handle all types of films except Cinerama.

Using the new concept of comfort and good viewing for the audience and eschewing garish accountrements, the Hill has put in 800 brand new upholstered seats which will cut their capacity by 32.

Opening film for the new look at the Hill is "Ladies Who Do."

Iffy On 'Genius,' Prem May Go On 'Harm's Way'

Otto Preminger's next film project, the screen version of Patrick Dennis' novel "Genius," may not be made for United Artists as had been planned. There are conflicting concepts. UA spokesman said only last week, "There is no decision on the project."

Differences are believed to centre on Ring Lardner Jr. script, which was completed and brought to UA a couple of weeks ago distrib apparently freed Preminger to take the project elsewhere. However, according to UA, whether the film will be made for it or not is "based on many contingencies."

"Genius" has been moving backwards on Preminger's schedule. Originally, it had been visualized as beginning in January; then it was moved to February and now the latest word is March. It hasn't been cast as yet either. Preminger usually won't begin shooting before all details are set.

"Harm's Way," which was to follow "Genius" on Preminger's schedule, may now precede it. This would be particularly likely if those "contingencies" of UA mention get sticky. "Harm's Way" is for Columbia for whom the producer-director made his present pic, "The Cardinal." The script for the Col picture is believed almost ready, although it was to have been lensed this summer.

KNOXVILLE FILM YEN GETS SOME CHEER

Knoxville, Tenn., Dec. 30.

Four motion picture producers "expressed an interest" in Knoxville as a possible filming site, Mayor John J. Duncan has reported after returning from New York City. Two features have previously been shot here.

Plans are now underway for the construction of a second sound stage and studio at city expense, to be made available on rental.

Embassy Pictures is sending a representative to Knoxville early in January, according to Mayor Duncan. Seven Arts Productions will also send a scout to the area, Mayor Duncan added.

Ely Landau Productions which produced "The Fool Killer" in Knoxville may also repeat with picture of Southern setting.

David Susskind, producer of "All The Way Home" with Knoxville as headquarters said he may make another film soon with Knoxville as the filming site. His picture had its world preem here.

Mayor Duncan reported that he talked with some 30 film producers and visited several studios in the New York area.

CHI 'GAINS ITS LOSS' IN NABES

National Boxoffice Survey

Xmas Week Trade Soars; 'Charade' First, 'World' 2d, 'Sword' 3d, 'Cardinal,' 'Darling' Next

Key cities covered by VARIETY this session are enjoying the usual year-end holiday upbeat, with biz booming in all spots. Many new pix, launched to take advantage of Christmas week (some sessions taking in New Year's Eve) naturally are helping to boost trade.

"Charade" (U) (1st wk) is new boxoffice champ by a wide margin. Present indications are that it will go well above the $550,000 mark just in keys which VARIETY covers. It is establishing new records in at least three keys and is uniformly big to mighty. "It's a Mad World" (UA) (6th wk), is pushing up to second position for highest coin total so far for this pic.

"Sword in Stone" (BV) (1st wk) is finishing third with some 15 playdates. **"The Cardinal"** (Col) (3d wk) will take fourth position. **"Move Over Darling"** (20th) (1st wk) is capturing fifth spot and likely will be heard from additionally.

"Four For Texas" (WB) (2d wk) is taking sixth money, playing in some 16 key cities. **"Kings of Sun"** (UA) (2d wk) will take seventh place. **"Cleopatra"** (20th) (27th wk) is winding up eighth, feeling the stern competition from so many newcomers.

"The Prize" (MGM) (1st wk) is landing in ninth spot. **"How West Was Won"** (MGM (53d wk) will be 10th, it too feeling the opposition of so many strong, newcomers.

"Who's Minding the Store" (Par) (2d wk) still take 11th position. **"Lord of Flies"** (Cont) (7th wk) rounds out the Top 12 grossers.

"Love With Proper Stranger" (Par) is shaping as a potentially big newcomer, being sockeroo both in N. Y. and L. A. "The Victors" (Col) is rated boffola in L. A. and N. Y., to hint great future potential.

"Dr. Newman" (U) is rated smash on initial playdate in L. A. "To Bed or Not To Bed" (Cont), also new, shapes socko in N. Y. and hot in Hub.

"Who's Sleeping in My Bed" (Par) looms as a future bet at the wickets, being boff in N. Y., hep in Hub and great in Chi. "Comedy of Terrors" (AI) is rated big in Detroit on preem date.

"Ladies Who Do" (Cont) is starting out like a winner, being torrid in Hub, neat in Minneapolis, big in St. Louis and Frisco and nice in Pitt. "Conjugal Bed" (Embassy), hep in Denver, is okay in Chi and Hub.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-10).

United Artists' Specialty: Television

Company Setting Up Sub-Department to Plan And Administer TV Plugs

United Artists, has for some time expressed partisanship to television for advertising and publicity. It will presently expand the pub department to include a special tv arm, with a staff of its own.

The idea is to specailize, spend more time and money in the preparation and planting of publicity film footage on tv. United Artists will soon be spending as much, if not more effort in this area as it has in the past on preparing still photo material and related copy for newspapers and magazines

UA has for a while now been exercising more and more concentration on tv in the plugging of its pix and has obtained what have been termed "excellent" results. Most recently, Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" and then "McLintock" were given a heavy tv ad-pub push by the company and this has payed off substantially, UA pub execs feel. True, the "Mad" premiere was preceeded by a highpowered national exploitation drive geared to the press, plus a giant junket.

This tv scheme is not merely the increasing of budgets for tv advertising. It will be geared to getting considerably more free tv space via the publicity and news route. This was done with "Mad World" with substantial success around the country and this case was the final confirmation of a longstanding idea within the UA pub brass that tv is being underused in selling pix to the public, while the print media enjoy an exaggerated prominance.

This has been the thinking of UA pub chiefs for some time now as regards advertising. The spread to "free" publicity is an extention of this thinking and will shortly give birth to the new pub arm. Number of new staffers and the man who'll head the branch are still being decided and some word on this should be forthcoming in the near future. Tv has been a pet project of certain pub bosses at UA and this new project will be getting considerable attention as it gets under way.

John L. Fagan, owner of the Bunavista Drive-In at Borger, Tex., suffered a heart attack and was taken to Dallas where he is recovering in hospital.

PRICKETT BACK AT DESK

Columbus, O., Dec. 30.

Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, has returned to his desk.

He underwent treatment for emphysema at Will Rogers Hospital.

FIRST RUNS UP AS IF NO TV

By MORY ROTH

Chicago, Dec. 30.

In a 17-year period, the number of Chicago firstrun houses has almost doubled. On the face of it, one could assume that television was the best thing that ever happened to deluxer biz in the Windy City.

Take the last week in December as a measuring mark. There were 10 firstrun houses in Chi when video was in its diapers in 1945 and now there are 17 in operation with immediate prospects for two more. Art Wirtz has asserted that he will reopen the Palace if he can get the roadshow engagement of "My Fair Lady" and Michael Todd Jr. says he expects to find the right film for the relighting of the Cinestage within weeks.

If those figures are not impressive enough, then add the possibility of approximately six of the new and deluxe shopping centre hardtops ringing the city entering into at least a day and date relationship with the mainstemmers in the next year or so. There has been much jockeying between the distributors and the owners of the outlying deluxers in recent months and a general feeling of ferment as regards this situation.

The Paradox

The question which asserts itself in the face of the facts of the fall-off in customers and increase in first-run theatres was articulated by one Film Rower as "So where did we gain all the loss?"

The answer to that query lies in Chicago neighborhoods, where property erosion and television steadily continue to chop away at the number of existing theatres and no new houses are being built. Four nabe houses were axed this year, and it has not been untypical of recent years. The flight of the middle class to the suburbs has left mostly the poor in the neighborhoods despite the stated intention of the City Father to

(Continued on page 14)

Larry Moyer Faces IATSE Accusers; Meanwhile He Talks Like a Producer

Larry Moyer, indie filmmaker who incurred the wrath of the East Coast Motion Picture Council by making a non-union film called "The Moving Finger," will bring his side of the story to the Council at a special meeting Jan. 3.

At that time Moyer will attempt to iron out the differences which have put the Council into a tizzy which has resulted in Moyer's possible expulsion from International Alliance of Theatrical Stage Employees editors local 771 and action by the City Dept. Investigations. The Council has also requested action by the City Dept. of Commerce, which issues street shooting permits.

Moyer, an editor who made his first film with "Finger," figures that he faces his biggest battle with 771. He has learned that formal charges are being drawn up by the local, according to the Council's recommendations, but he still doesn't know what they will be. So far as he knows he hasn't broken any union bylaws or any other rules and considers the action unprecidented.

Moyer did edit his non-union film, however, and perhaps therein will lie the charges. He has two other projects on his schedule and had planned to edit both of these himself as well. If he is expelled this won't be possible, however, if the films are made according to union scales and regulations as is his plan. One of the pix, called "Hail to the Chief," is three-quarters scripted by Moyer and Charles R. Allen Jr., dealing with Madison Ave.'s merchandising of a U.S. president into office. It will be budgetted at $300,000 with Moyer also producing-directing. He plans to set up a limited partnership to finance it, with shooting to begin this spring.

His other project is a Revolutionary War opus called "1776," which is still a way off. He has no distrib lined up for these or "Moving Finger," for which he won an award at the San Francisco Film Festival. It is being screened for U.S. distribs presently and will open in London at the Academy Theatre in mid-February.

NEW EXEC DIRECTOR

Pastor Fore To Council's Air-Film Commission

Rev. William F. Fore has been named exec director of the National Council of Churches' Broadcasting and Film Commission. In the new post, effective Feb. 1, Fore will have responsibility for religious radio-tv and film production and distribution on behalf of the 31 communions cooperating in the NCC.

Fore, who reps the Methodist Board of Missions, has actively participated in the BFC's program in the past as a member of its film committee and as chairman of its audio-visual committee on missionary education.

Supervision for 'Daffy'; It's for New Horizons Scheme at Universal

Hollywood, Dec. 30.

Late January filming start has been set by Pennebaker Inc. heads Marlon Brando Sr. and Walter Seltzer for "Daffy," their "New Horizon" joint venture with Universal. The indie company toppers, who will jointly supervise "Daffy" as exec producers, also have acquired "Arabella," an original screenplay by Stephen Kandel, for filming next summer but have not as yet a distribution deal.

Al Ruddy, who will produce "Daffy" also will function similarly on "Arabella," an adventure-comedy with a southern European setting.

Pennebaker, in association with Robert Mitchum's Talbot Inc., recently completed "Man in the Middle" for 20th-Fox release. Los Angeles premiere of pic produced by Seltzer and starring Mitchum, Frances Nuyen, Barry Sullivan, Trevor Howard and Keenan Wynn will be held late next month.

OUT NEXT WEEK!

The

58th Anniversary Number

Of

VARIETY

East Flirts Still With West Coast: Directors Pact?

All apparantly is not lost as far as the continuation of talks between the Screen Directors International Guild of Gotham and the Directors Guild of America aimed at merging the two units. Although negotiations have been broken off on the West Coast, the SDIG is going to its membership Jan. 25 to discuss the collapse and possibly work up new proposals to get talks going again.

The late January meeting will be held at the Henry Hudson Hotel. During the session a report will be made to the membership about the talks, which had proceeded for nearly five months before breaking down. A digest of the terms for merger will be presented, along with explanation of SDIG's interpretation of the differences which separate the east and west directors groups.

The membership will be polled to check its feeling as to further merger dialogues. The SDIG is represented as interested in amalgamation despite George Sidney, DGA prez, charge that he felt Machiavellian motivation working against it in N. Y. Subsequently, the SDIG expressed its "regret" that the talks had collapsed.

The issues which have dampened things so far are primarily some technical points concerning membership rules and legal representation. But there are many things involved in this merger attempt beyond the mere amalgamation itself. Hollywooders have wanted to get a piece of the lucrative commercial film action, now controlled largely in east.

Pie In The Sky

Allen Baron & Merrill Brody (Dorothy B. Reed) production. Directed and written by Baron. No release set. Stars Lee Grant, Richard Bray. Camera, Donald Malkames; editor, Ralph Rosenblum; 2d unit camera, Brody; music composed, conducted by Robert Mersey; asst. director, Richard Wolf. Reviewed at Lytton Center, Los Angeles, Dec. 23, '63. Running time, 86 MINS.

Suzy ..... Lee Grant
Brill ..... Richard Bray
Carl ..... Michael Higgins
Paco ..... Roberto Marsach
Brill's father ..... Robert Allen
Rose ..... Sylvia Miles
Rick ..... Jaime Charlamagne
Farmer's Wife ..... Ruth Attaway
Farmer ..... Robert Earl Jones
Artificial Inseminator ..... Charles Jordon
Preacher ..... Roscoe Browne
Pickpocket ..... Rick Colitti
Brill's older sister ..... Muriel Franklin
Pitchman ..... Monroe Arnold
Haberdasher ..... Boris Marshalov
Doorman ..... Spencer Davis
Gas station attendant ..... Fred Feldt
Hot-dog vendor ..... Bill DaPrato
Delicatessen man ..... Joseph Leberman
Bartender ..... Milton Luchan
Truckdriver ..... Mel Brown
Brill's brother ..... Danny Dresser
Brill's sisters ..... Debby Bliss, Susie Dresser
Rick's gang ..... Edward Greenberg, Willie Tomlin, Carmelo de la Cruz, Orlando Rosa, John Evans, Johnny Paczynski

With his second attempt at directing and writing, N.Y. filmmaker Allen Baron has created an extremely realistic, sometimes harsh, but heartwarming film of a few important and formative days in the life of a nine-year-old boy. A previous effort, "Blast of Silence," after creating a stir at the 1961 Locarno Film Fest, was picked up by Universal but never got off the ground in the U.S.

A better film is "Pie in the Sky." With the expert handling and advertising by a major distrib, it could realize on gentle appeal. Despite the obvious emphasis on children, this pic is for grownups.

Readily admitting his debt to the European directors, particularly Truffaut, Bergman and De Sica, Baron shot his film in 26 days on a $180,000 budget, of which $80,000 has been deferred pending release. Filmed entirely in N.Y. and farm country outside N.Y., the sporadically engrossing story's greatest flaw is lack of some needed bridging sequences to connect the small hero's adventures. Whether this hit-and-miss narration is due to a limited budget (and insufficient cover shots) or a possible addiction to "new wave" fast cutting, it is a shortcoming and, if still possible, should be remedied.

Brill (Richard Bray) runs away from his farm home when his father (Robert Allen) speaks harshly to him after he has accidentally damaged the roof. The lad, knowing that his widowed father finds it tough going to provide for his large brood, believes that he can make his fortune in New York City.

Arriving in Manhattan, Brill meets a gang of shoe-shine boys and paper carriers who work under the "protection" of Rick, a teenage punk (Jaime Charlamagne), who takes half their earnings. Paco, a Puerto Rican boy (Roberto Marsach), about Brill's age, befriends him, helps him get a job selling papers and takes him home for the night. Next day Brill wins most of Rick's money in a crap game and he and Paco take off for a night in Manhattan, which includes everything from 42nd Street pizza parlors to a Central Park hansom cab.

When Rick's gang beats him up for winning their money, Brill is rescued by Suzy, a prostitute (Lee Grant), who takes him home to patch him up. He remains with her that night and next day she treats him to new clothes, then the unlikely pair explore New York's daytime attractions.

Returning from an errand, Brill sees Suzy and another call girl, Rose (Sylvia Miles), being taken away by the police. Deciding to return home, he buys a bicycle for the journey. On his way out of the city, he is spotted by Rick's gang who give chase, but he gets away when Paco intercepts his pursuers. On the highway a truck wrecks the bike and Brill takes refuge for the night with an elderly Negro couple (Ruth Attaway and Robert Earl Jones). Next day he arrives home, a tired but wiser prodigal son, to turn over what is left of his "fortune" to his father.

Most of the action has to be carried by the non-professional Bray, an attractive towheaded type who tends to be self-conscious when a scene is contained or requires much emotion but for the most part he is delightfully natural, particularly during the action sequences, in exchanges with Paco, or roaming Central Park with Suzy. Miss Grant's "philanthoropic prostitute" role is an actress's holiday, tender with the boy, abrupt with her customers, flippant with merchants who know her trade, and moving in a scene with an abandoned lover (Michael Higgins). The latter scene is the weakest in the film, saved only by Miss Grant's convincing reading.

The gang sequences, while reminiscent of Luis Bunuel's "Los Olvidados," are free of that film's brutality, and are well-handled. Baron occasionally skirts the edge of vulgarity by writing provocative opening phrases for some key speeches but succeeds in avoiding actual suggestiveness. Paco's explanation to Brill of Suzy's "love for sale" profession is the typically exaggerated fabrication of a precocious child.

The incident between Brill and the Negro couple begins awkwardly, in an almost patronizing vein, but is saved by the dramatically humorous realism of his departure. The boy can't find his money and thinks they've stolen it. Finding that he has only dropped it, he's too ashamed to apologize and runs out. However, upbringing wins over embarrassment and he comes back and drops some money in the farmer's lap. The latter's "This ain't no hotel," shouted at the fleeing lad, is both a declaration of self respect and chastisement of the boy.

Besides the outstanding acting of Miss Grant, Bray and Marsach (the latter is really a find and steals every scene he's in), excellent performances in a smaller scale are provided by Charlamagne, Miss Miles, Miss Attaway, Higgins and Allen. All kids in pic are nonpros. In some colorful but brief vignettes, Charles Jordan is an "artificial inseminator" of cows who gives Brill a ride and finds it hard to explain where his bull is; Rick Collette is a pickpocket who, observed at work by the boys on a Fifth Avenue bus, gets hijacked by the cool Paco; Roscoe Browne is a fire-and-brimstone sidewalk preacher in Times Square.

Donald Malkames' clear, crisp photography is one of the film's greatest assets, considering the entirely-on-location shooting. The night scenes on 42nd Street were done from a hand-trundled cart bearing a concealed cameraman who kept contact with Baron via a two-radio intercom. Some of these long tracking shots along one of the world's busiest streets are amazing as is the bicycle chase through upper Manhattan. Ralph Rosenblum's editing, too imitative of the Europeans, uses fast cuts recklessly, even when the plot does not require them. Whether this choppiness is his own interpretation of pace or the influence of Baron, it hurts the film.

The sound recording by James Shields and Charles Federmack has the feeling of post-synchronization, frequently too strident and putting a shrillness on some voices, but Baron insists that post-sync work was kept to a minimum, most of film being recorded on the spot. Robert Mersey's delightful score has a definite Caribbean flavor (pic was originally planned with a Puerto Rican setting) but the jauntiness is perfect for the N.Y. setting and the antics of the boys, many of whom are Puerto Rican.

"Pie In the Sky" (which may get a title change) is a good film that could have been better with those much-needed bridging shots and a clearer, better-plotted script. A possible "sleeper," even in its present form, it's one of those too-rare motion pictures that send you out of the theatre the better for having seen it. *Robe.*

'Bolivar' Film Angles

Hollywood, Dec. 30.

A Ronald Lubin reports he has promises of official cooperation from the Governments of Venezuela, Peru, Ecuador, Colombia and Bolivia for his upcoming production of "Bolivar."

Lubin and writer Robert Presnell Jr., who is doing the original screenplay, will go to Bogota, Colombia, in February as guests of the Colombian government to map final plans for film, which will be shot on locations in the sites of Bolivar's battles. Two staffers of the Bolivian Society have been assigned to aid Lubin and Presnell in research, with armies, towns and populace of each area offered during filming.

Lubin states he has had discussions with both Charlton Heston and Kirk Douglas for title role. He reports Paramount interested in release deal.

Willy
(GERMAN)

Exploitation angle: Negro G.I. sires son of fraulein; faces German race prejudice.

Hollywood, Dec. 17.

Allan A. Buckhantz production. No star billing. Directed by Buckhantz. Screenplay, Guenter Rudorf, as adapted from his play by Marcus Scholz; camera, Ludwig Berger; editor, Klaus Dudenhoefer; music, Nicholas Carras; assistant director, Frank Guthke. Reviewed at MGM Studios, Dec. 17, '63. Running time, 73 MINS.

Willy ..... Hubert Persicke
Klara ..... Hannelore Schroth
Grandmother ..... Edith Schultze-Westrum
Herbst ..... Joseph Offenbach
Scott ..... Peter Kuiper
Teacher ..... Klaus Behrendt
Brother ..... Reinhard Kolldehoff
Agent ..... Kurt A. Jung
Secretary ..... Viktoria Von Campe
Herbert ..... Wilhelm Fricke
Wolfgang ..... Arnfried Lerche

A timely and provocative subject—the struggle of a 15-year-old "illegitimate colored occupation child of German nationality" to find a place for himself in the hostile environment of modern West Germany—is given only skin-deep treatment in this post-dubbed import. At its core, "Willy" is a film of social significance. Had it been approached and developed with greater sensitivity and penetration, the ABA production might have generated considerable commercial impact in any country. But what emerges is a two-dimensional, black-and-white dramatization, haphazardly directed, transparently acted and crudely dubbed. Although it explores a pertinent problem of our time, and has merit as such, the cinematic imagination and/or trenchant social statement necessary for acceptance in the domestic art house sphere is lacking.

Produced and erratically directed by Allan A. Buckhantz from a shallow, glancing scenario by Guenter Rudorf, "Willy" tells of the plight of an "Afro-Aryan" boy who is the offspring out of wedlock of a German fraulein and a Negro G.I. who met during the post-war occupation of Germany. The film depicts the struggle of the boy, who was raised by his mother after his father returned permanently to the U.S., to locate and succeed in a job following graduation. Small town prejudicial pressures persuade his mother to allow him to seek a better life in Hamburg, on the assumption that perhaps the more impersonal environment of a larger city will enable him to get along better. The picture thus concludes on a note of hope, not solution.

All of the performances are severely handicapped by the dubbing. Hubert Persicke plays the title role, with Hannelore Schroth in the key role of his troubled, mistreated mother and Edith Schultze-Westrum, Joseph Offenbach and Peter Kuiper in other major characterizations.

Production contributions are rather haphazard. A title song by Nicholas Carras and Ric Marlow adds a somewhat jarringly commercial note over the titles, which come at the tag-end of the film. *Tube.*

Entrega Inmediata
(Special Delivery)
(MEXICAN)

Columbia Pictures release of a Posa Films International S. A. production. Stars Cantinflas (Mario Moreno). Features Gina Romand, Claudio Brook, Guillermo Zetina, Fanny Cano, Maria Amelia, Alberto Catala. Directed by Miguel M. Delgado; screenplay, Jaime Salvador; camera, Gabriel Figueroa; music, Gustavo Cesar Carrion. Nitery sequence by Rafael de Cordoba y Ballet Espanol. Reviewed at Million Dollar Theatre, Los Angeles, Dec. 23, '63. Running time, 112 MINS.

Himself ..... Cantinflas
Carlota ..... Gina Romand
Spy ..... Claudio Brook
Female agent ..... Fanny Cano
Baby ..... Maria Amelia
Professor ..... Alberto Catala

With the proven international appeal of Cantinflas and the excellent production values his films now contain, it is puzzling why Posa Films or Columbia, who distributes in the U.S., make no greater effort to sell his pix in the non-Spanish-speaking market. The "little man" has the universality of Chaplin and the commercial appeal of Jerry Lewis and it requires no knowledge of languages to derive pleasure from his peccadilloes. To realize, however, how many more laughs lie in "what" he says, one should view his films in a theatre filled with "understanding" Latins.

This time around, Cantinflas is a "special delivery messenger" who becomes the victim of every comedy cliche in the book—from the beautiful spy to the beautiful "baby" palmed off on him.

As the innocent involved in intrigue, the comedian gets away fast with an establishing shot that identifies him immediately as funny and ineffectual — an encounter with a bakeryman so contrived and so hilarious that you're sure it will be used again. Naturally, it gives the pic an equally funny close.

For northern audiences, much of the evident plot could be edited out. Indeed when Cantinflas is absent from the screen, the flimsiness of the script is embarrassingly evident. An exception is a well-staged nitery sequence featuring dancer Rafael de Cordoba. Here the imaginative camerawork of Gabriel Figueroa gets a real workout with a series of closeups that show off the machine-gun rapidity of de Cordoba's footwork.

The comedian, after having established the unkempt, swivel-hipped figure the world knows best, works in several disguises including an elegant, ancient boulevardier and a slicked-down, bespectacled undertaker. He also uses planted opportunities to show his dancing and singing prowess.

Gina Romand as a gorgeous, Gabor-ish spy, Maria Amelia as the orphan "baby" who turns out to be a pulchritudinous senorita who gets her Cantinflas, and Fanny Cano as a pretty government agent, provide beaucoup cheesecake for the pic, and turn in fairly good jobs of acting. Claudio Brook's chief spy and Alberto Catala's professor-accomplice, like most of the supporting cast, are stamped from worn, familiar moulds.

Director Miguel M. Delgado plays it safe, giving Cantinflas his head while keeping the plot moving, albeit slowly, when the star is off-screen. Gabriel Figueroa's photography is excellent throughout but particularly so in the nitery sequence. Gustavo Cesar Carnion's music, with the exception of the nitery and a closing musical sequence, is used merely to underscore humorous or would-be suspenseful key scenes. *Robe.*

L'Appartement Des Filles
(Girls' Apartment)
(FRENCH)

Paris, Dec. 23.

UGC-Sirius release of Paul Graetz-Transcontinental Film production. Stars Mylene Demongeot, Sylva Koscina, Renata Ewert, Sami Frey. Directed by Michel Deville. Screenplay, Nina Companez, Deville from novel by Jacques Robert; camera, Claude Lecomte; editor, Nina Companez. At Marignan, Paris. Running time, 88 MINS.

Melanie ..... Mylene Demongeot
Elena ..... Sylva Koscina
Lolotte ..... Renata Ewert
Fibere ..... Sami Frey
Christophe ..... Jean-Francois Calve
Francois ..... Daniel Ceccaldi

Slight comedy, about a gangster playboy trying to seduce any of three air hostesses to smuggle gold for him, is breezy enough to gloss over a certain repetitiveness in treatment. Familiar affair does not appear to have the uniqueness or tang for arty use abroad, but could be an okay dualer or playoff item on its general entertainment qualities. Local chances are fine.

The would-be smuggler is naturally transformed by love for one of the hostesses, who include a blase snob, an adventurous one and a sentimental femme. The last named naturally gets him. Director Michel Deville can not energize the slim material into much even if he does give it a glossy finish.

There are a bunch of promising people in this but without enough of personal flair and zest to give this the right drive that comedies of this ilk need.

Sami Frey tries hard but does not have the dash for the small-time smuggler, who mends his ways. Mylene Demongeot has a graceful pouting dottiness as the lovestruck blonde if inclined to play things on one note. The girls at play appear quaint rather than giving this a pithy romp.

Film has a neat production gloss. And director Michel Deville still shows promise as a new, sophisticated comedy director even if he needs to get down to business instead of embroidering needlessly. *Mosk.*

Chevrons For Esbin

Jerry Esbin has been named administrative assistant to Columbia president Abe Schneider.

Esbin has been with Col since 1948 and has served in various administrative posts as well as in the sales accounting and domestic and foreign exchange departments.

Le Mepris
(Contempt)
(FRENCH-ITALIAN)
(COLOR)

Paris, Dec. 30.

Cocinor release of Rome Paris Films-Concordia-Champion Films production. Stars Brigitte Bardot, Jack Palance; features Michel Piccoli, Fritz Lang, Georgia Moll. Written and directed by Jean-Luc Godard from novel by Alberto Moravia. Camera (Technicolor), Raoul Coutard; editor, Agnes Guillemot. At Lord Byron, Paris. Running time, 100 MINS.

Camille ..... Brigitte Bardot
Jeremie ..... Jack Palance
Fritz Lang ..... Fritz Lang
Paul ..... Michel Piccoli
Francesca ..... Georgia Moll

Crossing Brigitte Bardot with an arty, personal director, ex-New Waver Jean-Luc Godard, was not a bad idea. Miss Bardot appears, at last, as an actress in her own right with her trademark nude scenes not forced but aptly stemming from the plot. However, thus appears less accessible for depth use with best bet as an arty booking in the U.S.

Slim tale has Miss Bardot married to a hack scriptwriter called in by an egotistical American producer to rewrite scenes on an epic he is making in Italy with Fritz Lang himself directing. Film details her sudden intimations of contempt for her husband because of a series of incidents. It ends in her beginning to give into the assiduous courting of the producer and with both killed in an auto accident when she leaves her husband and goes off to Rome with the producer.

Main appeal is in the filmic manner as far as this pic is concerned. Based on an Alberto Moravia novel, Jean-Luc Godard still makes this a personally told tale. Though full of inside film talk, grandiloquent phrasings, sudden sharp elipses or quick repeat montage scenes of early incidents to make a point, this does have a decisive visual flair that lays bare these figures and discourses on that popular modern theme re the dissolution of a couple.

Miss Bardot, who oldtimers like H. G. Clouzot, Claude Autant-Lara, Julien Duvivier and Christian Jaque tried to force to act in the more general mold, here is given her head as a young married woman who is physically amorous but begins to doubt her respect for her husband.

She handles her lines well and displays a feel for a scene, and a timing and presence scarcely seen in her more undraped pix. There is a pre-title love scene that unveils her familiar chassis, as well as others, but none of this is out of character with her sensual, free wheeling character.

Jack Palance has fire and frenzy as an officious film producer while Fritz plays himself with a gentle air of wisdom. His filming of "Ulysees" does have some symbolic ties with the tale but none of this is overdone.

One brilliant scene has Miss Bardot and her husband, sharply etched by Michel Piccoli, lolling about in their half finished Rome apartment that is full of shrewd observation, delineation of character and witty aspects. Here her growing distaste for her husband, because of his seeming lack of manlihood, is brought forth clearly yet subtly. But then the film just jogs on and repeats its points and builds to an arbitrary ending of the accidental death.

It will not be an easy film for circuit spotting. But by spreading in arty houses, this could be given more legs especially well sold. And then there is the Bardot name and exposure. It will also call for smart arty theatre handling, with perhaps the revelation of Miss Bardot as an actress, as well as a sex symbol, its main handle. Color is good if sometimes overindulged for mood effects. Godard has soft pedaled his penchant for jump cuts but still uses intellectual editing techniques that sometimes jar if they do not mar the general mood and development of the story.

This marks a step forward for both Miss Bardot and Godard if it still is not exactly an outright exploitation offering. Its hybird aspects call for careful placement but it may be worth it on its unorthodox aspects for arties.

Joe Levine's Embassy Pictures has this for the world but has sold it for France and Italy. There is no attempt to find short cuts for languages and all of Palance's dialog is translated by his secretary. This makes it both easier to handle for depth with subtitles and, respectively, harder to dub. English title is "Ghost at Noon." *Mosk.*

NAMES & 'ACTIVE RETIREMENT'

Hollywood Typewriter Corps Look To Pile Up $26,537,291 in Wages

Hollywood, Dec. 30.

Writers Guild of America-West members earned approximately $26,537,291 in 1963 per estimate by Nate Monaster, president. First nine months earnings from video were $12,006,815 against $11,896,152 in like period of 1962. Figure for 1963 includes $2,500,000 residuals and royalties. Screen earnings first three-quarters 1962 $7,903,173; this year $7,896,152.

Combined pix-tv earnings first nine months 1963 totaled $19,902,967 with safe assumption final quarter will hike earned income or writers to approximately $26,537,291. Monaster expects 1964 to top this record year.

Guild's royalty plan for telepix giving writers share in world royalties of telefilms operated for first time this year.

Monaster told members that there was never better opportunity for screen originals than at present and that Laurence Weingarten of Screen Producers Guild is trying to encourage royalty plan for original screenplays similar to play or book rights.

LOUIS SOBOL

who flits from New York to Los Angeles when he is not globe-trotting airs some sardonic views on

The Hollywood Idea Of Couture

another bright Feature in the

58th Anniversary Number of VARIETY

Plus other statistical and data-filled charts and articles

April-May Thin, Needs Nourishm't

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, and longtime crusader for "orderly release," is now bearing down on April-through-May as the time when better pictures are needed. He adds the distributors are complying with his wishes in providing more quality product for this heretofore "orphan" period.

AB-PT has gotten out a booklet, to be sent to 3,000 theatremen gratis, in which the various film companies pledge themselves to the "orderly release" in the spring and specifically list their pictures for April and May.

Hyman said he thanks the distribs for their support and urges his fellow-exhibs to back up the flow of product with robust campaigns on the local level. He also asks the exhibs to inform the distribs about such campaigns.

The Parade to 'Charade'

"Charade" is on its way to becoming one of Universal's alltime top grossers, if not the champ itself. Having been scoring top biz at Radio City Music Hall for a couple of weeks now, the pic opened in numerous locations coast-to-coast last Wednesday (25) and has been doing strong biz since.

Opening day at Grauman's Chinese Theatre, L. A., was the biggest weekday opening figure in the treatre's history, a tally of $6,188. In Chicago at the city's namesake treatre, it neared the $6,000 mark and at the Esquire in St. Louis it did $4,415. Wednesday and Thursday at the Memorial, Boston, was $8,932; at the Mercury, Detroit, the two-day total was $7,429; at the Golden Gate, San Francisco, it was $7,500; a four-theatre combination in Miami grossed $23,900; the Gateway, Pittsburgh, did $6,568; at the Towne, Washington, it registered $5,760 and at the Trans-Lux, Philadelphia, $6,030.

Biz was also reported brisk in Providence, Cincinnati, Rochester, Louisville, Wilmington, Dayton, Charlotte and elsewhere, with second days topping opening day biz. Meanwhile, back at the Music Hall, the Cary Grant-Audrey Hepburn starrer drew $31,090 for the first day of its fourth week and seemed headed for one of the biggest weeks in the house's history.

Kansas Censoring Goes On to Keep Fees Still Coming?

Kansas City, Dec. 30.

Long stranglehold of film censorship in Kansas is gradually being loosened, according to study by K. A. Harris of the U. of Kansas Governmental Research center at Lawrence. His report, just released, shows the Kansas board of review no longer has unlimited authority to censor motion pictures under recent U.S. Supreme Court decisions.

"The Kanasa board now is forced to cite obscenity as its reason for all eliminations or totally disapproved films whether they involve vulgarity, nudity, love scenes, homosexuality or themes that are 'lustful'," the Harris study declares.

"Greatly concerned about the many movies and scenes it no longer feels it can eliminate, the board, nevertheless, eliminates what it can, realizing that it must try to fulfill its statutory obligations and act within its constitutional boundaries.

"Unfortunately, the board is riding the horns of a dilemma. The most recent Kansas statute, enacted in 1949, charges them to 'disapprove films that are cruel, obscene, indecent or immoral or films that tend to debase or corrupt morals.'

"Clearly in view of recent Supreme Court decisions, they can no longer do this. In fact, very little of what it was intended that they do can be done. They have no rule pertaining to 'cruel' movies. Nor can they legitimately censor the sort of things—approval of adultery, criminality and narcotics from which, under previous rules, Kansans were shielded. Furthermore, the fact that the board eliminates words and scenes from movies is difficult to reconcile with the meaning and the wording of their obscenity rule."

Most realistic of the three review board members is the chairman, Mrs. Kitty McMahon, who also is in charge of the office and its staff of four. She believes her board has followed the decisions of the Supreme Court in ruling on films. The other two members, Mrs. Mary Trehey and Mrs. Polly Kirk, believe the board "has unlimited powers."

Mrs. Kirk said the board has been following the Supreme Court's decisions on censorship of literature. She said the board "could not pass judgment on any censorship ruling until so instructed from the attorney general's office in Topeka."

In the last couple of years, all indications are that the board has been advised to avoid court confrontation on specific pictures, for instance Embassy's "Sky Above—Mud Below" which, after rejecting in toto the board looked at again, after the filing of court action on behalf of the distributor—and the second time passed it, reportedly without deletions.

PROMOTE, SHARE IN NEW BOOM

By KAY CAMPBELL

Los Angeles, Dec. 30.

Some of the biggest names in show biz have invested more than $500 million in various types and phases of "active retirement" housing developments in the Southwest. Others are known to be evaluating properties to compete in this burgeoning, bonanza realty market.

"Active retirement" is the catchphrase of the day with a multitude of meanings. It implies country-club communities, mobile home parks, resort hotels and lush rental apartments, offering lures for "adults" with the underlying motif, "Now is the hour for fun." The spiraling success of this movement which has not yet reached its zenith makes it the nation's No. 1 economic and sociological phenomenon.

Art Linkletter's "Sierra Dawn Estates," a mobile home park near Hemet with a $350,000 recreation center, celebrated its second birthday recently, declaring half of the 300 homesites unloaded. These lots range in price from $3090 to $5000. Fess Parker's "Rancho Santa Barbara", north of the Channel City, is somewhat smaller, but has an equally successful sales record.

Joe E. Brown's $30 million "Hueneme Bay" town house community, near Ventura, made its debut August '63 and sales totaled 600 houses December 1. These ranged in price from $15,950-$21,950. Others are under construction. Noel Sullivan, impresario of the Monterey Bach Festivals, has opened a $20 million retirement community near Carmel. And the $40 million "Friendly Valley" with its $1 million country club for residents, is located on Bob Hope's ranch near Newhall. The New York clergyman, Norman Vincent Peale, and Don Belding, of Foote, Cone & Belding ad shop have teamed up to build a $10 million community, "Los Penas Quitos" near Del Mar.

Bob Moon, ex-staff announcer at CBS, ABC and Mutual, is vice prez of the extensive Rossmore Leisure World projects, which will involve a total population of 150,000 at a cost of $2-1/2 billion. The first Leisure World, at Seal Beach, with 11,000 residents, has been hailed as the most successful project of its kind in existence. It was a sellout in 17 months. Preview of Leisure World, Laguna Hills, representing an investment of $500 million, with 18,000 residential units, was held last October.

Del Webb, owner of the Sahara, the Mint and other establishments in Las Vegas and co-owner of the Yankees, fronts for a $10 million investment in Sun Cities in Arizona and California. Tom Breen (Joe's son) is senior veepee of the organization.

In addition to the heavy investors in "active retirement" hundreds from all walks of show biz have bought houses, apartments and mobile home lots in the various projects. Retired and not-so-retired authors, artists, art directors, auditors, musicians, composers, screen writers, engineers, technicians, producers and directors have thronged into the divergent "adult" living spaces. Many have continued with their careers, commuting from their near and distant homes to Hollywood; others have found part-time employment; and some have two or more "retirement" residences at the beach and in the desert, for example. Many turn their talents to putting on theatrical productions, promoting outstanding sports events such as the $35,000 San Diego Open Golf Tournament (Jan. 8-12) at Rancho Bernardo, contacting top name entertainers and bands for community shows and dances, staging fash shows, forming clubs, organizing classical music orchestras and pop bands, instructing classes in square dancing, boat-building and navigation, travel, dressmaking and other crafts.

Anton Grot, for example, who came to Hollywood as art director on Doug Fairbanks' "Thief of Bagdad", and worked with DeMille prior to moving to Warner Bros

(Continued on page 14)

See 20th Balking on Paying Liz Any Further Percentage on 'Cleo' Pic

"Cleopatra" star Elizabeth Taylor may never see any of the loot under her fancy percentage-of-the-gross deal with 20th-Fox, as result of a statement issued in New York Monday (30) by 20th exec veep Seymour Poe in which he revealed that attorneys for 20th and the star will "review Miss Taylor's contractual situation sometime around the end of January."

(Poe's statement was prompted by a story by Earl Wilson in the N. Y. Post saying that 20th had notified Miss Taylor that the $2,140,500 she'd already received in salary and expenses was all she's going to get for the film. Poe called the story, attributed to a 20th "spokesman," "neither authorized nor true.")

Miss Taylor's contract called for her to receive — in addition to salary and expenses—10% of the picture's gross over $7,500,000. Considering that the pic has already taken in more than $20,000,000 in cash advance guarantees, that would mean Miss Taylor would now be due for a minimum cut of at least $1,250,000, over and above salary and expenses, had no legal hitches developed. She has, however, received no portion of any such percentage as yet.

It's been an open secret for some time that 20th execs have been studying all aspects surrounding the production of the film, especially those concerning the star's absences from the set.

Expected to spearhead the 20th side of the upcoming talks is the company's general counsel, Jerome Edwards, a member of the law firm of Phillips, Nizer, Benjamin, Krim & Ballon. Partner Louis Nizer, incidentally, is repping Eddie Fisher in latter's divorce negotiations with Miss Taylor.

Sportswriter

HAROLD ROSENTHAL

who has covered the national pastime for the N. Y. Herald Tribune syndicate for many years, dwells on

When and How Hollywood 'Discovered' Baseball

* * *

another Bright Feature in the upcoming

58th Anniversary Number of VARIETY

Plus other statistical and data-filled charts and articles

Of 15 Films Set For UA Only Two Shooting O'Seas

Hollywood, Dec. 30.

United Artists will enter 1964 with 15 major productions on definite schedule. Adding to an apparent trend for more production at home, it is significant to note only two of the slate are skedded for filming overseas. Seven of the pictures are for the Mirisch Corp., which has 12 pictures remaining on its UA contract.

Two films planned for shooting abroad are "Goldfinger," third in the Broccoli-Saltzman series of James Bond character films based on the Ian Fleming novel, with script by Richard Maibaum, and "Hawaii," long-prepping Fred Zinnemann production of the James Michener massive novel. Alec Guinness has been set as one of the stars of "Hawaii," with Dalton Trumbo now scripting. "Goldfinger" has a February starting date.

Other pictures underway, in order of starting dates, are as follows:

"Mister Moses," Frank Ross production of the Max Catto novel, with screenplay by Niel Patterson, to start next month; "Bandoola," Mirisch Corp.-Ted Richmond project, with Yul Brynner starring for producer Lewis R. Rachmil and director Elliott Arnold, to start shooting in February; "Dazzling Hour," I.A.L. Diamond production for the Mirisch Corp., from script by Diamond, with Dean Martin, Peter Sellers, Felicia Farr and Kim Novak starring, to begin in February; "The Confessor," James T. Donahue novel with screenplay by Nathan E. Douglas and Ned Young, to be produced by Edward Lewis, directed by John Frankenheimer, with Tony Curtis and Henry Fonda starring, to start in March for the Mirisch Corp.; "How to Murder Your Wife," George Axelrod - Frankenheimer production, with Jack Lemmon probably to star and Richard Quine to direct.

Screenplays now in work, with starting dates to be set in 1964, include: "Everybody Loves A Lover," prepping by Bud Yorkin and Norman Lear; "The Hallelujah Train," with John Sturges producing and directing for the Mirisch Corp., John Gay scripting from the Bill Gulick novel; "Khartoum," biopic of Charles George Gordon with screenplay by Robert Ardrey; "One More Time," Arne Sultan-Marvin Worth original screenplay for their own company; "A Rage to Live," Walter Mirisch producing from John T. Kelley screenplay of the John O'Hara novel.

"Return From the Ashes," to be produced by Arthur Jacobs and directed by J. Lee Thompson for Mirisch Corp.; "What Did You Do in the War, Daddy?,"

'Cleo' Two-a-Day, Sit as Please

Although 20th-Fox has officially stated that its hardticket "Cleopatra" will not go to the "reserved performance" policy domestically until late February and March, the Trans-Lux Hippodrome in Baltimore has already switched.

Pic is now playing the 2,208-seat showcase on a two-a-day (afternoon and evening), but with no seats reserved. There's a top price of $2, somewhat lower than for the hardticket policy.

A 20th spokesman says company agreed to the change "at the request of the exhibitor," who felt that it would materially benefit overall grosses. "We regard it," said the 20th man, "as an experiment."

FRONTIER'S NINTH SPOT OF ALBUQUERQUE'S 19

Albuquerque, Dec. 30.

Frontier Theatres, Inc.—which already operates eight of the 19 film houses in this city—has added Tesuque Drive-In to its chain through a lease-purchase agreement with Marlin Butler, owner of the ozoner.

Lou Avolio, Frontier resident manager, took over the 650-car situation on Dec. 29. Details of the transaction are strictly under wraps.

Tesuque was built in 1949, Butler has been owner since 1954. His brother, Wilson Butler, has been operational manager for the past several years.

Marlin Butler has been in the theatre business since 1928 and started with R. E. Griffith Theatres, Inc. (forerunner of Frontier) in 1934. He left the company in 1944, and has been in business for himself since that time.

Count by Frontier in Albuquerque is now six hardtoppers, three drive-ins.

L.A. Great; 'Charade' Huge $42,000 Tops; 'Darling' Wow 33G, 4 Houses; 'Sword' Lush 29G, 'Victors' 28G

Los Angeles, Dec. 30.

Firstruns are setting fire to final week of 1963, take including Dec. 25 and New Year's Eve for biggest gross of year expected. Ten incomers and eight holdovers should hit a mammoth $426,000 or slightly above last year's record-breaking $418,800 for same period.

Pacing city by a goodly margin is "Charade," looking to hit a smash $42,000 opening week at the Chinese. "Move Over Darling," in four houses, is heading for a wham $33,000. "Sword in Stone" is lush $29,000 in same number of spots. "The Victors" at Fox Wilshire" looks sock $28,000 at Fox Wilshire.

"Love With Proper Stranger" is rated wow $27,000 at the Village. "Capt. Newman, M. D." shapes socko $25,000 at Hollywood Par as is "The Prize" at Warner Beverly.

"Four For Texas" is hotsy $18,000 in two locations. "America, America" shapes big $17,000 at Beverly. "Tom Jones," moving over to Vogue and at Orpheum in fifth round is headed for a giant $27,400.

Estimates for This Week

Fox Wilshire (FWC) (1,900; $2-$2.40) — "Victors" (Col). Sock $28,000. Last week, with Hillstreet, "Lillies of Field" (UA), "Lafayette" (Ind) (Fox Wilsh), "Stolen Hours" (UA) (Hill) (2d wk, 4 days at Fox Wilshire), $5,000.

Chinese (FWC) (1,408; $2-$2.40) —"Charade" (U). Mighty $42,000. Last week, "Yum Yum Tree" (Col) (9th wk), $11,000.

Beverly (State) (1,150; $2-$2.40) —"America, America" (WB). Big $17,000. Last week, with Orpheum, "Tom Jones" (UA) (9th wk, Beverly; 4th wk, Orpheum), $22,700.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Capt. Newman, M.D." (U). Socko $25,000. Last week, "V. I. P.s" (MGM) (15th wk), $3,200.

Warner Beverly (SW) (1,316; $2-$2.40)—"The Prize" (MGM). Big $24,000 or near. Last week, "Wuthering Heights" (Con) (reissue) (4th wk), $3,000.

Music Hall (Ros) (720; $2-$2.40) —"Ceremony" (UA). Modest $5,500. Last week, "School for Scoundrels" (Cont), "Battle of Sexes" (Cont) (reissues) (4th wk), $4,000.

Village (FWC) (1,535; $1.49-$2) —"Love with Proper Stranger"

(Continued on page 10)

Key City Grosses

Estimated Total Gross

Last Year $2,985,700
(Based on 20 cities and 246 theatres).

This Week $2,651,200
(Based on 20 cities and 243 theatres, chiefly first runs including N. Y.)

'Charade' Fat 19G, Balto; 'Prize' 10G

Baltimore, Dec. 30.

Solid new product and holiday trade will give first run exhibitors a big lift this round. "McLintock" is great in first at the suburban Senator. "The Prize" is stout on bow at the Charles "Move Over Darling" looks hot on opener at downtown Little.

"Charade" shapes great in first at Stanton. "The Cardinal" is holding lofty in second at the Mayfair. "Four for Texas" looms big in second at the Town. "Cleopatra" is on the rise in 26th week at the Hipp where new, lower price scale has gone into effect.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"The Prize" (MGM). Socko $10,000. Last week, "Conjugal Bed" (Embassy) (7th wk), $2,300.

Five West (Schwaber) (435; 90-$1.50)—"Murder at Gallop" (MGM) (2d wk). Nice $3,000. Last week, same.

Hippodrome (T-L) (2,200; $1.50-$2)—"Cleopatra" (20th) (27th wk). Good $9,000. Last week, $8,500.

Little (T-L) (300; $1.25-$1.65)—"Move Over Darling" (20th). Hep $7,000. Last week, "Irma La Douce" (UA) (23d wk), $2,000.

New (Fruchtman) (1,600; 50-$1.50) — "Who's Been Sleeping" (Par). Nice $9,000. Last week, "Secret Passion" (U) (reissue), $4,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"The Cardinal" (Col) (2d wk). Lofty $10,000. Last week, $11,000.

Playhouse (Schwaber) (365; 90-$1.50)—"All Way Home" (Par). Pleasing $3,000. Last week, "Lord of Flies" (Cont) (5th wk), $1,800.

Rex (Freedman) (500; $1.50)—"House on Bare Mountain" (Indie). Fair $2,500. Last week, "Weird Lovemakers" (Indie) (2d wk), $1,500.

Senator (Durkee) (960; 90-$1.50) —"McLintock" (UA). Great $12,000. Last week, "Great Escape" (UA) (9th wk), $4,500.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Charade" (U). Socko $19,000 or close. Last week, "Wheeler Dealers" (MGM) (5th wk), $4,000.

Town (T-L) (1,125; 90-$1.50)—"Four For Texas" (WB) (2d wk). Big $7,000. Last week, $9,000.

'Sword' Mighty at 20G, Cincy; 'Charade' Boffo $13,000; 'World' 17G, 2d

Cincinnati, Dec. 30.

A smash New Year's week session is in prospect for firstruns here, rewarding a holiday array of class entries and weather relief from severe cold. "Sword In Stone," Disney's glad rush for juves, bids to top the town in smash tempo at Keith's. "Mad World" shapes hotsy in second week at Capitol. "Move Over Darling" looms tall at outlying Valley, which is operating daily from 2 p.m. Also wow is "Charade" at the flagship Albee on opener. "Kings of Sun" at Palace looks big.

The prosperous bent extends to the arties, "Small World of Sammy Lee" shaping big at Guild and "Carry On Regardless" looking okay, daydating at Esquire and Hyde Park Art. "Cleopatra" rates a stepup with extra matinees at Grand.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"Charade" (U). Boff $13,000 or close. Last week, "Days Wine and Roses" (WB) and "What Happened to Baby Jane" (WB) (reissues), $5,500.

Capitol (SW-Cinerama) (1,339; $1.25-$2.75) — "Mad World" (UA) (2d wk). Hotsy $17,000 or near after $12,500 preem.

Esquire Art (Cin-T-Co) (500; $1.25) — "Carry On Regardless" (Indie). Okay $1,500. Daydating with Hyde Park Art. Last week, "Get On With It" (UA) (2d wk), $1,000 in 5 days.

Grand (RKO) (1,396; $1.80-$3)—

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'CHARADE' WOW 12G, COL.; 'STORE' GOOD 9G

Columbus, O., Dec. 30.

Business bounced back Christmas week, aided by extra matinees and New Year's Eve shows. "Charade" is the standout leader at RKO Palace for best at this house in months. "Who's Minding Store" at Loew's Ohio looms solid. "How West Was Won" loomed large in 37th session at RKO Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) (37th wk). Big $8,000 or over. Last week, $3,400.

Ohio (Loew) (3,079; 50-$1.50)—"Who's Minding Store" (Para) (6 days). Solid $9,000. Last week, "Stolen Hours" (UA) (10 days), $3,500.

Palace (RKO) (2,845; 50-$1.50)—"Charade" (U). Whopping $12,000. Last week, "Cry of Battle" (AA) and "Gunfight Comanche Creek" (AA), $3,100.

'Charade' Great $16,000, Prov.; 'Texas' 5G, 2d

Providence, Dec. 30.

The upswing has started here with a bang and has RKO Albee clicking its heels with town topper "Charade." Also on the hot side is Majestic's second of "Four for Texas." Strand is just fair with "Who's Minding Store." State's second of "Kings of Sun" is on weak side.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"Charade" (U). Leaping to wham $16,000 or close. Last week, "Secret Passion" (U) and "Great Imposter" (U) (reissues), $3,500.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (22d wk). Nice $6,000. Last week, $3,000.

Majestic (SW) (2,200; 75-$1) — "Four For Texas" (WB) (2d wk). Very happy $5,000 after $8,000 opener.

State (Loew) (3,200; 75-$1)—"Kings of Sun" (UA) (2d wk). Mild $3,500. First was $4,500.

Strand (National Realty) (2,200; 90-$1.25)—"Who's Minding Store" (Par). Fair $5,000. Last week, "Under Yum Yum Tree" (Col) and "Critic" (Col) (6th wk), $3,000.

'Jones' Record $28,000, Toronto; 'Charade' Huge 22G, 'Sword' Sock 45G

Toronto, Dec. 30.

"Tom Jones" broke the Hyland house record this week. Famous Players assembled 12 houses for a big week's biz with "Sword in the Stone." Nine Taylor hardtops daydated "Samson and Slave Queen" plus "Goliath and Sins of Babylon" for a rousing week. Trio of Rank houses rushed in "Move Over Darling" for torrid biz.

"Charade" is doing amazing trade at the Uptown on opener.

Second week holdovers include "Who's Minding Store" this holding over for five days at two houses. The Hollywood is doing similar sock biz with "Take Her, She's Mine" while "The Cardinal" is near capacity and continues ditto. "It's a Mad World," housed in Rank's Canadian showcase, looms lively in second round. For five days of "Kings of Sun" in second week shapes hotsy.

Estimates for This Week

Alhambra, Beach, Birchcliff, Capitol, College, Golden, Mile, Palace, Parkdale, Runnymede, Vaughan, Westwood, Willow (FP) (994; 1,288; 865; 848; 1,499; 995; 1,485; 1,397; 1,377; 929; 994; 992; 35-$1) — "Sword in Stone" (WB). Very big $45,000.

Carlton (Rank) (2,058; $2-$3) — "It's a Mad World" (UA) (2d wk). Off to smooth $20,000. Last week, $25,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,082; 752; 1,197; 682; 696; 50-$1)—"Samson and Slave Queen" (Astral) and "Goliath and Sins of Babylon" (Astral). Swell $40,000.

Danforth, Fairlawn, Humber (Rank) (1,324; 1,165; 1,203; $1-$1.75) — "Move Over Darling" (20th). Hep $35,000. Last week, Danforth and Humber, "Horror Hotel" (Indie), $10,000; Fairlawn, "Yum Yum Tree" (Col) (8th wk) (m.o.), $5,000.

Eglinton (FP) (1,066; $1-$1.50)—"All Way Home" (Par). Fine $6,500.

Hollywood (FP) (1,080; $1.25-$1.50) — "Take Her, She's Mine" (20th) (2d wk). Hot $14,000. Last week, $13,000.

Hyland (Rank) (1,357; $1.25-$1.50) — "Tom Jones" (UA-Lope). Boffo $28,000.

Imperial, Nortown (FP) (3,216; 959; $1-$1.75) — "Who's Minding Store" (Par) (2d wk). For five days, lively $16,000. Last week, $24,000.

Loew's (Loew) (1,641; $1-$1.50) —"Kings of Sun" (UA) (2d wk). Hotsy $7,000 in 5 days. Last week, $12,000.

Tivoli (FP) (935; $1.50-$2.50)— "Cardinal" (Col) (2d wk). Near-capacity $18,000. Last week, $17,500.

Towne (Taylor) (693; $1-$1.50)— "Conjugal Bed" (IFD) (2d wk). Upsurge to big $10,000. Last week, $7,500.

University (FP) (1,344; $2-$3.50) — "Cleopatra" (20th) (27th wk). Stout $10,000. Last week, $9,000.

Uptown (Loew) (2,245; $1.25-$1.75)—"Charade" (U). Whopping $22,000. Last week, for six days, "Small World of Sammy Lee" (7 Arts) (4th wk), $5,000.

Hub Soars; 'Charade' Wham $30,000, 'Sword' Big 31G, 'Bed' Socko 16G, 'Darling' Great 10G; 'Texas' 15G, 2

Boston, Dec. 30.

Xmas day biz boomed here as thousands of homecoming students and travelers descended on downtown theatre area. Rash of new product unveiled for the holidays also was a big help, biz picking up after frigid period during which two snowstorms smacked the Hub. One standout is "Sword in Stone" at the Music Hall, where big on opener. "Who's Been Sleeping in My Bed" is sock in first at Astor.

"Charade" is rated wow at the Memorial on initial week. "Kings of Sun" at the Orpheum did well on opener. "Move Over Darling" is boffo at the Capri. "To Bed or Not to Bed" is fancy at Cinema, Kenmore Square.

"Ladies Who Do" shapes hotsy at Park Square Cinema. "Love On a Pillow" looks lofty at the Mayfair. "Tom Jones" looms brisk in second at Beacon Hill. "Goliath and Sins of Babylon" is okay in second at the Center. "Four for Texas" is smash at Paramount in second. "Cardinal" is big in third round at the Saxon.

Estimates for This Week

Astor (B&Q) 1,117; 90-$1.50) — "Who's Been Sleeping In My Bed" (Par). Socko $16,000. Last week, "Yum Yum Tree" (Col) (7th wk), $8,000.

Beacon Hill (Sack) (900; $1-$1.80) —"Tom Jones" (UA) (2d wk). To record $25,000. Last week, $17,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95) — "Mad World" (UA) (7th wk). Sixth week ended Dec. 30, boffo $35,000.

Capri (Sack) (850; 90-$1.50) — "Move Over Darling" (20th). Sock $10,000. Last week, "Incredible Journey" (BV) (4th wk), $3,000.

Center (E. M. Lowe) (1,250; 90-$1.25)—"Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI) (2d wk). Slick $7,000. Last week, $7,800.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90)—"To Bed or Not to Bed" (Indie). Hotsy $6,000. Last week, "Lord of Flies" (Cont) (14th wk), $3,000.

Exeter (Indie) (1,276; 90-$1.49)— "Any Number Can Win" (Indie). Nice $9,000. Last week, "Heavens Above" (Janus) (8th wk), $3,000.

Fenway (Indie) (1,300; 90-$1.49)

(Continued on page 10)

Broadway Grosses

Estimated Total Gross

This Week $969,000
(Based on 32 theatres)

Last Year $603,400
(Based on 30 theatres)

'Charade' Hep 12G, Denver; 'Prize' 8G

Denver, Dec. 30.

There's a great upsurge going on this session at firstruns as there was a break in the severe cold weather and a batch of new pictures are being unveiled this session. It's only a matter of how high some of the new films will go. "Charade" seems almost assured of making the best all-around showing with a wow take in sight opening week at 900-seat Aladdin. "Move Over Darling" also is big at the Centre.

Sword in Stone" is rated fancy at the Denver while "Four for Texas" also is boffo at Paramount. "The Prize" looks big on opener at the Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.45) — "Charade" (U). Wow $12,000 or over. Last week, "Take Her, She's Mine" (20th) (5th wk), $2,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Move Over Darling" (20th). Big $23,000 or near. Last week, "Yum Yum Tree" (Col) (5th wk), $5,500.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (42d wk). Sock $12,000 or near. Last week, $6,000.

Denham (Indie) (800; $1.45-$3)— (20th) (28th wk). Big $9,000. Last week, $3,000.

Denver (Fox) (2,432; $1.25) — "Sword in Stone" (BV). Fancy $22,000. Last week, "Samson and Slave Queen" (AI) and "Goliath and Sins of Babylon" (AI), $6,000.

Paramount (Wolfberg) (2,100; 90-$1.25) — "Four for Texas" (WB). Smash $21,000 or over. Last week, "Kings of Sun" (UA), $8,000.

RKO International 70 (RKO) (1,200; $1.25-$1.45) — "The Cardinal" (Col). Great $19,000 or over. Last week, closed for remodeling.

Towne (Indie) (600; $1.25-$1.45) —"The Prize" (MGM). Big $8,000 or better. Last week, "Man With Gun" (AI) and God's Little Acre" (AI), $1,500.

Vogue (Art Theatre Guild) (450; $1.25) — "Lord of Flies" (Cont). Potent $5,000.

'Sword' Torrid $18,000, Port.; 'Charade' Big 14G

Portland, Ore., Dec. 30.

Biz is perking here this stanza. "Charade" shapes torrid in first at Broadway. "Move Over Darling" looks lofty on opener. "Kings of Sun" also is nifty on initialer at Laurelhurst. "Sword in Stone" is hotsy for first stanza at Orpheum. "Who's Minding Store" shapes loud in first at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Charade" (U). Torrid $14,000 or near. Last week, "Wheeler Dealers" (MGM) and "Main Attraction" (MGM) (reissue) (5th wk), $3,100.

Cinema 21 (Foster) (648; $1.50)— "Yum Yum Tree" (Col) (6th wk). fast $4,500. Last week, $3,700.

Esquire (Cruikshank) (475; $1.25) —"McLintock" (UA) (m.o.). Fine $4,000. Last week, second-run.

Fine Arts (Foster) (421; $1.50) —"L-Shaped Room" (Col) and "In French Style" (Col) (3d wk). So-so $3,000. Last week, $2,400.

Fox (Evergreen) (1,600; $1-$1.49) — "Four For Texas" (WB) and "Man From Galveston" (WB) (2d wk). Tall $9,000. Last week, $6,800.

Hollywood (Evergreen) (1,890; $1.49-$2.75) — "It's Mad World" (UA) (2d wk). Rousing $27,000. Last week, $12,400.

Irvington (Smith) (650; $1.50) — "Move Over, Darling" (20th) and

(Continued on page 10)

'Charade' New High 24G, Philly; 'Darling' $27,000, 'Sword' Sharp $23,000

Philadelphia, Dec. 30.

Current holiday session will see booming biz at many firstrun cinemas with some eight new pix launched. "Sword in Stone" shapes sharp on first at Randolph. "Charade" is hitting a new record at Trans-Lux Theatre on opener. "It's a Mad World" is heading for a wow take on second at the Boyd. "The Prize" is rated big first at Arcadia.

"Move Over Darling," also new, looks brisk in first at Fox. "Kings of Sun" shapes bright in second at Goldman. "Cardinal" is rated sockeroo in second at Midtown. "Four for Texas" looks good in second at Stanton.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Prize" (MGM). Big at $16,000 but rated disappointing. Last week, "V.I.P.s" (MGM) (13th wk), $2,000.

Boyd (SW) (1,536; $2-$2.75) — "It's a Mad World" (UA). Wow $30,000. Last week, $25,000.

Bryn Mawr (Goldman) (630; $1.49)—"Devil and 10 Commandments" (India). So-so $3,500. Last week, "Bell' Antonio" (Indie) (2d wk), $2,100.

Fox (Milgram) (2,400; 95-$1.80)— "Move Over Darling" (20th). Brisk $27,000. Last week, "Yum Yum Tree" (Col) (7th wk), $14,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Kings of Sun" (UA) (2d wk). Bright $22,000. Last week, $16,000.

Lane (SW) (1,000; $1.49) — "Ladies Who Do" (Cont). Mild $3,200. Last week, "Lord of Flies" (Cont) (11th wk), $1,500.

Midtown (Goldman) (1,200; 95-$1.80)—"Cardinal" (Col) (2d wk). Royal $28,000. Last week, $20,000.

Randolph (Goldman) (2,200; 95-

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Chi Climbs; 'Cardinal' Smash $39,000, 'Charade' Terrif 48G, 'Texas' Bangup 32G, 'Stone' Sockeroo 32G, 'Bed' 26G

Chicago, Dec. 30.

With the unveiling of the big holiday pix, Chi firstrun biz is soaring. Preem of "The Cardinal" is taking a wow $39,000 at the Woods while "Charade" is bowing to a mighty $48,000 at the Chicago. "Four For Texas" is nailing a wow $32,000 in first United Artists sesh.

Daydating debut of "Who's Been Sleeping In My Bed" shapes a rousing $26,000 at Loop and Esquire. "Sword In Stone" looms boffo $32,000 in first Roosevelt round. Monroe duo of "Red Lips" and "Hunchback of Rome" looks tidy.

"Tom Jones" is tallying a terrific second Todd stanza. "Kings of Sun" is tapering but should end up with a classy Oriental second. Daydated "My Life To Live" is posting a slick second frame at World and Town.

"Conjugal Bed" is registering an okay sixth Carnegie lap. Longrunning "Lord of Flies" profited from the school holidays looks excellent at Cinema in 14th round.

On hardticket, "It's A Mad World" is hefty in fourth McVickers canto, and "Cleopatra" looks okay in State-Lake 27th.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Conjugal Bed" (Embassy) (6th wk). Okay $2,000 or near. Last week, $1,900.

Chicago (B&K) (3,900; 90-$1.80)—"Charade" (U). Wham $48,000 or over. Last week, "Palm Springs Weekend" (WB) (4th wk), $9,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (14th wk). Excellent $4,500. Last week, $3,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Who's Been Sleeping In My Bed" (Par). Big $10,000. Last week, "Leopard" (20th))9th wk), $4,000.

Globe (Teitel) (700; 90)—"Resurrection" (Artkino) (2d wk). Trim $2,200. Last week, $2,800.

Loop (Brotman) (606; 90-$1.80)—"Who's Been Sleeping In My Bed" (Par). Wow $16,000. Last week, "Incredible Journey" (BV) (5th wk), $9,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (4th wk). Slick $20,000 or close. Last week, $18,000.

Monroe (Jovan) (1,000; 65-90)—"Red Lips" (Indie) and "Hunchback of Rome" (Indie). Okay $4,500. Last week, "Private Lives

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Charade' Hot 23G, St. L.; 'Sword' 21G

St. Louis, Dec. 30.

Several new, strong pix are helping to enliven the holiday session here this stanza. "Charade" shapes standout with a wow showing at the Esquire while "Sword in Stone" looks great at Loew's Mid-City, also on opener. "Who's Minding the Store" looms good in first at the St. Louis.

"Four For Texas" is rated sturdy in second at Fox. "The Cardinal" looks good in first holdover round at the Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Cardinal" (Col) (2d wk). Good $10,000 or near. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25) — "Nice in Water" (Indie) and "Thursday's Children" (Indie). Average $1,500. Last week, "La Dolce Vita" (Indie) (2d wk), $1,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25) — "Charade" (U). Wow $23,000 or close. Last week, "Wheeler Dealers" (MGM) (5th wk), $6,000.

Fox (Arthur) (5,000; 90-$1.25)—"Four for Texas" (WB) (2d wk). Sturdy $16,000. Last week, $17,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Sword in Stone" (BV). Big $21,000 or over. Last week, "Two Women" (Embassy) and "Sky Above" (Embassy), $6,000.

State (Loew) (3,600; 60-90) — "Kings of Sun" (UA) (2d wk). Good $10,000. Last week, $11,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (28th wk). Big $9,000. Last week, $8,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Ladies Who Do" (Cont) (2d wk). Fine $2,000. Last week, $2,500.

Paris Art (Chernoff) (800; $1.50) — "Playgirl and War Minister" (Indie). Modest $1,500. Last week, "Lady Chatterley's Lover" (Indie) and "Bed" (Indie), $1,300.

St. Louis (Arthur) (3,800; 75-90) — "Who's Minding Store" (Par). Good $14,000. Last week, "West Side Story" (UA) and "Breakfast at Tiffany's" (Par) (reissues), $6,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Lord of Flies" (Cont) (4th wk). Nice $2,000. Last week, $2,500.

'World' Boffola $18,000, K.C.; 'Store' Brisk 40G, 'Prize' Lusty at 13G

Kansas City, Dec. 30.

Moderating weather, skyrocketing spirits and long-awaited big film fare teamed to give the city's first runs one of brightest holiday weeks in memory. A runaway hit, even beyond hopes, is "The Prize" in downtown Roxy. Also outstanding is "The Cardinal" at the Brookside for a potent opener. "Sword in Stone" shapes great at Uptown and Granada. "Move Over Darling" looms neat in first four days at Plaza.

A Christmas Day saturation in four drive-ins and eight indoor houses on "Who's Minding Store" clicked for good returns.

"It's a Mad World" is boffo in second Empire round. "Four for Texas" shapes neat in second Paramount week.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col). Lustrous $10,000 or near. Last week "Take Her, She's Mine" (20th) (5th wk) $2,600.

Capri (Durwood) (1,260; $1.80-$3)—"Cleopatra" (20th) (7th wk). Good $17,000. Last week $14,000.

Empire (Durwood) (886; $1.50-$2.50)—"It's a Mad World" (UA) (2d wk). Boff $18,000. Last week $15,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"Four for Texas" (WB) (2d wk). Neat $9,000 or over. Last week, $7,000.

Plaza (FMW) (1,630; $1.25-$1.50)—"Move Over Darling" (20th). Should do a gala $10,000 or near

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'Charade' Rousing 11G, Seattle; 'Cardinal' 9G

Seattle, Dec. 30.

Sturdy biz, now that Yule is past, prevails at most first runs, New Year's and school holidays helping. "Charade" shapes sockeroo in first week at Orpheum. "Sword in Stone" looms big on opener "Cardinal" at Fifth Avenue looks good in second. "How West Was Won" is big at Martin in 39th round. "Four for Texas" looks lofty at Music Hall in second.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"Prize" (MGM). Nice $7,000 or over. Last week, "Wheeler Dealers" (MGM) (4th wk), $4,100.

Coliseum (Fox-Evergreen) 1,870; $1.25-$1.50) — McLintock" (UA) abd "Great Van Robbery" (UA) (3d wk-4 days. Big $7,500. Last week, $10,000.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Cardinal"

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'Charade' Whopping 30G, Pitt; 'Sword' Sock 25G

Pittsburgh, Dec. 30.

Excellent product and start of Yule season is giving Pitt deluxers one of their best rounds in many months. "Charade" is top grosser being boffo in first at Gateway. Also new, "Sword in Stone" looms big at Penn. "Ladies Who Do," another newie, is nice at remodeled Squirrel Hill. "It's a Mad World" is doubling its take of last week and looks great in second at Warner. "Four for Texas" is fatso in second at Stanley.

Estimates for This Week

Forum (Assoc.) (1,900; $1.75)—"Lilies of Field" (UA) (8th wk). Wow $4,500 after last week's $2,300.

Fulton (Assoc.) (1,900; $1-$1.75)—"Cardinal" (Col) (2d wk). Tall $13,000 after last week's $11,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Charade" (U). Wham $30,000 and top city grosser. Last week, "Wheeler Dealers" (MGM) (4th wk), $3,500.

Penn (UATC) (3,482; $1-$1.50)—"Sword in Stone" (BV). Socko $25,000 or near. Last week, "Cleopatra" (20th) (26th wk), $2,600.

Shadyside (MOTC) (623; $1.75)—"Suitor" (Atl). Fairish $2,500. Last week, "Carry On Regardless" (Gov) (5th), $1,700.

Squirrel Hill (SW) (800; $1.75)—"Ladies Who Do" (Cont). Nice $3,500 as house bows with remodeling job. Last week, "Franch Style" (Col) (3d wk-10 days), $2,700.

Stanley (SW) (3,700; $1-$1.75)—"Four for Texas" (WB) (2d wk). Fat $13,000 after last week's $12,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (2d wk). Torrid $24,000. Last week, $12,000.

'Charade' Loud 22G D.C.; 'Darling' 25G

Washington, Dec. 30.

Holiday trade is clicking on mainstem here, with several smash openers adding to upbeat. "Tom Jones" is smash on Ontario debut while "Charade" is rated wow at the Town. "Move Over Darling" at Palace looms sock. "Prize" shapes great in first at Embassy.

In second session, "Kings of Sun" figures boffo at Keith's. "Lord of Flies" looks hotsy at Playhouse for second. Slower in second round is "Four for Texas" at Ambassador - Metropolitan.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; $1-$1.49) — "Four for Texas" (WB) (2d wk). Okay $9,000 after opening at same.

Apex (KB) (940; $1.25-$1.40) — "Suitor" (Indie). Fair $4,000. Last week, "Wuthering Heights" (Cont) (reissue) (3d wk), $2,300.

Embassy (Loew) (567; $1.25-$2)—"Prize" (MGM). Socko $14,000. Last week, "Twilight of Honor" (MGM) (2d wk), $2,100 for six days.

Keith's (RKO) (1,838; $1-$1.49)—"Kings of Sun" (UA) (2d wk). Boffo $14,000 after initialing at $13,000.

McArthur (KB) (900; $1.25-$1.40) — "Murder at Gallop" (MGM) (7th wk). Oke $3,200. Last week, $3,600.

Ontario (KB) (1,240; $1-$2) — "Tom Jones" (UA). Smash $25,000. Last week, "Macbeth" (Indie) (reissue), $1,100.

Palace (Loew) (2,360; $1.25-$1.80) — "Move Over Darling" (20th). Smash $25,000 or close. Last week, "Wheeler Dealers" (MGM) (5th wk), $6,000 for six days.

Playhouse (TL) (459; $1.25-$1.80)—"Lord of Flies" (Cont) (2d wk). Hotsy $10,000 after $8,000 on opener.

Plaza (TL) (278; $1.25-$1.80) — "At Lil's Place" (Indie). Boff $8,000. Last week, "Male and Female" (Indie) and "Wild Is My Love" (Indie), $4,500.

Town (King) (800; $1.25-$1.80)—"Charade" (U). Wham $22,000 or over. Last week, "Secret Passion" (U) (2d wk), $1,500 for five days.

Trans-Lux (TL) (899; $1.49-$2)—"Cardinal" (Col) (2d wk). Smash $9,500 or above after $6,500 for first.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (42d wk). Brisk $9,000. Last week, $8,500.

Warner (SW) (1,250; $1.50-$2.75)—"Cleopatra" (20th) (27th wk). Good $7,000 or near. Last week, $4,000

Yule Booms B'way; 'Texas' Sock 67G, 'Love' Great 70G, 'Darling' Wow 56G, 'Charade' Record 239G 4th at Hall

Broadway firstrun biz is booming in current session, aided by six new, major pictures and usual holiday patrons. Numerous cinemas are helped, too, by the fact that current weeks not only take in the Christmas Day upsurge but New Year's Eve. Others have that advantage plus New Year's Day trade. Weather mostly was favorable through Monday (30) night.

"Four For Texas," one of the bigger newcomers, looks sockeroo $67,000 on initial round, daydating the Paramount and Trans-Lux 52d Street. "Move Over Darling" hit wham $56,000 in the first session, daydating the Astor and Trans-Lux 85th Street.

"Love With a Proper Stranger" looks whopping $70,000 on initial session, daydating the State and Murray Hill. "Who's Sleeping in My Bed" landed a smash $18,000 in opening five days at the Victoria.

"Sword in Stone" is heading for a great $50,000 opening week at the Place. "Best of Cinerama," playing hardticket at the Cinerama, shapes to get a boffo $40,000 on first stanza for 21 shows.

Still mammoth champ is "Charade" with Xmas stageshow, which is heading for new alltime high for one week with $239,000 in current (fourth) round at the Music Hall. This tops the old record of $234,000 made by "Bye, Bye Birdie" last Easter. Pic duplicated the non-holiday high of the second week last Saturday (28) by soaring to $40,800 on that day. Bill continues on.

"The Victors," which hit $37,500 opening week at the Criterion, did even better in second session by registering a great $26,000 in first three days of first holdover round. "The Cardinal" looks to hit a huge $58,000 in third round at the DeMille, biggest of engagement.

"It's a Mad World" soared to a giant $72,000 in sixth stanza at the Warner. "Love on a Pillow" pushed to nice $20,000 in second week, daydating the Forum and Fine Arts.

"Kings of Sun," playing 19 United Artists Premiere showcase houses, soared to $162,537 in first five days ended Sunday (29).

"Move Over Darling," daydating in some 18 houses in Greater New York, shapes $282,498 for first five days, indicating popularity of this pic.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Move Over, Darling" (20th) (2d wk). First week ending Dec. 31 looks like great $42,000 or near. Also at Trans-Lux 85th Street.

Cinerama (Loew) (1,552; $1.50-$3)—"Best of Cinerama" (Cinerama) (2d wk). Initial round finished Tuesday (31) was socko $40,000 or thereabouts for 21 performances.

Criterion (Moss) (1,520; $1.50-$2.50) — "The Victors" (Col) (2d wk). First three days of this week hit wow $26,000 after $37,500 for opening week ended Dec. 26. Stays on, natch!

DeMille (Reade) (1,463; $1.50-$3.50)—"The Cardinal" (Col) (3d wk). This round ending Wednesday (1) looks mighty $58,000 or over for 19 shows after $37,000 for second week, helped by two extra matinees. Continues on.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Not Tonite, Henry" (Janus) (3d wk). This week winding Friday (3) looks like good $9,000 after $10,000 for second round.

Forum (Norel) (813; $1.25-$1.80)—"Love on Pillow" (Col) (3d wk). Initial holdover stanza finished Sunday (29) was nice $13,000 after $12,000 for opener. Daydating with Fine Arts.

Palace (RKO) (1,642; $1.25-$2)—"Sword in Stone" (BV). First round ended Tuesday (31) was great $50,000 or close. Stays on.

Paramount (AB-PT) (3,665; $1-$2)—"Four For Texas" (WB). First session completed Tuesday (31) was boffo $55,000 or near. Daydating with Trans-Lux 52d Street.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Charade" (U) and annual Christmas stageshow (4th wk). This session ending Wednesday (1) and taking ing in New Year's Eve looks to soar to $239,000 or over, new alltime high for any week here. Old high was $234,000. Third was $193,200, snowstorm Monday, with crippled traffic, hurting. Continues on.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (30th wk). The 29th week finished Tuesday (31) looks like smash $30,000 or close after $23,000 for 28th session.

State (Loew) (1,850; $1.50-$2.50)—"Love With Proper Stranger" (Par). Initial round concluded Tuesday (31) was wow $52,000 or close. Daydating with Murray Hill. Holds on, of course.

Victoria (City Inv.) (1,003; $1.25-$2)—"Who's Sleeping in My Bed" (Par). First five days ended Sunday (29) was boffo $18,000 or near. Stays on.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (7th wk). Sixth week ended Saturday (28) was giant $72,000 for 19 performances after $35,000 for fifth and 10 shows. The sixth round's total was biggest of run here.

First-Run Artie

Baronet (Reade) (430; $1.25-$2)—"Billy Liar" (Cont) (2d wk). First round completed Sunday (29) was socko $15,000 or better on initial week after it had played one week at the Coronet.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Lawrence of Arabia" (Col) (m.o.) (3d wk). Second stanza fiinished Sunday (29) was big $12,400 after $8,500 for opener.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (13th wk). The 12th round ended Sunday (29) was huge $42,000 after $26,200 for 11th week. The new high for 12th week was biggest of run and highest mark for any Eastside house.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Ladybug, Ladybug" (UA) (2d wk). First stanza ended Sunday (29) was good $7,500.

Coronet (Reade) (599; $1.50-$2)—"To Bed or Not To Bed" (Cont) (2d wk). First session finished Satur-

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'Charade' Great $30,000, Frisco; 'Texas' Mighty 49G; 'World' Huge 42G

San Francisco, Dec. 30.

In a week marked by some great showings by newcomers, "Charade" looks one of standouts with a wow take at Golden Gate. It has close competition from the upped-scale run of "It's a Mad World," which is rated smash in second at Orpheum. "Sword in Stone," another newie, looks great on opener at Paramount.

"Move Over Darling" is nice in first at Embassy and nearly as good at Mission Drive-In. "Four For Texas" shapes mighty daydating Warfield and Geneva Drive-In. "The Cardinal" looms great in second at St. Francis. "Tom Jones" is sockeroo in second at United Artists. "Kings of Sun" is rated solid in first holdover round at Coronet.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5) — "Cleopatra" (20th (27th wk). Sock $12,000. Last week, $7,000.

Clay (Ros) (370; $1.49)—"Ladies Who Do" (Cont) (2d wk). Big $3,200. Last week, $2,200.

Coronet (United Calif.) (1,250; $2) — "Kings of Sun" (UA) (2d wk). Smash $11,500. Last week, $9,000.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person) — "Kings of Sun" (UA) (2d wk). Hot $4,200. Last week, $5,000.

Embassy (Dibble - McLean) (1,400; $1.75)—"Move Over Darling" (20th). Hep $14,000. Last week, reruns.

Esquire (No. Coast) (846; $1.25-$1.50) — "Who's Minding Store" (Par). Fast $9,500. Last week, reruns.

Geneva Drive-In (Syufy) (910 cars; $1.25 person) — "Four For Texas" (WB). Fancy $13,000.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Charade" (U). Wow $30,000 or over. Last week, subruns.

Larkin (Ros) (384; $1.49)—"The

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Mpls. Booms; 'Charade' Whopping 16G, 'Sword' Big 14G, 'Darling' Hep 15G

Milwaukee, Dec. 30.

The holiday period continues to spell good times for showhouses here, school vacation and Christmas shopping's end being among the upbeat factors. After the lengthy, extremely frigid wave, the current stretch of more moderate weather also is a help. Some more newcomers are a factor in the upsurge. At least four of the fresh entries rate above par. These are "Charade," "The Prize," "Move Over, Darling" and "Sword in the Stone" and all look in for longruns. "Charade" is rated mighty at the Mann.

The newcomers, together with such still highflying holdovers as "How West Was Won," "Who's Minding Store," "The Cardinal" and "Four for Texas" make for the strongest array of pix in some time. "Cardinal" is good in second at State while "Texas" looks sockero in second at Lyrie.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50) — "Sword in Stone" (BV). Mighty $14,000. Last week, house was dark.

Avalon (Frank) (Frank) (900; $1) —"Tropical Holiday" (Indie) and "Very Private Affair" (MGM) (subrun). Okay $1,400.

Century (Par) (1,300; $2.10-$3.50) — "Cleopatra" (20th) (27th wk). Stout $7,000. Last week, $6,000.

Cooper (CF) (905; $1.25-$2.50)— "How West Was Won" (MGM) (43d wk). Sock $14,000 Last week, $7,500.

Gopher (Berger) (1,000; $1.25-$1.50) — "Move Over, Darling" (20th). Wham $15,000. Last week, "Old Dark House" (Col) and "Maniac" (Col), $1,600 at $1-$1.25 scale.

Lyric (Par) (1,000; $1.25-$1.50)— "Four for Texas" (WB) (2d wk). Socko $12,000. Last week, $11,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Charade" (U). Mighty $16,000, best here in months. Last week, "Kings of Sun" (UA), $6,000.

Orpheum (Mann) (2,800; $1.25-$1.50) — "Who's Minding Store" (Par) (2d wk). Okay $6,000. Last week, $9,000.

Park (Mann) (1,000; $1.50) — "Ladies Who Do" (Cont). Nifty $4,000. Last week, "Auntie Mame" (WB) and "Summer Place" (WB) (reissues), $2,500.

State (Par) (2,200; $1.25-$1.50)— "Cardinal" (Col) (2d wk). Looks to push up to good $11,000. Last week, $10,000.

Suburban World (Mann) (800; $1.25)—"Suitor" (Atl). Nice $3,000. Last week, "Lord of Flies" (Cont) (10th wk), $1,000.

World (Mann) (400; $1.25-$1.50) —"Prize" (MGM). Corking $8,000. Last week, "Wheeler Dealers" (MGM) (6th wk), $2,500.

SAN FRANCISCO

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Suitor" (Indie) (2d wk). Big $3,100. Last week, $2,100.

Metro (United Calif.) (1,000; $1.75-$2)—"8½" (Emb) (7th wk). Hotsy $5,000. Last week, $4,000.

Mission Drive-In (Syufy) (950 cars; $1.25 person)—"Move Over Darling" (20th). Fair $5,000.

Music Hall (Ros) (364; $1.49-$1.75 — "Love on Pillow" (Col). Smash $4,400.

Orpheum (Cinedome) (1,439; $2.50-$3.50)—"It's a Mad World" (UA) (2d wk). Wow $42,000. Last week, $31,000.

Paramount (Par) (2,646; $1.50-$1.75) — "Sword in Stone" (BV). Great $24,000. Last week, "Palm Sprihgs Weekend" (WB) (4th wk), $5,500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50) — "Murder at Gallop" (MGM). Good $4,000.

St. Francis (Par) (1,400; $2) — "The Cardinal" (Col) (2d wk). Great $19,000 or close. Last week, $22,000.

Stage Door (A-R) (444; $1.75-$2) —"Lawrence of Arabia" (Col) (2d wk). Good $6,000. Last week, $5,000.

United Artists (No. Coast) (1,148; $2-$2.40) — "Tom Jones" (UA) (2d wk). Boffo $24,000. Last week, $20,000.

Vogue (S. F. Theatres) (365; $2) —"Knife in Water" (Kana) (2d wk). Big $5,200. Last week, $3 500.

Warfield (FWC) (2,656; $1.25-$1.50) — "Four for Texas" (WB). Great $36,000.

PORTLAND, ORE.

(Continued from page 8)

"Bye Bye Birdie" (Col) (reissue). Torrid $9,000. Last week, "Irma La Douce" (UA) (21st wk), $4,000.

Laurelhurst (Cruikshank) (650; $1.25) — "Kings of Sun" (UA) and "Summer Holiday" (UA). Nifty $5,500. Last week, "McLintock" (UA) and "Mouse On Moon" (Indie) (reissue) (4th wk), $3,100.

Music Box (Hamrick) (640; $1-$1.50) — "Who's Minding Store" (Par) and "Last Train Gun Hill" (Par) (reissue). Loud $8,000. Last week, "All In A Night's Work" (Par) and "Breakfast At Tiffany's" (Par) (reissues), $2,300.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Sword In Stone" (BV). Torrid $18,000 or over. Last week, "Samson and Slave Queen" (AI) and "Goliath Sins of Babylon" (AI), $5,800.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th (27th wk). Good $9,000. Last week, $5,-100.

CINCINNATI

(Continued from page 8)

"Cleopatra" (20th) (27th wk). Nice $7,500, with extra matinees, Last week, $5,000.

Guild (Vance) (272; $1.25) — "Small World Sammy Lee" (Indie). Big $2,400. Last week, "Devil and 10 Commandments" (Indie) (2d wk), $1,800 in 10 days.

Hyde Park Art (Cin-T-Co) (700; $1.25) — "Carry On Regardless" (Indie). Fair $1,300.

Keith's (Cin-T-Co) (700; $1.25-$1.50) — "Sword In Stone" (BV). Smash $20,000 or close, for biggest here in months. Last week, "McLintock" (UA) (4th wk), $4,500.

Palace (RKO) (2,600; $1.25-$1.50) —"King of Sun" (UA). Big $11,-000 or near. Last week, "Take Her, She's Mine" (20th) (5th wk), six days, $5,500.

Twin Drive-In (Cin-T-Co) (West side only; 800 cars; $1)—"McLintock" (UA) (subrun) and "Thundering Wheels" (Indie) (reissue). So-so $3,000. Last week, "Battle of Worlds" (Indie) and "Lust to Kill" (Indie), $1,500, a winter low.

Valley (Cin-T-Co) (1,275; $1.50) —"Move Over Darling" (20th). Sweet $14,000 or thereabouts. Last week, "Yum Yum Tree" (Col) (5th wk), $5,800 in 5 days.

BROADWAY

(Continued from page 9)

day (28) was wow $19,800. Here after it had played a few days at the Baronet.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Hellelujah of Hills (Indie) (2d wk). This round winding Jan. 1 looks to hit okay $4,300 after $6,000 for opener.

Fine Arts (Davis) (468; $1.80-$2) —"Love on Pillow" (Col) (3d wk). Second frame ended Sunday (29) was solid $7,000 after $6,300 for first week.

Guild (Guild) (450; $1-$1.75)— "Thomasina" (BV) (4th wk). Third week ended Tuesday (31) was smash $17,000 or close after $13,-000 for second.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (2d wk). First session ended Tuesday (31) was great $18,000 of near. Daydating with State.

Paris (Pathe Cinema) (568; $1.50-$2)—"America, America" (WB) (2d wk). First stanza ended Thursday (26) was trim $13,500.

Plaza (Lopert) (525; $1.50-$2)— "City Lights" (Indie) (reissue) (6th wk). Fifth round ended Monday (30) was great $20,000 after $12,000 for fourth. With youngsters out of school, biz naturally is perking for fifth week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"The Victors" (Col) (2d wk). This frame finishing Jan. 1 is heading for big $15,000 after $13,000 for opener. Stays on. Daydating with Criterion.

54th Street East (Reade) (456; $1.50-$2)—"High and Low" (Toho) (2d wk). First round ended Monday (30) was solid $10,000 or near. Also playing the Toho where now just winding its fifth week.

Toho Cinema (Toho) (299; $1.50-$2)—"High and Low" (Toho) (5th wk). This session finished Monday (30) was big $7,000 after $6,500 for fourth. Now also playing several small artles. Continues on.

Tower East (Loew) (588; $1.50-$2)—"Fantasia" (BV) (reissue) (9th wk). Eighth week ended Monday (30) was great $12,000 or near after $8,500 for seventh.

Trans-Lux East (T-L) (600; $1.25-$2)—"Act One" (WB). First week ending Thursday (2) looks like good $11,000 or close.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Four For Texas" (WB). Initial round completed Tuesday (31) was big $12,000. Holds on, naturally. Daydating with Paramount.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Move Over Darling" (20th). First stanza ended Tuesday (31) was socko $14,000 or close. Daydating with Astor. Continues on indef.

World (Perfecto) (390; 90-$1.50) —"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (10th wk). Ninth week finished Monday (30) was swash $7,500 or near after $6,000 for eighth.

LOS ANGELES

(Continued from page 8)

(Par). Wham $27,000. Last week, with Warren's, Pix, Four Star, "Kings of Sun" (UA), "Invincible Gladiator" (7 Arts) $27,300.

Baldwin, Crest, Hillstreet, Iris (State-Metropolitan-FWC) (1,800; 750; 2,752; 825; $1-$2)—"Sword in Stone" (BV) and "3 Stooges Go Round World in Daze" (Col). Lusty $29,000 or close. Last week, Crest, "Lawrence of Arabia" (Col) 5th wk), $3,000. Iris, "Saturday Night, Sunday Morning" (Cont), "Taste of Honey" (Cont) (reissues), $3,000.

Los Angeles, Wiltern (Metropolitan-SW) (2,049; 2,344; $1-$1.49) —"Four for Texas" (WB) and "Man from Galveston" (WB). Superb $30,000. Last week, with Hollywood, Loyola, "Haunted Palace" (AI), "Mind Benders" (AI) $18,700.

Warren's, Hollywood, El Rey, Loyola (Metropolitan-FWC) (1,757; 856; 856; 1,298; $1-$1.49)—"Move Over Darling" (20th) and "Harbor Lights" Indie). Whopping $33,000 or close.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (2d wk). Superb $30,000. Last week, $28,900.

Fine Arts (FWC) (631; $2-$2.40) —"Thomasina" (BV) (2d wk). Nice $6,000. Last week, $7,000.

Pix, Four Star (Prin-UATC) (756; 868; $1-$1.49) — "Kings of Sun" (UA) and "Invincible Gladiator" (7 Arts) (2d wk). Busy $11,-500.

Lido (FWC) (876; $1.$1.49) — "Ladybug, Ladybug" (UA) (3d wk). Fair $4,000. Last week, $3,500.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 810; $1-$1.49)—"Tom Jones" (UA) (5th wk, Orpheum; 1st wk, Vogue). Giant $27,400. Last week, Vogue, "Bros. Grimm" (MGM), "Jumbo" (MGM) (reissues), $2,500.

Cinerama (Pac) (915; $1.49-$3.50) —"It's a Mad World" (UA) (8th wk). Wham $30,200. Last week, $30,100.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (28th wk). Torrid $35,700. Last week, $20,500.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (45th wk). Smash $29,000. Last week, $26,000.

Open RKO-70, Denver

Denver, Dec. 30.

RKO International 70, a $200,-000 conversion of the $2,000,000 former RKO Orpheum here opened Christmas Day. Lights, bands, radio and live television, combined with the presence of local and state dignitaries. Harry Mandel, RKO Theatres prexy, was here for the opening.

The conversion to modernity is complete — from 70mm 6 track stereo sound equipment in the booth to giant 30x60 foot screen and surround curtain for the auditorium. The seating has been reduced from 2,690 to about 1,300 providing for greater comfort and a more intimate theatre.

William T. Hastings, for 17 years manager of the Orpheum continues as managing director of the new situation.

Opening booking is Otto Preminger's "The Cardinal." (Columbia.)

'Charade' Smasheroo 20G, Det.; 'Prize' 15G, 'Sword' Fast 17G, 'Darling' 18G

PHILADELPHIA

(Continued from page 8)

$1.80) — "Sword in Stone" (BV). Brisk $23,000 or near. Last week, "Fun in Acapulco" (Par) (3d wk), $4,500.

Stanley (SW) (1,450; $2.50-$3)— "Cleopatra" (20th) (27th wk). Fat $18,000. Last week, $8,200.

Stanton (SW) (1,483; 95-$1.80)— "Four for Texas" (WB) (2d wk). Good $12,000. Last week, $14,000 for 5 days.

Trans-Lux (T-L) (500; 95-$1.80) —"Charade" (U). Record $24,000. Last week, "Take Her, She's Mine" (20th) (5th wk), $1,800 in 5 days.

World (Rugoff) (499; 95-$1.80)— "Devil and 10 Commandments" (Indie). Good $3,800. Last week, "David and Lisa" (Cont) and "Balcony" (Cont) (reissues) (2d wk), $2,800.

Yorktown (SW) (1,000; $1.49)— "No, My Darling Daughter" (Indie). Mild $3,000. Last week, "Rising of Moon" (Indie), $3,000.

BOSTON

(Continued from page 8)

—"Erotica" (Indie) and "Eve and Handyman" (Indie) (reruns) (2d wk). Mild $2,400. Last week, $3,100.

Gary (Sack) (1,277; $2-$3.90) — "Cleopatra" (20th) (m.o.) (7th wk). Oke $8,000. Last week, $6,000.

Mayflower (ATC) (689; 90-$1.50) — "Love on Pillow" (Col). Fast $7,000. Last week, "Oklahoma" (reissue), $2,500.

Memorial (RKO) (3,000; 90-$1.50) —"Charade" (U). Wham $30,000 or over. Last week, "Great Imposter" (U) and "Freud: Secret Passion" (U) (reissues), $7,000.

Music Hall (Sack) (4,300; 90-$1.80) — "Sword in Stone" (BV). Big $31,000. Last week, closed.

Orpheum (Loew) (2,900; 90-$1.65) —"The Prize" (MGM). Opens Tuesday (31). Last week, "Kings of Sun" (UA), hot $11,000.

Paramount (NET) (2,357; 90-$1.65)—"Four for Texas" (WB) (2d wk). Smash $15,000. Last week, $17,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Bachelor Tom Peeping" (Indie) and "Stripper" (20th) (2d wk). Perky $5,000. Last week, $7,400.

Park Square (Indie) (300; $1.80) —"Ladies Who Do" (Cont). Hot $5,000. Last week, "My Life to Live" (Union) (5th wk), $2,400.

Saxon (Sack) (1,000; $2-$3.90) — "Cardinal" (Col) (3d wk). Second week was wow $40,000.

West End Cinema (E. M. Lowe) (500; 75-$1.50) — "Conjugal Bed" (Embassy) (8th wk). Eighth week started Friday (27). Seventh was oke $3,100.

CHICAGO

(Continued from page 9)

Adam and Eve" (Indie) and "Girls Without Rooms" (Indie) (2d wk), $3,500.

Oriental (Indie) (3,400; 90-$1.80) —"Kings of Sun" (UA) (2d wk). Stout $22,000. Last week, $28,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Sword In Stone" (BV) and "Disneyland After Dark" (BV). Boffo $32,000. Last week, "Wheeler Dealers" (MGM) (5th wk), $8,000.

State-Lake (B&K) (2,400; $1.50-$4)—"Cleopatra" (20th) (27th wk). Okay $19,000. Last week, $18,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Family Diary" (MGM) (2d wk). Good $3,000. Last week, $3,500.

Todd (Todd) (1,089; 90-$1.80)— "Tom Jones" (UA) (2d wk). Torrid $22,000 or close. Last week, $17,500.

Town (Teitel) (640; $1.25-$1.50) —"My Life To Live" (Union) (2d wk). Brisk $3,500. Last week, $4,000.

United Artists (B&K) (1,700; 90-$1.80) — "Four For Texas" (WB) Wham $32,000 or over. Last week, "Yum Yum Tree" (Col) (8th wk), $9,000.

Woods (Essaness) (1,200; 90-$1.80) — "Cardinal" (Col). Wow $39,000. Last week, "Take Her, She's Mine" (20th) (4th wk), $11,000.

World (Teitel) (608; 90-$1.80)— "My Life To Live" (Union) (2d wk). Busy $6,500. Last week, $6,000.

Detroit, Dec. 30.

Downtown firstrun biz is on upbeat this week. "Move Over Darling" is hotsy initial unwinding at the Palms. "Charade" looks wow on opener at Mercury. "Cardinal" shapes great in second round at Madison.

"The Prize" looms big in first stanza at newly renovated Adams. "Comedy of Terrors" shapes big at the Fox on opener. "Sword in Stone" is rousing at the Grand Circus for first.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; $1.25-$1.49) — "Comedy of Terrors" (AI) and "Madmen of Mandoras" (Indie). Big $18,000 or close. Last week, "Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI) (2d wk), $6,000.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Kings of Sun" (UA) (2d wk). Good $13,000. Last week, $12,500.

Palms (UD) (2,995; $1.25-$1.49)— "Move Over Darling" (20th). Sock $18,000 or near. Last week, "Flipper" (MGM) and "Captain Sinbad" (Indie), $4,000 in five days.

Madison (UD) (1,408; $1.25-$1.49) —"Cardinal" (Col) (2d wk). Tremendous $27,000. Last week, $23,-000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Sword in Stone" (BV) and "Disneyland After Dark" (BV). Rugged $17,000 or near. Last week, "Take Her, She's Mine" (20th) (6th wk), $5,000.

Adams (Community) (1,450; $1.23-$1.50)—"The Prize" (MGM). Big $15,000 or close. Last week, theatre closed for facelift.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (27th wk). Steady at $6,500. Last week, $6,700.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (44th wk). Great $19,000 or over. Last week, $18,500.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "Charade" (U). Wow $20,000 or better. Last week, "Yum Yum Tree" (Col), $5,200 in four days of seventh week.

Trans Lux Krim (Trans Lux) (980; $1.49) — "All Way Home" (Par) (2d wk). Oke $5,000. Last week, $4,700.

KANSAS CITY

(Continued from page 9)

in first four days. Last week, "Kings of Sun" (UA), $8,500—in 10 days.

Rockhill (Art Theatre Guild) (821; $1-$1.50)—"Suitor" (Indie). Light $1,600. Last week "Lord of Flies" (Cont) (6th wk—5 days), $1,600.

Roxy (Durwood) (664; 75-$1.50) —"The Prize" (MGM). Great $13,000. Last week, "Wheeler Dealers" (MGM) (6th wk). $4,000.

63d Street (E&S) (1,500 cars), Shawnee and Leawood (Dickinson) (1,000; 750 cars), Hiway 40 (General) (1,000 cars); Centre (Commonwealth) (508; $1.25); Isis, Vista, Fairway (FMW) (1,360; 700; 700); Waldo (Rhoden) (1,000) ($1-$1.25); Dickinson, Overland and Englewood (Dickinson) (700; 700; 850; $1 each)—"Who's Minding Store" (Par). Bright $40,000. Last week, playing subruns, except Centre, which opened new Christmas Day.

Kimo (Dickinson) (504; $1.50)— "Devil and 10 Commandments" (Union). Flashy $3,000. Last week, subruns.

SEATTLE

(Continued from page 9)

(Col) (2d wk). Good $9,000. Last week, $11,000.

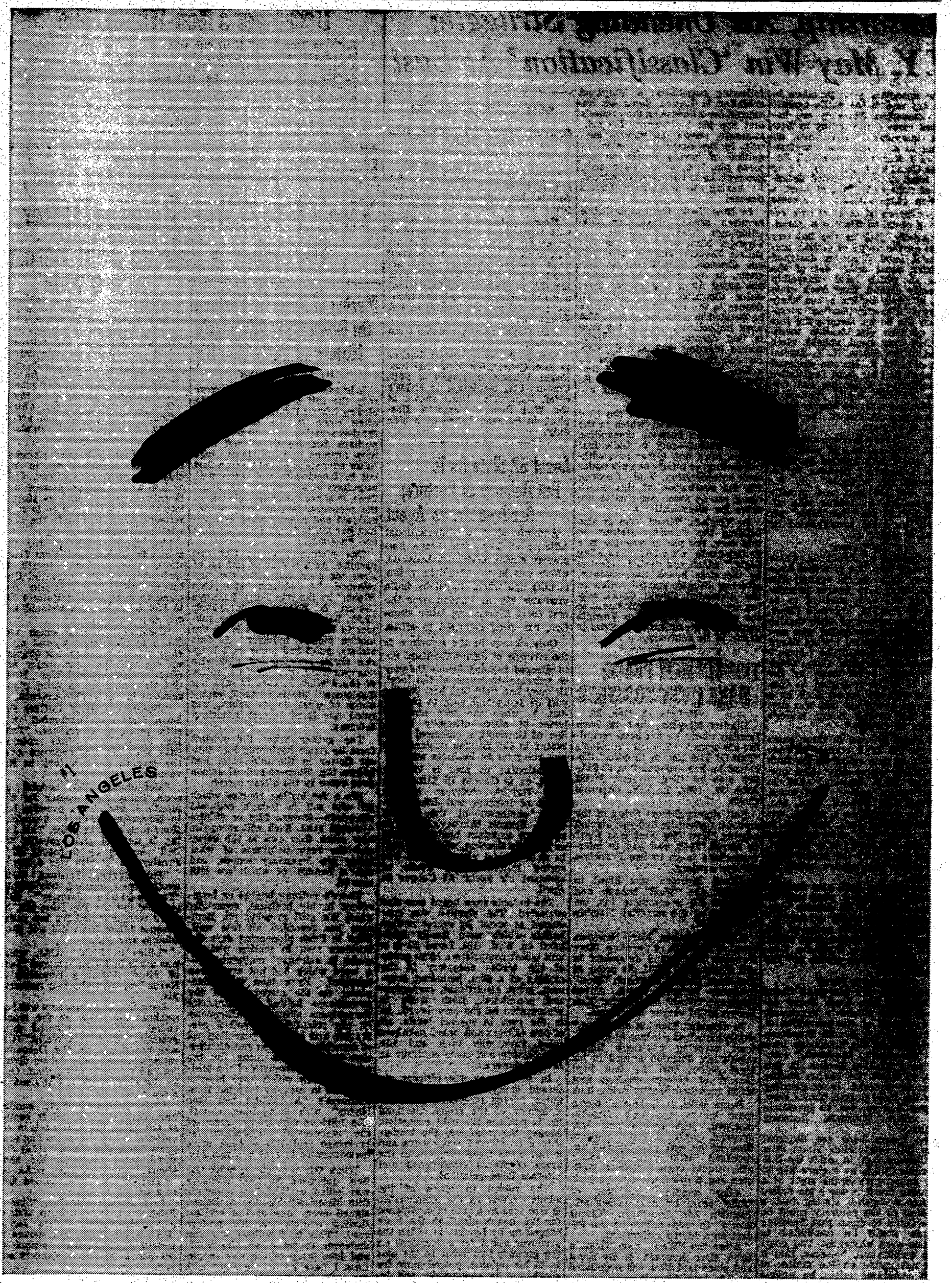
Martin Cinerama (Martin Theatres) (870; $1.25-$2.20)—"How West Was Won" (MGM), (39th wk). Big $10,000 or near. Last week, $8,000.

Music Box (Hamrick) (738; $1.50-$1.75)—"Irma La Douce" (UA). (23d wk). Solid $6,500 or near. Last week, $7,400.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Four for Texas" (WB) and "Man from Galveston" (WB) (2d wk). Stout $9,000. Last week, $8,500.

Orpheum (Hamrick) (2,200; $1.25-$1,50)—"Charade" (U). Sockeroo $11,000 or over. Last week, "Kiss of Vampire" (U) and "Sword of "Lancelot" (U), $2,800.

Paramount (Fox-Evergreen) (3,-000; $1.25-$1.50) — "Sword in Stone" (BV) and "Great Chase (Cont). Big $12,000 or close.



NO WONDER THEY'RE SMILING FROM COAST TO COAST!

They brought the New Year in with DORIS DAY, JAMES GARNER and POLLY BERGEN in 20th's great comedy sensation "MOVE OVER, DARLING"—#1 ALL OVER!

Censorship, An Unending Struggle; N.Y. May Win 'Classification' At Last

The upcoming year promises to be a key one in the battle against film censorship. Not only are important cases now pending in New York, Maryland and Virginia, all having to do with prior examination of features, but the U.S. Supreme Court hopefully may, at long last, hand down a decisive definition of "obscenity," or, at least, a decision which would impose some uniformity on state standards regarding so-called obscene material.

Ironically, just as the industry seems on the verge of getting precedental legal decisions designed to bring some order out of the chaos in which local censorship currently stands, New York state now, as never before, seems likely to get a "film classification" measure on the books. Despite the fact that no film classification measure has ever been upheld when tested in the courts, N. Y. Assemblyman Luigi R. Marano declared last week that his Joint Legislative Committee on Offensive and Obscene Material would sponsor a classification measure largely based on recommendations of the N. Y. Board of Regents.

Under these recommendations, the N. Y. education and penal statutes would be amended to allow the film licensing division to recommend as "suitable" pix for school age children, and provide for penalties to exhibs who allowed kids to see "unsuitable" pix if they were not accompanied by parent or guardian.

'The Lovers'

The matter of standards, which has always been the principal issue in every court battle against film classification, also figures prominently in the case skedded to be heard by the U.S. Supreme Court. This is the appeal of Ohio theatre manager Nico Jacobellis, who was convicted in 1960 for having shown an "obscene" film ("The Lovers") in Cleveland Heights. Case, which was already heard once by the court, is to be re-argued in conjuction with an appeal filed by a California bookseller who was convicted for selling Henry Miller's "Tropic of Cancer."

Of great interest in these cases will be the high court's attitude towards its own ruling in the Roth vs. United States case. The precedental Roth decision, cited in almost every censor fight since, specifies that a book, film, etc., must be judged as a whole, and not for isolated parts, and thus, in effect, says that censors cannot just snip out pieces of a film but, rather, must pass the entire work or restrict the entire work as obscene.

However, the Roth also decision specifies that that a work may be judged obscene if its violates "contemporary community standards," without defining the scope of the "community." This is a point under attack in attorney Ephraim London's defense of Jacobellis in "The Lovers" case.

Bilgrey's Foray

Meanwhile, the Maryland Court of Appeals last week heard attorney Felix Bilgrey's arguments in his appeal of the conviction of Baltimore exhib Ronald Freedman who exhibited the innocuous Irish pic, "Revenge at Daybreak," without an exhibition license. In this fight, in which the Motion Picture Assn. of America is cooperating with the indie distrib, Times Film, Bilgrey has set out to invalidate the entire Maryland licensing statute.

The issues here are different from Bilgrey's earlier Times Film vs. Chicago case, in which the U.S. Supreme Court, by a close five to four ruling, upheld the right of a licensing board to see a pic before issuing a license, stating that a decision to the contrary could be interpreted to mean that licensing boards would be compelled to license even obscenity. The court then emphasized, however, that it was not ruling on the matter of what standards might be upheld in the baning of a film.

In the Maryland case, unlike Chicago where the content of the film was not an issue, the content of "Revenge at Daybreak" is part of the case which has to do with the exhib's arrest on a criminal charge. It is admittedly a test case, but, says Bilgrey, "there is no need to comply with an invalid requirement (the request for a license) in order to test the law."

To emphasize the inequity of the Maryland statute, Bilgrey cites the following possibility: a Maryland exhibitor is turned down on his request for a license on the grounds that the pic is obscene. He subsequently shows the picture anyway. In the court trial, he is acquitted of having shown an obscene pic. Immedately afterwards, however, he is tried, and convicted, for having shown a film without a license!

In New York, the censor battle revolves around Trans-Lux Distributing's Danish import, "A Stranger Knocks," which the Appellate Division earlier ruled was not obscene. The Board of Regents, in appealing the decision, has asked for a stay in the court order directing it to issue an license to the pic. This matter will be decided in a matter of days. The most important aspect of the case is that despite two controversial scenes (dealing with sexual intercourse), the Appellate division (in a four to one decision) ruled that the picture must be judged in its entirety and, as such, is not obscene.

It seems apparent that the New York licensing board, which in the past has been keen on demanding —and getting—cuts in individual scenes, must now either pass without cutting, or totally ban pix under their consideration. (And, of course, it's the realization of this which has given so much impetus to the drive for classification.)

In Virginia, Times Film is also battling the licensing statute. In this case, the pic in question is a British-made nudie, "Traveling Light," which was denied a license by the state board. Subsequently, attorney Bilgrey started action in the Richmond Circuit Court, asking for a declaratory judgement to the effect that the entire Virginia statute is unconstitutional. Trial is expected in February.

TIOMKIN-MGM PEACE: MAKE MUSIC TOGETHER

Hollywood, Dec. 30.

Dimitri Tiomkin, just in from London where he has been recording his score for Samuel Bronston's "Fall Of The Roman Empire," disclosed he has dropped that $2,630,000 suit he filed against MGM June 27, 1962, in N.Y. Supreme Court.

Suit stemmed from firing of the composer when he had just started scoring "How The West Was Won" in March, 1962, and had to interrupt chore to go to San Francisco for eye surgery.

Alfred Newman was hired to complete the "West" tuneup, and Newman did a complete job, using none of the material Tiomkin had started.

Alfred's brother, Marc Newman, agented Tiomkin at the time. Marc Newman was named defendant in suit along with MGM, its prexy at that time, Joseph R. Vogel; "West" producer Bernard Smith, Alfred Newman; "West" choirmaster Ken Darby; MGM veepee Ray Klune.

In dropping Tiomkin off "West," studio exercised a clause in his contract covering two-week illness stipulation. Tiomkin argued in his legal action that he had kept abreast of "West" scoring; that MGM breached pact in firing him.

Peace talks, it is known, began some weeks ago and Tiomkin emerged, just before suit was dropped, with a new contract whereby he will tune up two unspecified MGM pix. He meets with studio veepee Robert Weitman Jan. 6 to set the first project.

After winding recording of "Fall" score by next mid-month, Tiomkin has Bronston's "Circus World" to score before he can undertake a Metro assignment.

After the "West" row, Tiomkin fired Marc Newman as his agent and since that time has negotiated all his deals himself.

Asked how and why the turnabout in feelings toward MGM, Tiomkin said, "they have changed management"—obvious allusion to fact company prexy now is Robert O'Brien. Former prexy, Vogel, was named in the suit.

"Escape from Hell Island" is new tab for Crown International's release of Mark Stevens starrer filmed under title of "Man in the Water."

ROSE GOYETTE, BOOKER

Succeeds Moore Who Moves Into Meat Trade

Albany, Dec. 30.

"Film Center" here has a new femme booker, Rose Goyette, appointed by United Artists to replace Jimmy Moore, resigned.

Moore, who started as a booker with Warner Bros. and advanced to salesman, before World War II, quit to enter an established Albany meat market business with his brother-in law. He had also sold for WB in Boston; for Paramount and Columbia, in the Albany territory; served several months as UA datesetter.

Miss Goyette was promoted from secretary.

She is the only distaff booker in Film Center, but Metro has two. Helen Wisper, originally a 20th Century-Fox employee, is MGM's chief. She "sets" films shown at the Will Rogers Memorial Hospital, in Saranac Lake—as a side duty.

Local 52 Slate As Is But Delaney to Pasture; Gartland Jr. as Agent

Administration of International Alliance of Theatrical Stage Employees studio mechanics Local 52, which was in the limelight a few months ago when chided by indie producer Ely A. Landau over the east coast filmmaking labor situation, has been returned to office.

Only change in the structure is the election of James Gartland Sr. to succeed retiring James Delaney as secretary-treasurer of the local. Delaney had held that post for the past 37 years and goes to pasture Jan. 1, when the new one-year terms of office officially begin. Son of Gartland, a principal combatant in the Landau business, he was returned as business agent.

Continuing as prez is William Swift, as is George Di Titta, v.p.; Tom Wright, chairman of the board of trustees and John Kennedy, chairman of the benefit board. Francis (Barney) Brady is again an assistant business agent as is Eddie Scanlon, who was voted in at a special election held last spring following the death of assistant biz agent Al Cooper in April.

The union's exec board was also reelected. The election was conducted as usual by secret mailed ballots which were finally tabulated on Wed. (18). Local 52 is a unit which comprises a large group of the trades necessary in the making of a film, including propmen, grips, electricians, carpenters and soundmen. Each trade is represented on the exec board. As is the case in several locals, all of 52's officers and board members came from the rank and file membership and some continue as active laborers.

In most cases, the officers are second generation leaders of the union, having succeeded the elder statesmen of the group. Gartland Sr. is perhaps the only exception. Among the members, the leadership is considered progressive and it has made some progress in the areas of Negro employment and internal labor relations.

The return to office of the administration by the membership is also seen as a vote of confidence for the body's stand on the issue stirred up by Landau in which the producer asked for concessions on the grounds that labor in the east is, in his opinion, geared more for short-term tv commercial and industrial production than for features, which generally run for a couple of months. The 52 position was that it would only make concessions as to weekly rather than daily rates and such if producers could come up with long-term work guarantees.

Some further talks on this subject were held but then the whole thing sort of fizzled out and not much has been forthcoming on the matter for a while now.

December's Non-Whine Nine

1. **"Yum Yum Tree"** (Col) (9th wk).
2. **"Cleopatra"** (20th) (27th wk).
3. **"How West Was Won"** (MGM) (53d wk).
4. **"Wheeler Dealers"** (MGM) (8th wk).
5. **"Take Her, She's Mine"** (20th) (7th wk)
6. **"McLintock"** (UA) (7th wk).
7. **"Fun in Acapulco"** (Par) (5th wk).
8. **"Palm Springs Weekend"** (WB) (6th wk).
9. **"Incredible Journey"** (BV) (8th wk).

Happy Days Under 'Yum Yum Tree'; 'Cleo' (23 to 27 Wks) Rates as Deucer; December a Tale as Told Before

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarised each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

The usual doldrums sloughed biz ahead of Christmas in key cities reporting to VARIETY. Only a few new pictures braved the downbeat period. Pickup started late Christmas day. There is some reflection herewith as to the final week of December.

New national champ for the month is "Under Yum Yum Tree" (Col), which finished fourth in November. Comedy captured first three weeks in succession and came through with uniformly big to smash trade on individual key city showings.

"Cleopatra" (20th), which was No. 1 in November, wound up a close second although not shaping up too well in some major key cities. "How West Was Won" (MGM) wound up in third place, same as in the previous month.

"Wheeler Dealers" (MGM) finished fourth as compared with fifth place in November. "Take Her, She's Mine" (20th) captured fifth spot, an improvement over the seventh place it took in November.

"McLintock" (UA) wound up sixth, being a newcomer for the month. It had shown promise late in November. "Fun at Acapulco" (Par) took seventh place. This rating is unusual and probably the best showing by a recent Elvis Presley pic. It also was a newie.

"Palm Springs Weekend" (WB), another new entrant, was eighth. "Incredible Journey" (BV) rounded out the Top Nine pix. No more were selected for top rating because other films did not show enough strength.

"Lilies of Field" (UA), which was ninth in November; and "Lord of Flies" (Cont), a runnerup in November, were the two runnerup pix.

Long line of newcomers was just getting under way as the month ended, and many showed great promise. "It's a Mad World" (UA) was not placed in the December ratings because only out on distrib for two weeks to any extent. Only in the final week did it show in more than four keys.

"The Cardinal" (Col), another newcomer, did so well it copped second place the first week in circulation to any extent. In like category, "Four For Texas" (WB) captured third place in the same stanza. "Kings of Sun" (UA), out in release one week, landed fifth in a weekly rating.

In a similar situation, "Sins of Babylon" (AI) wound up 10th in a weekly survey. "Tom Jones" (UA), which finally got started on a tour of key cities, wound up seventh in a weekly VARIETY survey.

"Charade" (U), which has proved a record-breaker at the N.Y. Music Hall in its first three weeks, started duplicating its great showings with a string of playdates starting late in December.

"Conjugal Bed" (Embassy) was a runnerup pic two weeks running. "Irma La Douce" (UA) still was holding up on marathon runs in a few keys to finish as runnerup film several weeks. "Who's Minding Store" (Par) also started out like it might become a sizeable grosser.

Musing of Fame 'n' Fortune On Re-Reading Ramsaye's History of Early Film Biz

By ABEL GREEN

It is axiomatic that few pioneers reap the full fruits of their trailblazing labors; the rich rewards too often come to the second- and third-generation opportunists who, perhaps because of refined business acumen (or inflation), take fuller advantage of the pattern first cut to laboriously and often with boundless blood, sweat and tears. True, it is not infrequent that even the pioneers, for all their unpremidated and untrammeled courage just happen to be as lucky as they are visionary.

The picture business fits this premise. As a matter of fact all of show biz does. But since the just reissued "A Million and One Nights" by the late Terry Ramsaye (Simon & Schuster; paperback, $3.95; hardcover, $10) is the subject in hand, the accent is on the motion picture industry. In this history, published anew as a king-size single volume but otherwise unexpurgated, the onetime editor of the Motion Picture Herald has documented the fascinating beginnings of what, in its prime, was rated the third largest American industry.

The author takes the subject from its crude beginning into fullest flower in the mid-1920s, just before the Warners and Al Jolson gave voice to the silver screen.

It's a fascinating reprise which all who toil in today's celluloid vineyards—feature film or vidfilm —should read. Each will recognize how much they owe to the savvy and the resourcefulness of what today are legendary names, and only a handful of which are still around.

There's nothing benign or benevolent in big business, especially when it's still growing up. Ramsaye has recorded all this well. Even in those pioneering days the business men in motion pictures spoke in astronaut mathematics—a word which had not even been invented. Even then the name-power on the marquee was the powerhouse behind the financial shenanigans although, subsequently, the scientifically plotted geographic and regional parceling out of franchises, theatres and distribution arrangements made for the real economic strength of the business. Names which have become obscured in memory leap out from Ramsaye's "A Million and One Nights" with compelling appeal. The intrigue surrounding some of the resourceful shenanigans of backstage reel life is even more melodramatic in real business life.

When this two-volume work was first published in 1926 Ramsaye was hailed as "the first authentic film historian." Thomas A. Edison signed every one of the original limited edition and his preface read, "This is, I believe, the first endeavor to set down the whole and true story of the motion picture. I have been in contact with the author's researches through his years of preparation and I am aware of an unrelenting effort at exact fact. A high degree of detailed accuracy has been attained. Ramsaye's theories, opinions and deductions are his own." The Wizard of Menlo Park's words remain stet. S&S has been enterprising in reissuing "A Million and One Nights. Besides the $3.95 paperback there is a $10 hardcover edition. Both are pertinently illustrated.

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New York Sound Track

Joe Levine back from a Puerto Rico vacation today (Tues.). Incidentally, Fortune mag, is preparing a profile on him for the March issue . . . **Herb Gillis** given a testimonial in Baltimore last week by exhibs, salesmen and other members of the local film community trumpeting him for his sales work in that area on behalf of Paramount. He's coming to New York to head the "Fall of the Roman Empire" campaign and tributers journeyed from as far as Gotham, Philly and Pittsburgh to attend the Balto bash.

More than 550 reservations already are in for IFIDA's annual international film awards dinner-dance at the Americana Jan. 21, reports dinner chairman **Dan Frankel** . . . **Harold Pinter's** "The Guest," film version of his legit play, "The Caretaker," will be the next attraction at the Guild . . . 20th-Fox says "Cleopatra" racked up a new Manila record by taking in $47,094 in its first two weeks at the Ever Theatre there. Previous Manila two-week record was $44,000, though 20th doesn't say what the pic was.

Columbia has a new one upcoming with a trio of unsubtle comedians and this is the title: "The Three Stooges Meet the Gunslingers: Or, How the Stooges Won the Wild, Wild, Wild, Wild West." Barring unforseen difficulties, it will go into production in March.

Ann DeRagon, Strand Theatre, Plainfield, N.J., and **Jon Doyle,** Carlton Theatre, Red Bank, N.J., were top cash winners in Walter Reade Theatres' just concluded "big profit bonanza drive" . . . 20th-Fox homeoffice is being over-run these days by cute kids—all seeking roles as members of the Trapp family for the upcoming "Sound of Music" . . . Indie producer-director **Larry Moyer** did not ask guests at his New Year's Eve bash to sign releases—as he has in the past when planning to shoot his friends in *cinema verite.*

Twentieth-Fox exec veep **Seymour Poe** flies to the Coast on a one-day quickie this week to see a rough cut of "What A Way To Go." Later in January, when prez **Darryl F. Zanuck** returns from the Continent, Poe will make another biz swing along the London-Paris-Rome axis . . . Kanawha's import, "Knife in the Water," will be Poland's official entry in the foreign language Oscar derby.

Mike Hutner, UA pub manager, back from Florida yesterday (Mon.) . . . **Otto Preminger** back in New York after attending preems in London and Paris of "The Cardinal" . . . **George Stevens'** "The Greatest Story Ever Told" is now seen as world preeming in November, a schedule revision from the original June release notion.

George Pal off on a three-week tour of the South Pacific scouting locations for "Project 13" . . . **Glenn Ford** and his son, **Peter,** in town for the holidays . . . Another title from Col: "Hey There, It's Yogi Bear," this for the animated feature which had been called "Whistle Your Way Back Home" . . . "The Woods Were Full of Men," by **Irma Lee Emmerson** and **Jean Muir,** is a novel about one lone gal in a logging camp with 60 men, and the screen-rights interest out Hollywood way is running high.

Jack Hoffberg flew to Rome on Friday (27) for two weeks of huddles with Italian producers on U.S. distribution deals . . . **Maggie Dent** writes from her Rialto Theatre in Durham, N.C. that **Burl Ives** sat in theatre lobby for hour with his head buried in a copy of VARIETY and that the parlay of the familiar face and the flying-V really sent the Duke U. students.

AIP has signed its "perpetual motion girl," **Candy Johnson,** to a three-year contract . . **Carl Foreman** and Col made "The Victors" available to the Aspen (Colo.) Film Conference Committee for two special benefit showings Saturday-Sunday (28-29), to help raise funds for the second annual conference to be held Sept. 3-9, 1964 . . . **Debbie Reynolds** and **Tony Curtis** costar in 20th's upcoming "Goodbye, Charlie," starting at the studio in March. This is the **George Axelrod** Broadway play which was originally acquired as a vehicle for the late **Marilyn Monroe.**

Seymour Poe, exec veep of 20th, has been named chairman of the entertainment division for the 1964 March of Dimes. The 1964 drive will be held next month . . **Richard Rodgers** is expected to write at least one new song for 20th's film version of "The Sound of Music," which producer-director **Robert Wise** puts before the cameras in March . . . Incidentally, it's going to be a busy year for Wise. He plans to wind all work on "Music" in time to be able to start photography on "The Sand Pebbles," also for 20th, by October, 1964.

IFIDA's freedom-of-the-screen committee planning to unveil a new kind of anti-classification program shortly after the first of the year. **Tom Brandon** chairs the committee which includes **Irving Wormser, Carl Peppercorn, Dan Frankel, Dick Brandt** and **Felix Bilgrey.** Need for some kind of new approach to the classification-censorship problem can be seen from one estimate that the industry during the past year spent $250,000 in fighting various legal battles . . . **Nelson Riddle** scoring "What A Way to Go."

Irish-born **Stephen Boyd** naturalized as a U.S. citizen last week in Los Angeles. Another Irish-American, **Maureen O'Hara,** assisted . . **Joan Shawlee** has the femme lead in "Guerillas in Pink Lace" opposite star-director **George Montgomery.** Pic rolls in the Philippines in February for Montgomery's own company . . Artkino planning for the U.S. release of its newest Russ acquisition, "Dimka."

Kevin McClory plans to film the **Ian Fleming** novel he owns ("Thunderball") on his own with "the new James Bond," as opposed to the "old James Bond" (**Sean Connery**"), if negotiations with **Harry Saltzman** and **Cubby Broccoli** don't pan out. Latter, of course, are the producers of "Dr. No" and "From Russia With Love," which introduced the James Bond character, as played by Connery, to screen audiences . . . Surfing cinematographer **Bruce Brown** has left California on a two-month round-the-world junket to get material for a new 16m feature on surfing.

Joe Levine presented with a gift last week at a special office "ceremony" participated in by the entire Embassy Pictures staff, execs-to-mail-room, in the boss' office . . . the Sammy Glick Society, a group of underling pub staffers, had its second meeting recently and qualified those at Warner Bros., bringing the total membership now to 11 . . . Embassy's "Ghost at Noon" opened in five Paris theatres last Dec. 20 and "Yesterday, Today and Tomorrow" world preemed in Rome the following day.

Former CBS Staff genius **Bernard Herrmann** doing his eighth consecutive scoring job for **Alfred Hitchcock** with "Marnie" for which he has just been signed and to which **Louise Latham** is a cast addition . . . **Philip Bourneuf, Walter Reed, Roy E. Glenn Sr.** and **Whit Bissell** into "Where Love Has Gone" . . . **Ted Krassner** appointed Paramount's Washington, D.C., branch manager, succeeding **Herb Gillis** who has been named U.S.-Canadian sales director for "Fall of the Roman Empire."

James Garner and **Dick Van Dyke** set for **Ross Hunter's** forthcoming "The Art of Love" for Universal . . . an estimated $250,000 was raised for charity in 13 U. S. and Canada preems of "Mad World" Dec. 18-20 . . . Universal will distribute "Young and Willing," a Rank presentation produced by **Betty E. Box** and directed by Ralph Thomas, in the U.S. . . . RKO refurbishing its Orpheum Theatre, Des Moines. . . . the Italo film industry has selected **Federico Fellini's** "8½" as Italy's official bid for the April Oscars.

Peter Stone inked to an exclusive five-year pact with Universal calling for him to script five screenplays, based on original material or that from other sources, not including his current scripting of the untitled **Cary Grant-Leslie Caron** comedy to be directed by **David Miller** for the studio . . . "The Seventh Dawn" set as the new title for UA's **William Holden Susannah York-Capucine** starrer, formerly known

(Continued on page 16)

JEANNETTE M'DONALD'S BLOOD CLOT SURGERY

Houston, Dec. 30.

Jeannette MacDonald is reportedly doing well in recovery here at Methodest Hospital from surgery to remove a block in an artery leading to her head. The operation was performed about a month ago. Such blocks in major brain arteries can lead to strokes if they are not corrected.

Surgeons at Baylor U.'s College of Medicine who performed the operation are known for this specialty, which they helped perfect.

Chi Crazy-Quilt

Continued from page 5

mount an aggressive neighborhood redevelopment plan.

Another important factor explaining both the increase in first-runs and the decline in nabe houses is the fewer-and-better pictures being produced and the way they are being booked throughout the Chicago area. (Going back to that 1945 issue of VARIETY, it would not be unkind to say that half of the films in the 10 firstrun houses extant then would have tough going as one-half of a dualer in a saturation booking in today's market.)

Much of the deluxer gain in the past decade in Chi has been in art and hardticket houses. However, these additions proved not to be at the expense of the list of "standard" firstrun theatres, with only two of the latter (Grand and Garrick) folding in the last 10 years.

Numerically, the arties have influenced the total the greatest. Since 1953, the World, Carnegie, Cinema, Globe and Town have been added to the then two existing art houses, the Surf and Ziegfeld. (The latter is now the Capri, a nudie house.)

During the same period, the McVickers went from grind to hardticket, was legit for a brief period, then went back to roadshows with "Bros. Grimm" and is still on the same policy (under new ownership) with "It's A Mad World." The Palace preemed with "Cinerama" in 1953, tried another couple of hardticket pix in 1960, went to Cinerama reissues on grind in '61 and went dark a year later. The other two hardticket houses are the Todd and Cinestage, which were the Selwyn and Harris legit houses until Mike Todd bought them in 1957 to launch "80 Days" and show other hardticket pix.

Nabes Slump

Current booking trends in Chicago hold little prospect for the diminishing number of neighborhood houses. The "showcase" virus that is gripping Gotham is being explored with some success to date in Chi, and is creating a situation not unlike the one that existed here before the Jackson Park Theatre antitrust case broke up "clearance" requirements in the early 50's. The smaller houses are being pushed back further in getting pictures, and a group of 12 to 20 "elite" nabes are getting what amounts to preferential treatment.

The differing effects of a "showcase" presentation in Chi and in New York result from the fact that Chi is all one borough. While "showcasing" can amount to almost daydating among the Gotham boroughs, in Chicago it is a preferred run for the entire city.

'Active Retirement'

Continued from page 7

lot for a 25-year sojourn, gives free courses in art to fellow-residents at Leisure World, Seal Beach.

Although show biz folk represent only a fraction of the hundreds of thousands of persons who have moved into these centers, their contribution to the various communities has been heavy.

More than 500 of these developments have been opened in California. Plush hotels, such as Ocean House in Santa Monica, and luxurious rental apartments—both high rise and garden—report 80% occupancy.

There's a Studio club, made up of former Hollywoodites and headed by Larry Fein, a Choral Group organized by James A. Durbin (Deanna's father), a Classical Musicians Club sponsored by composer Herbert Borodkin, in addition to hiking, pinochle, fishing, bingo, stamp, chess, and trailer clubs. (Some members of the latter are on a 3-months trek through the Far East, currently). Bob Titus, ex-BBDO executive who has made several round-the-world trips, heads up a travel club. More than a score of residents own small boats, moor them in the nearby Long Beach Marina and participate in the frequent sailboat races. The Christmas Festival is a lavish spectacle held under the stars in the amphitheatre, under the direction of Fred S. (Hap) Hazard, the stage director.

Dema Harshbarger, Hedda Hopper's manager, commutes between her trailer-cabana at Laguna Beach and a new mobile home in Linkletter's vast Sierra Dawn Estates, similar in many ways to the finest parks in Palm Springs, on the opposite side of Mt. San Jacinto. Smiley Burnett is one of her neighbors.

Success of these segregated-by-age housing projects are complex in motivation. Some residents made the move in pursuit of congenial neighbors, free recreational facilities, 24-hour medical care, and country-club surroundings. Others are escaping from home maintenance and upkeep in view of the servant shortage.

Inside Stuff—Pictures

Statistics compiled by Filmblaetter, W-Berlin trade paper, revealed that the Swedish film, "Angels—Are There Any?" a Sandrews production released here by Topas (a small outfit), was the most screened film in German key cities within the 1962-'63 (Aug. 1, '62-July 31, '63) season. This isn't necessarily the season's commercially most successful pic in Germany. Respective statistics, are only based on playdates. A film that runs a week and is constantly SRO biz, of course, spells more money than a picture that runs three weeks in a half empty house. Germany's most successful (money-wise) film of the 1962-'63 is undoubtedly Rialto's "The Treasure of Silver Lake."

Of the 80 most screened pix, 28 are of American and 19 of German origin. Four are Austrian, three each Swedish, Italian and British, two are French, one is Greek and 17 are coproductions, mostly Italian-French movies, according to Filmblaetter.

Universal's "A Touch of Mink" landed second spot, with Darryl F. Zanuck's "The Longest Day" (20th) finishing third position. Runners-up were the second part of the German documentary, "Dream Road of the World," United Artists' "West Side Story," the German documentary, "Flying Clipper," Metro's "Mutiny on the Bounty," Sam Bronstons "El Cid," Gloria's "Three Penny Opera," a German-French coproduction, and the Italo-French "Boccaccio '70." Noteworthy the successful runs of the German full-length documentaries. Filmblaetter listed Rialto's "Treasure of Silver Lake" on 15th position, but as said these statistics are only based on the screening time in the German key cities. "Silver Lake" did extremely well in small towns and provincial districts too. These territories are not included in the Filmblaetter statistics—this must be taken into consideration.

U. S. director Joseph Losey who operates in England has joined in the current dispute there over producers who alter a director's work, which was sparked anew by Luchino Visconti's letter in the Times last week, in which he commented on the difference between the original version of "The Leopard" and that now being shown in London. In a letter to the Sunday Telegraph, Losey hit out at this form of unofficial and unacknowledged censorship. He made no reference to his own experience a year back with his version of "Eva," which was altered by producers Robert and Raymond Hakim after it had been delivered in final form. On that occasion, the finished film was cut by some 35 minutes, without the director's approval. Not only Losey, but Jeanne Moreau and Stanley Baker, as well as the writer, editor and designer, made unsuccessful pleas to have their names removed from the credits. They objected to the pic being cut, to changes in the score and to the text, and to the resounding of tracking voices. All but one, however, were by contract precluded from making a public objection, and although there was the right to seek redress in the Courts, there were heavy financial risks in delaying the release of the picture.

Normally, directors have full authors' protection for films made in Italy, but in the case of "Eva" the contracts with the stars, etc., were patterned on English law.

Whether Warners' "My Fair Lady" reaches the reported $15,000,000 or $17,000,000 (production cost mentioned by Jack L. Warner) it would appear that the film will start sharing its 47½-52½% terms with the authors and other principals just about when WB recups its first $20,000,000 gross. Had it been brought in at the originally expected $10,000,000 (including $5,500,000 for the property), WB would be that much ahead but, as seems to be the rule rather than the exception in recent years, it went over budget.

George Bernard Shaw estate gets 5% from the first distribution dollar but adaptors Alan Jay Lerner and Frederick Loewe's deal $5,500,000 (for the screen rights) calls for 50-50 after $20,000,000 gross. Audrey Hepburn received a reported $1,000,000 for her co-starring role with Rex Harrison, the stage original Prof. Higgins (about $250,000 for his chore).

WB figured that by the time $20,000,000 gross revenue was returned this would have been double the negative cost and, of course, a nice profit.

On the same subject of pyramiding costs, George Stevens' "The Greatest Story Ever Told" (UA), is now believed to stand at $17,000,000 in production investment.

Frank Whitbeck who died at 81 in Hollywood was identified in trade recall with his high-gloss trailers for Metro studio product during its heyday and with lifelong nostalgia for and interest in circuses, with which he trouped in younger years. Whitbeck had an exceptionally resonant baritone speaking voice and a style which oldtimers in the craft sometimes developed. His many jobs in the different branches of theatrical touting included an extended stand for Fox West Coast at San Francisco HQ during the old Arch Bowles reign. He was mentor and blessing to the last salaried representative VARIETY maintained in Frisco, Robert J. Landry, now VARIETY's managing editor. Thereafter Metro tagged Whitbeck and he spent the balance of his career at Culver City, where he enjoyed unique status as a dean of exploiteers who was a trade celebrity in his own right. He retired some eight years ago. His widow, Laura, has wide acquaintance in show business, notably in California.

Film industry in the United Kingdom has reached serious straits, according to indie producer Walter Shenson prior to departure from Hollywood for his London headquarters. American producer, who has made films in England for past six or seven years, attributes this to rising production costs. There is very little production in England at the present time, he said.

While on Coast, Shenson acquired screen rights to the Max Wilk novel, "Don't Raise the Bridge, Lower the River," and inked Wilk to script his comedy. Pic will be lensed in Britain and Portugal, locale of story, starting next summer, with an American male lead and British femme lead.

Singer **Tommy Sands** reportedly has formed his own indie company, Antoned Productions, with **C. Edward Goldstone,** to produce "The Jasmine Tree," with Sands to direct from his own original script. It deals with current problems in the south . . . Actress **Grayson Hall** has returned to New York after completing her role in the Metro-Seven Arts "Night of The Iguana."

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Screen Writers' New Contract Terms

Improved Stake In 'Sequels' Further Separation Of Individual Subsidiary Rights

Hollywood, Dec. 30.

Screenwriters' compensation for a motion picture sequel is hiked from 15% to 25% in the recently-finalized contract with the Assn. of Motion Picture Producers, and the maximum of $12,500 for a sequel provided for a term scripter is upped to $20,000.

Additional details of the pact made known also disclose that publication rights were expanded to cover all forms and media excluding only comic books and newspaper comic strips, in the separation of rights provisos. For the first time, it is established where the writers' separable material is used as the basis for a live or film free tv series, the writer is to get (excluding residuals) not less than $135 for each 15-min. seg, not less than $225 for each half-hour episode, and $425 for each hour seg, and $625 for each 90-min. or longer show. If sequel rights payments under the vidfilm basic are higher than these minimums, then higher minimums are to be paid.

This proviso is applicable only to material written under the new pact, and not applicable if only title of material is used for a series. It's not applicable where a writer is entitled to royalties by reason of the vidpix basic. If a writer has a percentage participation in a series, then percentage receipts may be credited against royalty. Anent a writer who has penned "separable" material and who has received more than $50,000, said sum to include percentage participations, the sums over $50,000 may be applied against the royalties, provided the writer's pact specifically allows this.

New pact also eliminates the special minimums for producers of low budgeted pix. Instead, there is a proviso calling for minimums of $4,504.50 for pix costing $250,000 or more, and pix costing under that figure shall be 10% less. Gone are the former minimums of $3,753.75 for pix budgeted between $125-225,000 and the $2,772 for pix budgeted under $125,000.

Contract coverage has been expanded to include the purchase of unproduced and unexploited material from a writer, where the writer is thereafter hired by producer to develop his own material. A minimum of $1,500 is established under these circumstances.

For the first time, individual unpaid salary claims up to $30,000 and any defenses arising out of the transaction up to $30,000 are subject to conciliation and arbitration, something previously limited to minimums.

Pay tv provisions gives the guild an option of two alternatives, both with reopening clauses in the event feevee comes, so that the guild can negotiate terms. Principal difference in the two clauses is that one states the guild position that feevee is a new and different medium, while the other is similar to the Screen Actors Guild clause which contains a statement that toll tv is an extension of the theatrical b.o.

Credits provisos stipulate that on screen, names of neither the producer nor director on their respective title cards shall be in larger size or style of type than the writing credits. The so-called "box-office value" exception rule in advertising for the producer or director is deleted.

Producers agreed that for any stage play based on a motion picture under the basic pact, where the screen credit to the writer is a "written by," "story by," or "screen story by," producer will provide in its pact with stage producer that such credit as it appears on the screen will be given in the program for the stage presentation.

Producer will not give to any person on the screen or in advertising a "A Film By" credit, unless the pic is written, produced and directed by the same person.

Marshall Thompson has partnered with Peer Oppenheimer and Richard Moore for several indie films, initialer to be "Operation Saigon," to be filmed there, followed by "At Ready," lensed in Sweden, both starring Thompson.

Ozoners, Take Heed!

Auburn, Me., Dec. 30.

Prowlers who entered through a vent at ground level caused considerable damage in projection room of the Auburn Drive-In Theatre, which was closed for the season during the latter part of October.

Workmen who went to the establishment found several thousands of feet of film strewn around the interior of the building, an electric clock taken from the wall and broken, a window had been shattered, and a concrete block removed from the wall of the projection booth.

Antitrust Suit By Miami Beacher

A $2,160,000 antitrust suit has been filed in N. Y. Federal Court by 227 Theatres Inc., operator since 1960 of the Roosevelt Theatre, Miami Beach, Fla. Defendants include the major distributors as well as Continental and Embassy Pictures, and numerous competitive theatres and chains which operate them in Florida.

Complaint charges that defendants discriminated against the Roosevelt in runs and clearances. The action also brings up the controversial topic of splits, claiming that there was conspiracy among the defendant distribs ad exhibs to set up splits which eliminated the Roosevelt.

In addition to damages, the suit also seeks to restrain defendants from "monopolizing trade and commerce and effecting unreasonable agreements with respect to the licensing and exhibition of pictures in the Miami Beach area." Action also would direct defendants to "negotiate in good faith" for the exhibition of pictures in the Roosevelt, "free from unreasonable terms, conditions and other restraints."

Complaint attacks rental deals and claims that reductions, ad allowances, extended runs and day-date runs have been arrived at as part of a "conspiracy" against the Roosevelt. Harry M. Pimstein, who reps 227, states in his brief that the Roosevelt's biz has been damaged as a result of the alleged actions of the defendants.

In all, 33 defendants are named, including corporations, indies and officers of the various defendant outfits.

UPCOMING MG SLATE MAY NUMBER 30 PIX

Metro expectedly will have 30 new features for release in the new year, representing a negative investment of $58,000,000, Morris Lefko, domestic distribution v.p., disclosed in New York this week.

He said they come in various budget sizes and there are no roadshows included but there are roadshow possibilites among the films definitedly slated for the future. These include "Say It With Music," "40 Days of Musa Dagh" and "Dr. Zhivago."

Lefko yesterday (Tues.) joined MGM president Robert H. O'Brien along with other execs, including Maurice (Red) Silverstein, Clark Ramsay and Dan Terrell, in a quickie to London and Paris to look in on new product coming up from these areas.

A Smoke Evacuation

Knoxville, Dec. 30.

A clogged furnace pipe gave patrons and the Bijou Theatre manager a scare. At the evening performance smoke started rolling into the first-run main street house. There was no panic.

Hugh Rainey immediately evacuated the theatre. He is manager of the house for Simpson Operating Co. which borrowed it from Wilby-Kinsey Theatres because the Riviera, another main street house, recently was destroyed by fire.

New Union Films' Titles

Union Films, indie distrib firm taken over this year by a group headed by Josef Auerbach, has acquired for new features for distribution in 1964.

Titles include "Gentleman from The East," drama of the French secret service starring Jean Marais and directed by Jean Charles Dudrumet; "Holiday in Hell," produced by Gilbert de Goldschmidt, directed by Jean Kerchbron; "Happiness Is for Tomorrow," directed by Henri Fabiani, with Jacques Higelin and Irene Chabrier, and "Sun Kissed," apparently a nudie, "produced with the cooperation of naturists of five nations—Germany, France, Spain, Sweden and Switzerland."

PENN NEGOTIATES OUT ON 'CLEOPATRA' RUN

Pittsburgh, Dec. 30.

In a move that was not unexpected, the Penn Theatre got together with 20th Century-Fox and dissolved the agreement to keep "Cleopatra" in the Pitt UATC house for 30 weeks. The Penn had put up $275,000 front money which 20th kept but it was economic foolishness to keep the film going now that it was grossing an average $2,500 in a house that needs $11,000 a week to break.

"Cleo" started off big but the danger signals were raised after Labor Day when the gross fell to around $10,000 per week. In October the figures were cut in half and after a slight surge during Thanksgiving week, the film levelled off to the $2,500-$3,000 figure.

Penn was faced with the stiff competition of four big films coming in on Christmas day at opposition houses. The Stanley has "4 for Texas," the Warner, "It's a Mad, Mad, Mad, Mad "World," "Cardinal" at the Fulton and "Charade" at the Gateway. The Penn was able to book in "Sword in the Stone" opening Dec. 25 to reach a competitive level.

Leases Sullivan's Crest; Com'wealth Operates 121

Kansas City, Dec. 30.

O. F. Sullivan, longtime Wichita theatre builder and operator has leased the Crest Theatre there to Commonwealth Theatres (which headquarters here) effective Jan. 1. Negotiations, concluded between Sullivan and Richard Orear, Commonwealth president, included the adjacent parking lot, as well as the theatre.

Commonwealth operates 121 theatres in eight states, including the Meadowlark, Twin and Terrace outdoor theatres in Wichita in addition to two drive-in theatres there built by Sullivan—the 81 and 54 drive-ins.

Sullivan and his wife entered the theatre business in Wichita in 1925. They purchased the West Theatre, local in West Wichita, then the only area suburban house. Following that, they built the west-side Civic Theatre and operated the Crawford and Palace in the central business district, and the east-side Tower.

A pioneer in drive-in theatre construction in Kansas, Sullivan built the state's first ozoner—the 81 Drive-In. Later he built the 54 Drive-In and in 1950 created the Crest, considered one of the most attractive hardtops in the midwest.

The Sullivans will continue to operate the Civic Playhouse—no longer a theatre. Several years ago it was converted to its present status as a party-house and is equipped for catered refreshments, dancing and cabaret-type entertainment to groups and private parties.

The Crest will be under the jurisdiction of Dale Stewart, Commonwealth's city manager in Wichita.

May Raze Saskatoon Roxy

Saskatoon, Sask., Dec. 30.

The Roxy, built in 1930, will be sold at the first offer unless there is a strong indication by the public that it is wanted and needed, according to the owner, David Rothstein of Winnipeg.

It would have been sold before but for "sentimental reasons," he said. He had helped build it when living in Saskatoon.

Warren Beatty toplines Arthur Penn's Columbia Pictures production of "Mickey One," to roll in March with Penn also directing.

New York Soundtrack

Continued from page 14

as "The Third Road" among other things . . . **Martin Ritt** has signed a new three-pic producer-director deal with Paramount, a separate pact from the three-film agreement between him, Par and **Paul Newman's** Salem Productions under which he'll produce-direct "The Spy Who Came In From the Cold" toplining **Burt Lancaster** in early 1964. **Irving Ravetch** and **Harriet Frank Jr.** cited for "best screen adaptation" and **James Wong Howe** for "best black and white cinematography" by the British film mag Films and Filming for "Hud" . . . Universal will handle U.S. and Canadian distribution of British Lion and Magna Films' musical "The Dream Maker," formerly titled "It's All Happening," which stars British pop singing teen fave **Tommy Steele**. . . . **Ralph Nelson's** "Lilies of the Field" opened in 50 Gotham neighborhood theatres during the Christmas-New Year week.

Paramount cooking in the tv featurette field with films about "Seven Days in May," "Who's Been Sleeping in My Bed?" and "Who's Minding the Store?" currently making the rounds . . . UA's "Irma La Douce," "The Great Escape," "The Caretakers" and "Lilies of the Field" reopened in the Los Angeles area for the viewing convenience of Academy balloters . . . Allied Artists' "Soldier in the Rain" set for over 200 bookings in the San Francisco, Dallas, Boston and Salt Lake City areas during January and February . . . Gotham winners of RKO's "Salute to Hollywood" drive include managers **Warren Rodenbach, Frank LaCava** and **Irving Gold**, the winning division manager being **Charles Oelreich.**

Eli Wallach back in town after winding **Walt Disney's** "The Moonspinners" in London. He takes off next month for Cambodia to join **Richard Brooks'** "Lord Jim" troupe . . . Hang on to your fez: **Shirley MacLain's** new 20th assignment, "John Goldfarb Please Come Home," has to do with a female photographer who gets caught in a sultan's harem. Husband **Steve Parker** produces.

Robert Aldrich cast **Joan Crawford** to star in his upcoming indie, "What Ever Happened to Cousin Charlotte?" (not a sequel to "What Ever Happened to Baby Jane?"), in which actress will receive participation of profits plus salary.

Sophia Loren in Madrid dubbing "Roman Empire," completely recovered after hospitalization in Rome . . . . **Nat Cohen,** managing director of Anglo Amalgamated Films, in New York huddling with **Dave Emanuel,** head of Governor Films . . . Into "Where Love Has Gone" are **Howard Wendell, Carol Conn, Olga Sutcliffe** and **Jack Greening** . . . Allied Artists' "Now It Can Be Told" retitled "The Secret Door" . . . **Ross Wheeler,** eastern division sales director for Cinema Distributors of America, touring the Jacksonville-Charlotte-Atlanta area setting Jan.-Feb. multiples for "The Flesh Eaters."

Jerry K. Levine, Par ad manager, back in New York from London and Madrid, following confabs on "Fall of the Roman Empire" . . . Director **Daniel Mann** pulls a "Hitchcock" in his "Who's Been Sleeping in My Bed?", making an on-screen appearance during a street scene . . . **Marcello Mastroianni** awarded the 1963 W. German critic's award as best actor for his work in "Divorce—Italian Style" and "The Assassin" . . . UA presently cooking in the Gotham area with five films in release for the holiday period, including "Mad World," "Tom Jones," "Ladybug Ladybug," "Lilies of the Field" and "Kings of the Sun."

Eric Pleskow, UA foreign distribution v.p., back in Gotham after an extensive European biz trip touring the company's offices . . . **Fred Baum** has joined Paramount's pub staff as radio-tv-music contact . . . **Jack Lemmon** will star in and **Richard Quine** will direct **George Axelrod's** new comedy "How to Murder Your Wife," (American style) to begin filming in March for UA release . . . **Don Costa** has waxed "The Love Song From Tom Jones" on his new DCP label.

News of the art work from the set of "Where Love Has Gone": internationally sculptor **Rafe Affleck** inked as technical advisor on art-studio sequences, also tutoring **Susan Hayward** in the art. **Mark Bussan,** a Paramount backlot worker who's also an amateur sculptor, will have four of his originals on screen during the gallery sequences in the film. Also, **Clem Hall,** prez of the California Water Color Society, is painting a special oil (traitor?) portrait of **Bette Davis** which will appear in the picture. (He's also a scenic artist at Par).

Joseph C. Goltz, Embassy Pictures Latin America supervisor, in Gotham for h.o. huddles . . . **Sam Fuller** penning "The Charge at San Juan" which he'll produce independently having completed "Shock Corridor" and "The Naked Kiss" for **Leon Fromkess-Sam Firks-AA** . . . Par's "Seven Days in May" awarded Photoplay's Gold Medal Award . . . **Jerry Liddiard,** Embassy tv sales manager, in New York from Hollywood for homeoffice confabs.

Title changes at Universal: **Ross Hunters** "The Richest Girl in Town" is now "I'd Rather Be Rich" and "Renegade Posse" has been renamed "Bullet for a Badman" . . . **Ralph Nelson's** "Lilies of the Field" grossed a sturdy $303,091 in three weeks as a "Premiere Showcase" pic in Gotham, following an exclusive run at the Murray Hill Theatre . . . Independent Theatre Owners of Ohio has reminded its members in a recent bulletin that "Lassie's Great Adventure," being distribed by 20th-Fox, is not an original feature but is composed of four sequences shown on the regular "Lassie" tv show.

More New Situations

Youngstown, O., Dec. 30.

The Boardman and Lincoln Knolls Plaza Theatres, both with nearly 800 seats each, are scheduled to open shortly, per Gus Limbert, vice president of Broumas Theatres. The first film for the Boardman will be "McLintock," starring John Wayne.

Bill Petrych, manager at the State, downtown, has been named city manager for the four Broumas theatres when all are built. The Liberty Plaza Theatre will likewise have almost 800 seats.

Stanley's Texas Roundup

Galveston, Tex., Dec. 30.

Annual managers meeting and convention of the Texas zone of the Stanley Warner Corp. was held here with some 40 managers from Texas, Oklahoma City and Memphis attending, as well as officials from the New York headquarters.

Albert H. Reynolds, zone manager in Texas, with headquarters in Dallas, reported that the primary purpose of the meeting was to organize plans for the coming spring and summer season.

This was the second zone meeting since Stanley Warner took over operations of the Lone Star Theatres Inc.

N. M. Obscenity Law Takes in Pix

Albuquerque, Dec. 30.

It's official. Bernalillo County, N. M. (Albuquerque is on the county seat), now has an anti-obscenity ordinance on its lawbooks.

Ordinance, prohibiting sale and exhibition of obscene writings and pictures (including movies), was okayed by the county commission by a 2 to 1 vote on its third and final reading last week. New law formally goes into effect in the county area on Jan. 20, and will be the first such anti-obscenity ordinance ever enacted by county officers.

All cases are to be prosecuted through the county's district attorney office. Conviction could result in a fine upwards of $100 or 90 days in jail or both.

Ordinance exempts publications with a second class mailing permit. New law, incidentally, does not define the word "obscene," and critics note that it may be interesting to see who in charge will actualy rule on the matter.

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 7
This Date, Last Year..... 2

AMERICAN INT'L
Starts, This Year ... 9
This Date, Last Year 4

"MUSCLE BEACH PARTY"
(James H. Nicholson-Samuel Z. Arkoff Prod.)
Prods.—James H. Nicholson, Robert Dillon
Dir.—William Asher
Frankie Avalon, Annette Funicello, Harvey Lembeck, John Ashley, Jody McCrea, Morey Amsterdam, Dick Dale & the Del Tones, Candy Johnson, Buddy Hackett
(Started Dec. 3)

COLUMBIA
Starts, This Year 19
This Date, Last Year .16

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"THE TRAVELING LADY"
(Park Place Prods.)
(Shooting in Texas)
Prod.—Alan J. Pakula
Dir.—Robert Mulligan
Steve Mcueen, Lee Remick, Don Murray, Paul Fix, Josephine Hutchinson, Charles Watts, Carol Veazie, Kimberly Block, Ruth White, John Day
(Started Oct. 28)

"THE 'NEW' INTERNS"
(Robert Cohn Prods.)
Prod.—Robert Cohn
Dir.—John Rich
Michael Callan, Dean Jones, Telly Savalas, Stefanie Powers, Barbara Eden, George Segal, Inger Stevens
(Started Nov. 4)

"LORD JIM"
(Richard Brooks Production)
(Shooting in Hong Kong)
Prod.-Dir.—Richard Brooks
Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas
(Started Dec. 9)

WALT DISNEY
Starts, This Year 6
This Date, Last Year 4

"EMIL AND THE DETECTIVES"
(Shooting in Berlin)
Prods.—Walt Disney, Peter Herald
Dir.—Peter Tewksbury
Walter Slezak, Bryan Russell, Roger Mobley, Cindy Cassell
(Started Sept. 9)

"THE MOON-SPINNERS"
(Shooting in Crete and London)
Prods.—Walt Disney, Bill Anderson
Dir.—James Neilson
Hayley Mills, Peter McEnery, Eli Wallach, Pola Negri, Joan Greenwood, Irene Papas, Michael Davis
(Started Sept. 10)

METRO
Starts, This Year 27
This Date, Last Year.....25

"THE UNSINKABLE MOLLY BROWN"
(Lawrence Weingarten Prod.)
Prod.—Lawrence Weingarten
Dir.—Chuck Walters
Debbie Reynolds, Harve Presnell, Ed Begley
(Started Sept. 4)

"THE AMERICANIZATION OF EMILY"
(Filmways Prods.)
Prod.—Martin Ransohoff
Dir.—Arthur Hiller
James Garner, Julie Andrews, Melvyn Douglas, James Coburn
(Started Oct. 13)

"SIGNPOST TO MURDER"
(Lawrence Weingarten Prod.)
Prod.—Lawrence Weingarten
Dir.—George Englund
Joanne Woodward, Stuart Whitman, Edward Mulhare
(Started Oct. 28)

Hear . . .
Hollywood
Commentator
DICK STROUT
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Hollywood 28, Cal.
469-8884

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
The Music Hall's Great Christmas Show
CARY GRANT • AUDREY HEPBURN
in "CHARADE"
A Universal Release in Technicolor
ON STAGE "The Nativity" and "CHEERS"

"JUDGMENT IN THE SUN"
(Harvest-February-Ritt-Kayos Prod.)
(Shooting in Arizona)
Prod.—Ronald Lubin
Dir.—Martin Ritt
Paul Newman, Claire Bloom, Laurence Harvey, Edward G. Robinson, William Shatner, Howard Da Silva, Albert Salmi, Thomas Chalmers, Paul Fix
(Started Dec. 9)

PARAMOUNT
Starts, This Year 12
This Date, Last Year 12

"CIRCUS WORLD"
(Samuel Bronston Prods.)
(Shooting in Barcelona)
Prod.—Samuel Bronston
Dir.—Henry Hathaway
John Wayne, Claudia Cardinale, Rod Taylor, Rita Hayworth, Lloyd Nolan
(Started Sept. 23)

"ROBINSON CRUSO ON MARS"
(Schenck-Zabel Prod.)
Prod.—Aubrey Schenck
Dir.—Byron Haskin
Paul Mantee, Vic Ludin
(Started Dec. 2)

"WHERE LOVE HAS GONE"
(Joseph E. Levine Prod.)
Prod.—Joseph E. Levine
Dir.—Edward Dmytryk
Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton, George Macready, Jane Greer, Anne Seymour, DeForest Kelley
(Started Dec. 10).

20th CENTURY-FOX
Starts, This Year 11
This Date, Last Year ... 4

UNITED ARTISTS
Starts, This Year 15
This Date, Last Year 28

"THE TRAIN"
(Les Productions Artists-Ariane-DEAR Film)
(Shooting in France)
Prod.—Jules Bricken
Dir.—Arthur Penn
Burt Lancaster, Jeanne Moreau, Paul Scofield, Claude Dauphin, Michele Gordon, Suzanne Flon, Albert Remy
(Started Aug. 5)

"TOPKAPI"
(Filmways, Inc.)
(Shooting in Istanbul, Greece and Paris)
Prod.—Martin Ransohoff
Dir.—Jules Dassin
Melina Mercouri, Maximillian Schell, Peter Ustinov, Robert Morley, Akim Tamiroff, Gilles Segal, Jess Hahn
(Started Aug. 12)

UNIVERSAL
Starts, This Year 12
This Date, Last Year 14

""MARNIE"
(Alfred Hitchcock Prod.)
Prod.-Dir.—Alfred Hitchcock
Tippi Hedren, Sean Connery, Diane Daker, Mariette Hartley, S. John Launer
(Started Nov. 25)

"SEND ME NO FLOWERS"
(Universal-Martin Melcher Prod.)
Prod.—Harry Keller
Dir.—Norman Jewison
Rock Hudson, Doris Day, Tony Randall, Clint Walker
(Started Dec. 19)

"I'D RATHER BE RICH"
(Ross Hunter Prod.)
Prod.—Ross Hunter
Dir.—Jack Smight
Sandra Dee, Robert Goulet, Andy Williams, Maurice Chevalier
(Started Dec. 27)

WARNER BROS.
Starts, This Year.....14
This Date, Last Year 14

"CHEYENNE AUTUMN"
(John Ford-Bernard Smith Prod.)
Prod.—Bernard Smith
Dir.—John Ford
Edward G. Robinson, James Stewart, Richard Widmark, Carroll Baker, Karl Malden, Sal Mineo, Dolores Del Rio, Ricardo Montalban, Gilbert Roland, Arthur Kennedy, Patrick Wayne Elizabeth Allen, John Carradine, Victor Jory, Mike Mazurki
(Started Sept. 23.)

"ROBIN AND THE 7 HOODS"
(P-C Prod.)
Prod.—Frank Sinatra
Dir.—Gordon Douglas
Frank Sinatra, Dean Martin, Sammy Davis Jr., Bing Crosby, Peter Falk, Victor Buono, Barbara Rush, Edward G. Robinson, Allen Jenkins, Jack LaRue
(Started Oce. 31)

"SEX AND THE SINGLE GIRL"
Prod.—William T. Orr
Dir.—Richard Quine
Tony Curtis, Natalie Wood, Henry Fonda, Lauren Bacall, Diane McBain, Otto Kruger, Fran Jeffries, Edward Everett Horton, Count Basie
(Started Nov. 1)

INDEPENDENT
Starts, This Year 24
This Date, Last Year 20

BRITAIN

ANGLO - AMALG
Starts, This Year.....19
This Date, Last Year.....17

"THE VERDICT"
(Merton Park Prod.)
Prod.—Jack Greenwood
Dir.—David Eady
Nigel Davenport, Zena Marshall, Cec Linder
(Started Dec. 4 at Merton Park studios)

"MASQUE OF THE RED DEATH"
(Anglo-American Intl.)
Prod-Dir.—Roger Corman
Vincent Price, Hazel Court, Jane Asher
(Started Nov. 18 at Associated British studios, Elstree)

ASSO. BRIT.-PATHE
Starts, This Year..... 9
This Date, Last Year..... 6

"WONDERFUL LIFE"
(Ivy Prod.)
Prod.—Kenneth Harper
Dir.—Sidney Furie
Cliff Richard, Susan Hampshire, Denis Price
(Started Dec. 2 on location in Canary Isles. Due into ABPC studios Feb. '64.)

BRITISH LION
Starts, This Year..... 9
This Date, Last Year.....11

BUTCHERS
Starts, This Year..... 3
This Date, Last Year..... 6

COLUMBIA
Starts, This Year..... 9
This Date, Last Year..... 4

"THE GORGON"
(Hammer Films)
Prod.—Anthony Nelson Keys
Dir.—Terence Fisher
Peter Cushing, Christopher Lee, Barbara Shelley
(Started Dec. 9 at Bray Studios)

"LORD JIM"
(Keep Films)
Prod.-Dir.—Richard Brooks
Peter O'Toole, Curt Jurgens, James Mason, Eli Wallach, Jack Hawkins
(Started Nov. 18 in Hong Kong location. Skedded for Shepperton studios April '64)

COMPTON CAMEO
Starts, This Year.. 1
This Date, Last Year..... 0

DISNEY
Starts, This Year.. .. 2
This Date, Last Year..... 2

"THE MOONSPINNERS"
Exec. Prod.—Walt Disney
Coprod.—William Anderson
Assoc. Prod.—Hugh Attwooll
Dir.—James Neilson
Hayley Mills, Eli Wallach, Peter McEnery, Joan Greenwood
(Started Sept. 9 on location in Crete, into Pinewood studios from November 14)

GALA
Starts, this year 1
This Date, Last Year..... 1

MGM
Starts, This Year..... 4
This Date, Last Year..... 8

PARAMOUNT
Starts, This Year 1
This Date, Last Year..... 0

PAX
Starts, This Year..... 1
This Date, Last Year..... 0

PLANET
Starts, This Year..... 3
This Date, Last Year..... 1

RANK
Starts, This Year..... 8
This Date, Last Year..... 8

"THE BEAUTY JUNGLE"
(Formerly "32:26:36")
(Val Guest Prod.)
Prod.-Dir.—Val Guest
Janette Scott, Ian Hendry
(Started Sept. 30 on location in Weston Super Mare, Nice, Cannes. Into Pinewood studios from end of October)

20TH-FOX
Starts, This Year 3
This date, last year 0

UNITED ARTISTS
Starts, This Year.... .6
This Date, Last Year..... 7

"A SHOT IN THE DARK"
(Mirisch Films)
Prod.—Lewis J. Rachmil
Dir.—Blake Edwards
Peter Sellers, Rerbert Lom
(Started Nov. 11 at MGM studios, Elstree)

UNIVERSAL
Starts, This Year.. 5
This Date, Last Year.. .. 4

NO DISTRIB

"THE FINEST HOURS"
(Le Vien Films)
Exec. Prod.—Jack Le Vien
(Started July 15. Location in Chartwell, Blenheim and Chequers)

"GIRL HUNTER"
(Present Day Productions)
Prod.—Charles Reynolds
Dir.—Ray Rowland
Mickey Spillaine, Shirley Eaton, Hy Carder
(Completed Metro studios, Elstree, March, 1963)

Town Selectmen or Local Bluenoses Can't Punish for 'Objectionable' Films

Boston, Dec. 30.

Local licensing authorities or other state, city, town officials or boards do not have authority to revoke or suspend licenses of exhibitors in Massachusetts for showing "objectionable" films, the state attorney general, Edward W. Brooke, has ruled in a nine page document. This was in response to request of Theatre Owners of New England after several exhibitors suffered revocation of license by township bluenoses. In one instance authorities "sealed off" a drive-in for showing of "objectionable" pictures.

Attorney general Brooke concluded in his finding: "In view of the foregoing cases of the supreme court and the supreme judicial court, it is my considered opinion that G. L. C. 140, paragraph 181 does not confer upon the mayor or selectmen the power to revoke or suspend the license of a motion picture theatre operator because the operator exhibited a picture which, although not violative of any statute, is objectionable to a large part of the community."

The state, city and town authorities do not have the authority to ban "objectionable" pictures because there is no Massachusetts law giving them that power, it was revealed. Brooke's ruling in essence says that an exhibitor who exhibits a film which does not violate any statute but happens to be "objectionable" to a large part of the commpnity, cannot have his license revoked or suspended or have his theatre closed by a mayor or board of selectmen.

ALL-FRESH GEAR FOR N. KANSAS CITY SPOT

Kansas City, Dec. 30.

Using only the shell of the old Armour Theatre in North Kansas City, the North Kansas City Development Co. and Commonwealth Theatres are opening a new Centre Theatre on Christmas Day. I. Selden Catlin represents development firm, and Richard Orear the circuit project which provides new heating, air conditioning, seating, carpeting, draperies, screen and hi-fi sound.

Enlarged lobby and concessions area plus redone restrooms and updated booth equipment complete inside changes, while the outside is getting a new front and new marquee.

Clyde Crump, long at southtown Waldo, will manage, reporting to Earl Douglass of Columbia, Mo., Commonwealth district manager. Opening attraction will be "Who's Minding the Store?" on date-and-day local first-run saturation, though later policy may follow that of other peripheral houses and drive-ins here, shaping practice to fit release pattern.

North Kansas City is a separate municipality, completely surrounded by K. C., which may account for separating Centre operation from that of Commonwealth's two drive-ins and downtown grind house, last-run Regent.

A few miles down river in Richmond, Mo., the Farris Theatre reopened Friday (6)

Variable Exports: U.S. Gear, Stock

Washington, Dec. 30.

Exports of motion picture film and equipment were mixed for the first nine months of 1963, the U.S. Commerce Dept. reported. Up over last year's figures were exports of cameras, arc lamps, screens and studio equipment and parts.

Slumping were exports of projectors, sound reproducing equipment and positive and negative film rawstock.

On the import side, figures were down this year for unexposed raw stock.

Three quarter figures for 1963 and 1962 showed exports of cameras climbing from $658,183 to $771,785.

Arc lamp exports rose to $142,488 from $121,088 while screen exports moved to $1,855,681 from $1,574,607. Exports of studio equipment jumped to $2,835,492 from $1,932,711.

On the downbeat side, positive rawstock exports declined to $3,950,052 from $4,421,726. Negative rawstock exports slid to $4,384,872 from last year's $4,385,604.

Exports of sound reproduoting equipment fell from $509,948 to $436,527 as did projector exports which dropped to $284,873 from $302,696 last year.

Imports of unexposed motion picture film fell from $1,846,322 last year to $1,534,033 in 1963.

Victoria, Canadian Co., Readying Film on Calgary

Victoria Productions of Canada, which plans to make a feature film in Calgary next summer in connection with the annual Calgary "stampede," has opened ad-pub offices in New York under John Edward Lee and I. H. Rose.

Pic, to be called "Calgary," is to be shot in color with Hollywood "name" players in top roles. Casting is being done on the Coast.

Theatre-Wrecker's Fatal Fall.
Albany, Dec. 30.

During demolition of the old Colonial on Central Avenue—the site to become a municipal parking lot—Francis Mayhew, 49, a worker with John DiGulio Co., fell 55 feet from the collapsed rear roof.

Mayhew was rushed to a hospital, where doctors pronounced him dead.

After 31 years of great steak dinners, we're finally open for lunch.

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Sardi's East
123 East 54th St. New York
PLaza 1-6655

Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707

How That Nude Model at Edinburgh Fest Barely Missed TV Exposure

By GORDON IRVING

Edinburgh, Dec. 30.

The full story of that "happening' at the recent International Festival here, when a nude model was wheeled on a trolley in full view of a writers' and dramatists' confab in the dignified McEwan Hall, was unveiled here in the trial of the model, 20-year-old Anna Kesselaar.

Pressmen representing sheets and journals from all parts of the world crowded the small burgh court for the trial.

Miss Kesselaar denied behaving indecently in the hall at the final session of the drama confab.

One of the points disclosed in evidence was that the nude girl would have been seen on television if BBC cameras had not missed their cue.

Kenneth Dewey, 29-year-old American director, who planed in from Stockholm to give evidence, denied any erotic motive in the incident when the femme was wheeled nude across the organ gallery. He said the BBC had planned to film it for their program "Monitor."

"I gave them the sequence so that they could get their cameras to pick it up," he said. But there was some confusion in the electronic cueing because a person starting the debate spoke twice. The BBC missed it because their cameras were on the audience.

Defending, an agent asked: "It had been arranged and intended it should be shown on tv?" To which Dewey replied: "Yes, sir."

Agent—"They knew before of the model being a part of it, and were perfectly prepared to put it on tv?" Reply—Yes.

Dewey, of San Francisco, was accused by city prosecutor J. D. Heatly of having fled Scotland.

Said the prosecutor: "I make no bones about it. If he had been in this country, he would have been in the dock as well. He fled the country."

To this, Dewey replied: "I would have been happier if charges had been placed against me."

Dewey rejected the suggestion that he had fled the U.K., saying: "I had work to do in Palermo, Sicily. I left with no knowledge of any legal proceedings. I didn't know until a week ago when John Calder (organizer of the international drama confab) wrote and asked me if I would be a witness. I came voluntarily."

According to Dewey, in evidence, the incident in which the girl model was wheeled across the organ gallery was an illustration of a serious form of theatre. There were about 50 different events in the illustrations, and nine different things were working simultaneously.

An organ was playing, a debate was taking place, fragments of conversation were being broadcast, and people were appearing at different windows in the hall.

Dealing with audience reaction, Dewey said that some people appeared greatly amused and pleased. "There was a great deal of laughter and quite a bit of clapping," he said.

The tragedy of the conference, he said, was the lack of communication between the speakers and the audience. But, through the incident, he felt that something was suddenly reaching the audience. The whole matter was entirely genuine, he said.

Prosecutor Heatly, cross-examining: "You don't see any objection to this incident?" Reply—"I consider it an impression of art, the same as painting."

Dewey was shown a clipping from the Los Angeles Times, in which he was quoted as saying of the incident: "We just decided to break the ridiculous rule that nudes should not be moved or touched." But, he told the prosecutor, he had been "completely misquoted."

He said it did not occur to him that some people might be outraged. There was no outcry, but rather amusement. The use of the nude related very much to life, truth or vision.

Asked by the agent for defense if any member of the audience would take offense at the mere appearance of a naked woman, Dewey replied: "No. In one way or another, people have taken offense at practically everything which is new or has been done, including Shakespeare and Michaelangelo. There is nothing new about the female form. It is one of the symbols of art. If people choose to see it as a vulgar or obscene object, then that is their choice."

Dewey was described as director of the Avante-Garde Art Theatre of Los Angeles.

Describing the incident further, he said that when the girl model went across there was quite a bit of applause, and at the end of the piece, when the bagpiper appeared, there was clapping in unison and quite a bit of shouting and applause.

Said the prosecutor: "Do you know what the McEwan Hall is? Do you know how the citizens of Edinburgh obtained the McEwan Hall? The McEwan Hall is not a theatre. It doesn't have a stage, or footlights, or backcloth."

When Dewey pointed out that Greek theatre didn't have a stage and didn't need one, the prosecutor threw up his hands and said: "Oh, never mind!" (Laughter).

Duncan Macrae, a leading Scot stage and film actor, who followed Dewey into the witness-box, was asked about audience reaction to the nude incident, and replied he thought they were "pretty glum."

"There was a certain amount of tittering," he said. "Had I been exercising my own professional skill, I would have been disappointed by the reaction."

Macrae added: "I believe I was among the first to object, in purely aesthetic terms. My objection to the happening was that it was an intrusion—this was a drama conference." He thought the incident was irrelevant.

Playwright Rohert McLellan, who had been present at the confab, said there was no distaste in the reaction.

"There was some puzzlement, some derision, and a lot of amusement," he said.

Prosecutor Heatly said that, in another place and at another time, this incident might have been all right. But this was not a theatre; it was a drama conference, in the McEwan Hall, where serious debates and literary speeches were expected.

A 76-year-old former missionary, Miss Catherine Hotchkiss, said it was "an absolute scandal" that this should happen in a hall from which so many people had received university degrees.

Asked why she attended the drama conference, she said: "I felt drama was a very important part of the Festival. There had been some discussion about Lenny Bruce coming, and I felt that was something we couldn't condone in this country."

Defense agent: "So you went to see what took place which you couldn't condone?" Reply—"Certainly not."

"You thought Lenny Bruce being invited was shocking?"—"Certainly. And our Member of Parliament, Mr. Clark Hutchison, thought so, too, and brought it up in Parliament."

Defense lawyer Nicholas Fairbairn, concluding, claimed that the fact of the state of nudity of either sex without specification had never been an offense known to the law of Scotland or England. In order to commit an offense, he said, there had to be some gesture, movement or act which was obscene, indecent or erotic.

EXHIBS CAN BE WRONG ESPECIALLY IN CHILE

Santiago, Dec. 23.

For six years not an exhibitor here wanted Berlanga's "Calabuig" (whatever the terms) and the film collected successive layers of dust in the office of distributor Victor Alvarez. No stars and a title no one can pronounce was the unanimous verdict for rejection of this pic.

Now it turns out that the exhibs may have been wrong. The amusing story of an atomic scientist enjoying the simple pleasure of life in a Spanish village where everybody is engaged in smuggling and where fishing is a recreational activity, is doing surprisingly well. It was finally opened at the 440-seat Cine Espana during the pre-Christmas doldrums.

Despite all this, "Calabuig," strongly backed by crix and retitled "Calabuch," has made a tidy $5,000 in five weeks. This is above average for this theatre which specializes in Spanish films.

Edinburgh U. to Honor Actor Laurence Olivier

Edinburgh, Dec. 30.

Laurence Olivier is to be honored with the honorary degree of Doctor of Laws by Edinburgh University. Award will be made at a special ceremony on July 2 next year. Degree is listed as going to "Sir Laurence Kerr Olivier, director of the National Theatre since 1962."

Others receiving the same degree will include the husband-and-wife partnership of Professor Gunnar Myrdal and his wife Alva. Both are Swedish writers, she as a sociologist, he as an economist and international statesman.

Bardot Says She Would Go for Yank Musical Pic If Made in Paris

Paris, Dec. 30.

Brigitte Bardot, described as an international sex kitten, who has been wooed by Hollywood for some time, said this week that she would like her next film to be an American musical provided it was made in France, and not in Hollywood.

Miss Bardot has been up for a pic with Gene Kelly and one with Frank Sinatra but nothing ever came of them. She said that American filmmakers were better at film musicals than any other nation, and it was one of the best types of U.S. pix.

Since she had been trained as a dancer, has cut records, and done a yearly tv musical New Year's Eve program, she felt ready to try her hand at one. She had made one French film that had some dance numbers in it via "Cette Sacre Gamine" (That Darn Kid), but it was far from the Hollywood manner.

Miss Bardot also said that she had not refused to go to Hollywood for any reasons about preserving her myth or mystery, or anything like that, but because she felt that working conditions were different there and she was more at ease at home.

In fact, her presently shooting pic "Une Ravissante Idiote" (A Ravishing Idiot), with Tony Perkins, had to call off British studio work when she was mobbed by fans and press people. And Italy, for her just released pic "Le Mepris" (Contempt), was harder to work in, due to prying photogs, than in France.

However the Hollywood tuner will have to wait for she feels she has been overworked of late and wants a rest. She has even put off her annual tv stint this year. She recently had an offer for a straight comedy role from George Axelrod, in a pic to be made here, but she turned it down. She is waiting for a good musical pic offer.

Miss Bardot is now reportedly learning English and once had a bit part in a British pic before she became a star, "Doctor at Sea."

Smaller French Exhibs Happy With Added Aid

Paris, Dec. 30.

Small exhibitors, who make up a big part of the over 5,000 hardtops, as well as substandard (16m) and ambulating setups, got some satisfaction and aid from the government after their recent meeting.

They felt themselves cut off from aid for renovation, overtaxed, unfairly deprived of pix by the booking systems and also unfairly competed against by nationalized tv showing of pix at prime filmgoing weekend times.

Small exhibs are defined as those who have less than 1,200 admissions per week and charge a maximum 40c tab. Now they will get pegged by yearly incomes, based on 1,200 times 40c, but which may allow for raised ducat prices during holidays to make up for slack weeks, way under the minimum level set.

Also, aid loans may be forthcoming to renovate houses as well as special tax cuts for showing films deemed worthy for family and youth attendance. They may have access earlier to more important pix, with allowed special above average prices, and may also get satisfaction on tele showings of pix.

International Sound Track

London

Filming is to start at the Metro British studios in February on "Journey's End," based on the **R. C. Sherriff**, trench warfare play, which was first staged in the West End in 1929. **Ben Arbeid** is to produce and the screenplay is by **David Pursall** and **Jack Seddon**. The following month, Metro starts a new **Agatha Christie** thriller, "ABC Murders," with **Zero Mostel** playing Hercule Poirot. **Lawrence P. Bachman** is producing . . . "How the West Was Won" has grossed almost $2,240,000 in its first five engagements in Britain. At the Casino alone, where it has been playing for more than a year, the take exceeds $1,800,000. It has also played 11 weeks in Glasgow, 13 weeks in Birmingham and seven weeks apiece in Newcastle and Manchester . . . Another Cinerama-Metro production, "The Wonderful World of the Brothers Grimm," has grossed over $420,000. It originally opened at the Coliseum on July 15, and moved to the Royalty at the end of November.

Paris

At leat $80,000 may be spent on promoting **Otto Preminger's** "The Cardinal" (Col) in Europe. Prem was in for the gala opening himself last week at the Opera with thesps **Tom Tryon**, **Raf Vallone**, **Carole Lynley** and **Romy Schneider**. Press reaction was mixed but generally okay. At a press conference Prem, in answer to a question about why he made a Catholic pic, said it was not a Catholic film but on tolerance. He opined that he was not a virgin but made "The Moon is Blue," not a dope addict but did "The Man With Golden Arm," not a politician but did "Advise and Consent." When somebody asked about "Exodus," Prem smilingly said "Touche." . . "It's A Mad, Mad, Mad, Mad World" (UA) got good early reviews underlining the pic had plenty of yocks. It should be in for good biz . . . France will exchange films with Red China under a cultural exchange deal with five French pix against two Chinese . . . It seems that 13 pix were conceived by groups of pic thesps and technicians and advance looksee at scripts by the Centre Du Cinema had been recipients of promised advance aid handouts. However only two were purportedly backed by local producers. As one puts it, governmental aid is not enough and it is autofinancing and commercial outlook that count . . . Of the 15,000 actors registered under the Social Security setup here only 5,000 worked in '63 . . . "Cleopatra" (20th) has now registered 221,509 entries in six weeks. But Jerry Lewis's "The Nutty Professor" (Par) averaged 240,833 in the same period. But it is true latter had more shows per day and was in more houses, yet had a lower admission fee . . . **H. G. Clouzot** prepping an April '64 start of his "La Nuit Obscure" (Obscure Night) with **Serge Reggiani** and **Romy Schneider**. Theme is jealousy. Incidentally, Miss Schneider's breaking of her longtime "engagement" to actor **Alain Delon** made for frontpage news . . . **Sue Cardozo**, Yank frelance public relations woman, married last week to a non-pro local, **Marquis De Brantes**.

Francois Reichenbach winding a documentary on small town French life "La Douceur Du Village" (Sweetness of the Village). He also made a pic on a voyage of the liner France with co-director **Pierre Grimblat** which is called "Les Amoureux De La France" (The Lovers of the France) . . . Overall last third of the year had an upbeat in film attendance which has heartened film people here. But attendance is still too low for huzzahs . . . **Fernandel's** son, **Franck Fernandel**, into pic "Look for the Idols" and will headline a vidpic series "La Caravane Pacouli" . . . **Marcel Pagnol** still feels that films are a minor art compared to theatre or literature. He thinks they are all right for focusing closer looks at adaptations of plays and can give some feel of a literary work. But he opines they are great for conserving the work of great actors . . . "Charade" (U) started out with nice biz and okay reviews.

Rome

First organizational wheels on **Federico Fellini's** new film are grinding: an advance production group is being assembled for "Giulietta degli Spiriti," temporary title of pic, at Safa-Palatino Studios which **Angelo Rizzoli's** Cineriz has taken over and refurbished . "Sexy Nudo" becomes the nth Italo pic banned in recent weeks; it'll be yanked out of all Italo runs pending court decision on reported charges of obscenity and suggestive garb.

International Film Service officially gunned its new ad film section, Primo Piano, which also handles industrial and other documentaries, at press and client pour held at HQ for RISPRA, a pub-rel firm which has signed a pact to handle I.F.S. drumbeating efforts in sector; company reports heavy foreign interest in the Italo ad film production sector . . . Festa Campanile and **Massimo Franciosa** wound their second joint pic, "Le Voci Bianche" (Franca) on sked; Cineriz releases . . . Royal Film topper **Guido Giambartolomei** appeared in court to deny charges his latest, "I Tabu" is offensive to morals and religious sentiments, noted that pic had passed censorship and consisted of real-life sequences, making it a documentation on current customs.

"Cleopazza" (Crazy Cleo) is latest takeoff title for prduction here. . . . special Disney Caravan currently touring Italy stopped off at Collodi, home of **Carlo Lorenzini**, the creator of "Pinocchio," about to be re-released here . . . **Lex Barker** booked solid for next couple of years, thanks to success of his recent European-made westerns . . . **Guy Madison** equally ditto, having just wound 3 pix, comes back here after brief vacation in States over holidays.

Catherine Spaak busy these days with skedded shots for **Roger Vadim's** "La Ronde," opposite **Marcello Mastroianni** in **Carlo Ponti's** "Man of the Five Balloons," directed by **Marco Ferreri**, and "The Garden of Finzi-Contini," opposite **Jacques Perrin**, with **Valerio Zurlini** directing; her "Empty Canvas" is a current release, and "The Warm Life" an upcomer . . . **Marco Vicario** back from States, does two pix in spring, one starring his wife, **Rossana Podesta**.

Joseph Fryd's "An Italian in Poland," starring **Antonio Ciffariello**, completed; producer now readying his U.S. western starring **Steve Reeves**, among other plans . . . **Edgard Ulmer** brought his "The Cave" unit back from Trieste for local interiors, with **Rosanna Schiaffino**, **Brian Aherne**, **John Saxon**, **Peter Marshall** making trek on CineDoris production.

Berlin

Erich Koenig's Berliner Filmclub 1949 showed "The Tunnel" which **Kurt (later Curtis) Bernhardt** directed in 1933. Pic starred **Paul Hartmann** who recently observed his 75th birthday and **Gustaf Gruendgens** who died in Manila at 64 in October . . . This week's guest list included the names of actor **Guy Madison** and director **Hugo Fregonese**. Fregonese directed the German western, "Old Shatterhand," for **Artur Brauner's** CCC. Pic stars Americans **Lex Barber** and **Madison** . . . Another American actor, **Walter Barnes**, who has a featured role in **Horst Wendlandt's** "Winnetou," is now also sought after by German producers . . . Wendlandt is going to observe his 25th anni in the film biz in a number of weeks. He's 42, started at 17 . . . **Ingrid van Bergen** could have eventually played the role of Annie in "Annie Get Your Gun" here (as a substitute for **Heidi Bruehl** from time to time), yet the actress had to nix this stage offer. She's expecting (fourth month now). Her husband is **Michael Hinz**, actor-son of actor **Werner Hinz** . . . A big-scale gala preem of **Stanley Kramer's** "It's a Mad, Mad, Mad, Mad World" took place at Capitol. Lots of local showfolk attended the event.

Inside Stuff—International

In Paris the Society of Men of Letters has instituted suit against a book publisher here on a matter which may have important repercussions internationally. Publisher put out a "condensed version" of several novels by Dumas ,the Society's action being based principally on a 100 page version of "Three Musketeers." Book is in public domain, but Society claims its function is to "protect" works of art. Condensation, or "mutilation" of standard works, even when the author is long dead, the Society claims, is "an offense against taste" and in its domain to "protect." Obviously, if the Society wins its suit, it would affect thousands of "digest" versions of classics around the world.

Reflecting Germany's prosperity, the Frankfurt Music Conservatory sent 60 of its best students to Italy for a two-week study trip during which some of the students gave recitals in other music schools and civic institutions with great interest and success on the part of Italian authorities. "Cherubini" Conservatory of Florence has been chosen as the "twin" institution to exchange students and material between Frankfurt and Florence.

Just back in Manila from Europe is Eduardo Puzon, general manager of Insular Film Exchange. He was Philippines official (and only) representative at 1963 Venice Mostra and the fall MIFED meeting in Milan, Italy. He also visited Rome, Munich, Berlin, Paris and London.

Congress of the International Musicological Society will take place in cooperation with the International Mozart Foundation in Salzburg, Austria, from Aug. 30 to Sept. 5, 1964. President of the Society is Prof. Donald J. Grout (USA).

'Surfie' Shows to Draw Teen Trade On Big B.O. Wave—Aussie Ops Hope

Sydney, Dec. 30.

Promoters Dennis Wong and Harry Miller will bring the first imported "surfie" show into Sydney Stadium Jan. 16 in a major bid to win back teenage trade to live performances. Wong is a partner in Chequers, a top local nitery. Miller has long been associated with live shows in New Zealand.

Wong-Miller's talent slate includes the Surfaris, Paul & Paula, Roy Orbison, The Beach Boys, plus some local acts. Troupe will also play Melbourne, Adelaide and Brisbane, with a possible New Zealand and Far East tour. Transportation of the performers is costing the promoters $20,000.

Meantime, the Hoyt's cinema circuit beat Wong-Miller to the surfie punch by switching its film policy at the 800-seat Palace Theatre here to a live show tagged "Once Upon a Surfie." It preemed Thursday (26). Stars of the troupe are Lucky Starr, Brian Davies, Jackie Weaver, Jay Dustin, Dig Richards and The Deltones.

It's understood that Dale Turnbull, Hoyt's new general manager, will tour "Once Upon a Surfie" through the circuit's key suburban houses if teenage biz warrants it. He's re-named the Palace "Teenage Theatre." Top for the show will be $2.50.

Minor surfie shows, with strictly local talent, have been playing suburban seaside clubs this summer to very solid biz on Saturday nights on a $1 admission basis.

Odd angle to the local scene is that there are two teenage groups vying for top honors along the "beach circuit" — Surfies and Rockets. Former bleach their hair a bright yellow; latter sport red shirts and black jeans.

Frequent clashes between the rival factions brought prompt action by the local gendarmes, and a truce has been called by the two teenage "clans." Meantime, Sydney showmen are awaiting b.o. results of the Wong-Miller and Hoyts' surfie shows.

British Screenwriters Guild Quits FIAF

London, Dec. 30.

Britain's Screenwriters Guild, increasingly unhappy at the functioning of FIAF (International Federation of Screen and TV writers), has quit the membership and is working on the formation of a new global organization with American, British, Australian and Yugoslav writers as its nucleus.

Constituent Assembly of this new international body is planned for November 1964 in London. According to the Guild, the scripter associations in many countries already have expressed interest in becoming founder members of the new global federation, initially tabbed International Writers' Guild.

Screenwriters Guild withdrawal from FIAF follows several unsuccessful attempts by Guild delegates to introduce reforms into its procedure and administration.

'STRAUSSIANA' TROUPE

Dancers Moonlighting When Not Needed at State House

Vienna, Dec. 30.

Principal Dancers at the Statoper have banded together to form the Vienna Ballet Theatre. Directors are Lidia and Fred Mastaire (they have been twice in the U.S., once in 1960 with Andre Merteu's "Vienna on Parade" and in 1962 as a duo.) Troupe plans a "Straussiana" program of "Blue Danube" Valse, "Pizzicato" Polka and the "Radetzki" March. Soloists will be Dietlinde Klemisch and Erika Zlocha, and Paul Vondrak and Kaill Musil—all from the Opera.

In spite of dancers' 9-12 and 4-7 rehearsals at opera house they will perform on evenings when ballet is not part of the opera.

RCA Italiana's Soundtrack Pitch

Rome, Dec. 23.

A decided pitch for international soundtrack trade is currently being made by RCA Italiana, which operates what many repute one of the most up-to-date recording plants in this part of the world, here in Rome. Company, an affiliate of Radio Corp. of America, is not new in the field, having in the last few years recorded tracks for over 120 feature films as well as for some 50 documentaries.

Winding with such current releases as "Empty Canvas" (Ponti-Levine); "La Corruzione" (Arco); "La Visita" (Ergas); "I Mostri" and "Successo" (Fairfilm); and the 1963 Venice Festival Grand Prix winner, "Hands Upon City," RCA Italiana has among others recorded such widely-seen pix as "Dolce Vita," "Barabbas," "Sodom and Gomorrah," "Family Diary," "Prisoners of Altona," "The Leopard" and "Fellini 8½," to name a few.

Company is prepared to record, package and distribute at its own expense, the sound track music of pix made either in Italy or abroad —or both—in exchange for music revenues accruing to such platters in various world areas.

Company exec notes that as production of such soundtrack disks often can run to $20,000-$50,000 per pic, depending on size and importance, the local "package deal" also saves filmmakers the equivalent production nut while allowing RCA quality and distribution channels to provide pix with built-in publicity of a direct and indirect nature. Diskery for its part asks only for the proportionate share of music rights where these are awarded directly (as they are in most European countries) out of boxoffice takings.

Arrangement is felt "mutually advantageous," RCA spokesman said here, pointing to growing number of nationally and internationally known producers who have tested the new scheme.

EXHIB LEAVES BULK OF ESTATE TO SCOT FEST

Edinburgh, Dec. 30.

Louis Dickson, former cinema exhibitor here, who died here two years ago, left the bulk of his $183,000 estate to the Edinburgh Festival Society. It will aid a special appeal fund launched by the festival authorities in 1960.

Exhib owned the Astoria in the nabe Corstorphine area here.

Perth Fest Opens Jan. 15 This Year

Perth, Dec. 23.

The 12th Festival of Perth opens here on Jan. 15 and carries through until the end of February. It embraces music, drama, opera, films and art exhibitions.

The drama will take in productions of Anouilh's "Thieves' Carnival," "Hamlet" and John Whiting's "The Devils," with the first appearance Down Under of the Black Theatre of Prague from Czechoslovakia. The Elizabethan Trust Opera presentations of "Marriage of Figaro" and "La Boheme" already seen in other Aussie capital cities, will also be featured during the festival.

Flutist Allyne Tilsed and violinist Berl Senofsky will be featured as soloists in concerts with the West Australian Symphony. Spanish guitarist Jose Luis Gonzalez also will give recitals.

Most of the films are "old hat" in Overseas countries but new to Perth and, in some cases, to Australia.

Half of Columbia's Pix Lineup to Be Made In H'wood, Others Foreign

Tokyo, Dec. 23.

Recently named Columbia Pictures first veepee in charge of world production, Mike Frankovich told VARIETY he will step up the filmery's production to 30 pictures a year, about half to be made in Hollywood and the balance on various foreign locations.

Oozing optimism in discussing his lensing plans, Frankovich noted that three of Columbia's upcoming films will have Far East shooting. He cited "The Centurians," which will be made by Mark Robson and is set in Indo-China, the adaptation of James Clavell's novel, "King Rat," which has a Malayan background and will be written and directed by Bryan Forbes, and "The Green Beret," which deals with U.S. Special Forces' troops. It's set in Vietnam.

Asked if he wasn't bothered by pressures against so-called runaway productions, Frankovich replied: "On the contrary, we don't call them runaways. You can't call a picture made in England by Englishmen a runaway. And you can't call 'Lawrence of Arabia' a runaway. It was made in realistic, natural settings." He also mentioned the advantages of Columbia making "Bridge on the River Kwai," "Guns of Navarone," "The Victors," "Barabas" and "Rise and Fall of the Roman Empire" outside the U.S.

Enroute from London to take up his new post in Hollywood, Frankovich stopped in Hong Kong and Cambodia to see that "Lord Jim" was properly launched. The filmization of the Joseph Conrad novel, under producer-director-writer Richard Brooks, started rolling in the Crown Colony with a cast headed by Peter O'Toole, James Mason, Jack Warden, Curt Jurgens, Eli Wallach, Paul Lucas, Akim Tamiroff and a British crew and staff of about 85. In mid-January, the unit is skedded to move to Cambodia for 10 or 12 weeks of shooting and then goes to England's Shepperton Studios for a similar period.

In describing the lineup of Columbia's future productions, Frankovich made frequent mention of sexy angles. Asked if sex was now a necessary ingredient of a pic, he replied, "You have to use sex in them. But elements of sex can enhance a picture's value if they're presented in good taste. 'Room at Top,' 'From Here to Eternity' and 'The Victors' had lots of sex, but it was not the basic theme."

Co-op Production Gains Momentum In Italy; Scarce Funds Force Issue

Rome, Dec. 23.

The co-op production idea is gaining momentum in Italy. Achievement of lower budgets for equal values (and artistic independence) via pooling of talent in various phases of filmmaking is not a new idea, but financially-pressed Italo filmites are taking to it as a solution to the continued freeze on pix finance imposed by local banks.

Ironically, latest group to jump on the bandwagon, Franca Films is not doing it out of the same necessity (scarce funds and backing) but because it feels this method is the soundest at the present economic moment.

"The top budget for an Italian film cannot top $320,000 and be sure of its financial outcome," says Franca's Luciano Perugia, who heads the co-op outfit together with scripter-directors P. F. Campanile and Massimo Franciosa, and with production manager Nello Meniconi.

Company's first pic, "Tentativo Sentimentale" (Sentimental Attempt) was shown at the Venice Film Fest this year but only met with moderate success. Yet, thanks to its modest budget and co-op contracts, not much harm came of it. (Pic has now been recut and partly re-dubbed).

"In fact, the many errors we made served us as valuable experience on our current film," its co-authors Franciosa and Campanile admit.

Current item is "Le Voci Bianche," untranslatable title which literally means the "white voices": those of youngsters who in the 17 Century Rome were castrated and sold to choirs or employed, thanks to their falsetto voices, in female roles. Controversially plotted pic is played out basically as comedy, with a few bitter and satyric undertones by a cast headed by Paolo Ferrari, Anouk Aimee, Barbare Steele, Jeanne Valerie and Jean Tissier. Campanile and Franciosa directed from their own script. Cineriz is releasing this Technicolor pic, which was brought in under the key $320,000 figure.

Always on a co-op basis, Franca next plans a film version of Vasco Pratolini's "La Costanza della Ragione" (The Constance of Reason), which Campanile will direct alone.

Campanile and Franciosa's credits range far and wide in recent Italy show biz history, from "Rocco," "The Four Days of Naples" and "The Leopard" screenplay credits to writing the billing on "Rugantino," local hit stage musical which is due to hit Broadway early next year.

MILDRED MILLER'S DARING

Tackle Three Roles In Five Days Before Viennese

Vienna, Dec. 30.

Mezzo soprano Mildred Miller's made a threefold debut at the Vienna state opera First, as "Octavian" in "Rosenkavalier" then, as "Cherubino" in "Marriage of Figaro" and finally, as "Composer" in "Ariadne auf Naxos." Three such successes within five days have hardly ever been accomplished here before. At least none of the regular opera buffs remembers a similar event.

Mildred Miller dared to come to the home of Mozart and Richard Strauss and before one of the most critical opera audience in the world. Local newspaper "Die Presse" even headlines the critic with "Miller's Courage."

Mike Wilson Cops 'Arabia' Credit

London, Dec. 30.

A claim by Michael Wilson that he was entitled to screen credit on "Lawrence of Arabia" has been upheld by the Screen Writers Guild after investigation by an arbitration committee, composed of screen writers of long experience and high standing in the industry.

The inquiry lasted many months, and the committee examined all versions of the script and other relevant documents. In its adjudication, the committee held that Wilson was entitled to equal credit with Robert Bolt, and that the decision has been ratified by the Guild's executive council.

In arriving at its decision, the arbitrators were guided by the rules laid down in the credit agreements by the producers associations and the Guild, which stipulate that a writer who contributes at least one-third of the script shall be entitled to a screenplay credit. They decided that Wilson's contribution was sufficient to justify an equal credit. Contractual rights to credit were considered but did not influence the final decision.

The committee emphasized that its decision "in no way brings into disrepute the professional integrity of Robert Bolt," who, apart from his other contributions, wrote the entire dialog of the final screenplay from source material supplied by the company.

An official statement from the Screen Writers Guild says that in recognition of Wilson's contribution to the script, which received an award for the best dramatic screenplay for 1962, he will be presented with a similar award.

Irish Film Finance Corp. Warns Stockholders Of Likely Further Losses

Dublin, Dec. 23.

The Irish Film Finance Corp. warned shareholders of the probability of further losses on existing commitments. C. Russell Murphy, chairman, made the pronouncement at the corporation general meeting here.

Advances totalling $1,063,157 have been made and $639,079 is due the corporation for principal and interest on eight productions. Recovery of the amount depends on the success of the films, five of which are on release. Provision for an estimated loss has been made on a remaining film following the appointment of a receiver over the production company.

Murphy also referred to the difficulties of an independent producer getting a release in the UK. He said that in the future the company must limit consideration of applications to cases where there is a strong probability of a circuit release. He mentioned the labor troubles which beset Ardmore Studios, and the appointment of a receiver for the Studios in October.

'Mad World' Preem In Berlin Hurt by Many Factors; Crix Laud It

Berlin, Dec. 23.

German opening of "It's a Mad World" (UA) was on Dec. 19 via a gala preem at the Berlin Capitol. Proceeds of the preem went to the A Place In the Sun enterprise which gives needy Berlin children the opportunity to spend their holidays away from this city.

Although the gala preem had been carefully prepared, there was a half empty cinema. Entire lineup of the invited local Senate officials was absent because of the sudden death of Erich Ollenhauer, Social-Democratic opposition leader in Bonn. These officials were attending the state funeral there.

Patrons who would have attended the preem skipped it because they were standing in line for permits to go into the East Sector.

But there is some consolation for Stanley Kramer in the form of good reviews. Dieter Strunz, critic of Morgenpost, city's largest paper, praised "the rebirth of the glorious slapstick grotesques of the silent film times" and added "He who has a taste for optical humor is presented with an advanced Christmas gift via this film . . ."

Walter Kaul, a relatively fastidious critic of the Kurier, had high praise for the film's technical side ("rarely have we seen such effective chases") and also lauded the principal players.

Rise Of the Indie Telefilmery As H'wood's Major Development In '63—Otherwise Status Quo

Hollywood, Dec. 30.

Hollywood's indie telefilmeries, their star ascending rapidly in the past few years, gained dominance over the major film plants in total output of production the past year. It was the outstanding development in an annum which otherwise was marked with little progress, as no perceptible trends developed in the program area this season. Nor were there any smash hits to approximate the success of such previous starters as "The Beverly Hillbillies," "Ben Casey," or in earlier days of tv—"I Love Lucy" and "Dragnet."

It was to a large degree a status quo year, with the majority of tv favorites being such returnees as "Bonanza," the Danny Thomas show, "The Lucy Show," "Hillbillies," the Andy Griffith series, "Dr. Kildare," "Casey." Only newcomers to break into the top 10 this semester were a pair of comedies, "My Favorite Martian," and "Petticoat Junction."

CBS-TV not only retained, but improved its dominance, relying principally on its personalities series featuring entertainers such as Lucille Ball, Thomas, Van Dyke, etc.

TV's attempt to bring new personalities on in regular series this season was something less than spectacular, the only one to succeed being Danny Kaye with his CBS-TV variety series. Jerry Lewis was cancelled out of his two-hour ABC-TV show after 13 weeks, and Judy Garland's series on CBS-TV has not been an auspicious success.

Despite Revue's dominance in the 90-min. series field, where the studio has the only three on the air, there does not appear to be any follow-the-90 trend at other production companies, nor any similar desire by networks to extend the longies trend. CBS-TV prexy James T. Aubrey Jr. has flatly come out against them, his sentiments being that they are usually padded, and don't benefit from the extra 30 minutes. Consequently, that web has no plans for longies for next season.

Behind-the-scenes, one of the most significant developments was the attempt to bring about a merger between Desilu studios and the Danny Thomas-Sheldon Leonard comedy combine. These talks are still on, and if they succeed could bring about one of the biggest telefilm operations in the industry, particularly in the field of comedy.

Dominance in the production field continues to be held by Revue studios, the MCAdjunct, which has 11 series in production, with an estimated $40,000,000 in production involved. MGM-TV is runnerup with five hour-long series.

Actually, the major film studios in tv film have not enjoyed a particularly good season. MGM-TV lost its "Harry's Girls" in midseason and its "The Travels of

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Toss Hunt Stromberg's Name in SG Hopper As Bill Dozier's Successor

Hollywood, Dec. 30.

Hunt Stromberg Jr., veepee in charge of program development for CBS-TV in Hollywood, loomed over the weekend as a possible candidate for the Screen Gems west coast chief spot, to succeed Bill Dozier, who is exiting the company.

Gerald Hyams, SG boss in N.Y., contacted Stromberg and said he wanted to discuss the situation with him when he arrives here Jan. 6 with other SG brass from Gotham. However, the chances of Stromberg exiting CBS-TV are considered remote because of his close relationship with network prexy James T. Aubrey, Jr.

Meanwhile, early reports that Dozier's successor may be Burt Schneider, director of biz affairs for SG in N.Y., were flatly denied by Columbia top brass in the east.

$2,000,000 Hypo For ABC Daytime

ABC-TV's daytime biz perked sharply last week with over $2,000,000 racked up in 1964 advertiser buys.

Daytime deals with the web were made by Wallace & Tiernan drug company, Golden Grain, Corn Products, Miles Labs, Rexall, Pillsbury, Dow, Hartz Pet Foods, Eureka, Kirsch Drapery, Union Drapery and Clairol, which added to a previous buy. In addition, General Mills and De Luxe Reading have been signed to sponsor a new half-hour cartoon show to start next fall on ABC-TV's Saturday morning block of kiddie shows.

News-Pubaffairs Sparks CBS Radio On Sales & Affils

CBS Radio, as it looks toward '64, is riding the crest of an increase in news, pubaffairs programming, a form of network service which has won the radio web greater sales and more affils.

In '63, about 61% of the network program service consisted of regular scheduled news and pubaffairs programming. That ratio, according to Robert Skedgell, assistant general manager of CBS News-Radio, is expected to persist in '64. Skedgell, though, felt that the number of special news, pubaffairs shows on the network will increase in the '64 Presidential election year.

In '64, CBS Radio is introducing a new 20-minute news show, to be broadcast at 6:10, called "The World This Week," with Harry Reasoner serving as anchorman. preem date is Jan. 4. On the same Saturday, web is increasing its regular 9 a.m. news broadcast from five to 10 minutes. This will give the web 10 minutes of news feeds on the hour from 9 a.m. to 9 p.m.

Skedgell also told of a recent innovation of the web's hourly news feed. First minute of the hourly wrapup is devoted to a news summary, which affils can elect to wipe out for important local news. Web news feed is so formulated that affils can switch back and forth from local to web news without a hitch. Skedgell

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ELLIOT REID AS 'TWTWTW' EMCEE

Actor Elliot Reid has been picked to host the new NBC-TV satirical review, "That Was the Week That Was," which premieres Friday, Jan. 10, in the 9:30 to 10 p.m. slot.

Reid, who has a long list of tv, legit and film credits, will anchor the U. S. version of the BBC hit with comedian Henry Morgan and singer Nancy Ames, who appeared in the network's hour preview a few weeks ago, also signed on as regulars. Also signed were the three writers on the preview, Robert Emmett, Earl Doud and Gerald Gardner. Leland Hayward is exec producer and Marshal Jamison is producer-director.

De Gaulle Sits in On French Tint Preview & Likes What He Sees

Paris, Dec. 30.

On a visit to the new radio and tv building last week President De Gaulle was shown an experimental color tv show on closed circuit. He reportedly liked it very much and asked tv and radio chief Robert Bordaz why it was not in general use yet. Usualy what De Gaule wants De Gaulle gets, but Bordaz had to explain that it was still somewhat premature and a very expensive proposition.

It still seems like it will be some time before tint tv is a part of the tv picture here. First, a definite process has to be chosen and put into general use in Europe, due to Eurovision, 2nd it will have to be the same process. However countries have not picked yet between opposing ones, namely RCA, NTSC, the French SECAM and Germsn PAL.

U.S. process is in use in America and Japan. French one can still be worked on and improved but local technicians claim it has certain advantages over the U.S. on reproduction of tape and films. In fact, it is claimed that U.S. system has been looking at the French one retape processing.

Also, the second web is just starting here and not enough sets have been sold to warrant a try at color as yet.

De Gaulle's positive reactions could speed work on the local process and perhaps help it in gaining future acceptances from other countries. All this remains to be seen.

Silliphant's CBS Deal

Creator-writer Sterling Silliphant has been signed to develop a dramatic vidseries for CBS-TV for the 1964-65 season.

Deal with Silliphant was set up by the network's coast axis team of Hunt Stromberg Jr., veepee in charge of program development. Hollywood, and senior veepee John Reynolds. Silliphant created "Route 66" in association with producer Herbert B. Leonard.

The New Nielsens

(Two Weeks Ending Dec. 8)

CBS-TV captured 12 of the Top 15 in the newest National Nielsen report (for the two weeks ending Dec. 8). On the overall average audience rating spanning the 50 half-hours (7:30 to 11 and 7 to 11 on Sunday) CBS led with a 20.9; NBC had 18.8 and ABC 16.0. CBS took five nights of the week, NBC the other two (Friday and Sunday). On half-hour wins the score reads: CBS 26; NBC 17 and ABC seven.

Following is the Top 15:

Beverly Hillbillies (CBS)	38.1
Bonanza (NBC)	36.9
Dick Van Dyke (CBS)	33.3
Andy Griffith (CBS)	29.6
DeMille Special (NBC)	29.6
Walt Disney (NBC)	29.0
Petticoat Junction (CBS)	28.1
Lucy Show (CBS)	27.5
Candid Camera (CBS)	26.9
Red Skelton (CBS)	25.4
I've Got Secret (CBS)	25.3
Danny Thomas (CBS)	25.1
My Favorite Martian (CBS)	25.1
Jackie Gleason (CBS)	25.0
Lassie (CBS)	25.0

Terrytoon's Cartoon Soap Opera, Other Items on '64-'65 Board

Terrytoons, the cartoon producing subsid of CBS Films, plans to come in with new network projects comes the fall, says Terrytoon v.p. Bill Weiss.

Weiss also held out the possibility that "Deputy Dawg," now in syndication, may also become a network entry in '65. He pointed to such series as "Casper, the Friendly Ghost" and "Bugs Bunny," which rides both the syndication and network trails with different cartoon episodes.

Weiss, whose Terrytoon plant is in New Rochelle, wasn't high on farming out the art work in foreign countries. The savings, he said, under current methods either aren't actually realized, or result in inferior work. He has visited cartoon faclities in Mexico, Japan, Czechoslovakia, and other points, currently being utilized for cartooning by American producers, but found them wanting to his needs. He said one of the pitfalls in producing cartoons abroad is that the foreign artist doesn't understand the American climate for which the cartoons are made. Simple gags and reaction sequences fall on square ears abroad, he maintained.

He didn't see any major upbeat in cartoons produced explicitly for syndication. Among the few produced last season were fresh episodes of "Deputy Dawg," Seven Arts' "Ko Ko, the Clown," Trans-Lux's "Hercules," King Features "Barney Google," "Krazy Kat," and "Beetle," and entries out of the Hanna-Barbera stable.

Unlike many other cartooneries, Terrytoons develops its own characters.

Terrytoons is producing the first cartoon soap opera, titled "Pitiful Penelope and Her Search for Misery," slated as a theatrical short and a possible tv series. CBS Films subsid still produces a few shorts yearly for theatrical distribution by 20th-Fox.

Sylvia Sidney Settles $350G Suit Vs. NBC-TV

Los Angeles, Dec. 30.

Sylvia Sidney has settled her $350,000 defamation suit against National Broadcasting Co. out of court for an undisclosed sum.

Actress claimed she was referred to as leader of an "all-mother harmonica band" in a tv commercial Jan. 31, 1963 for an upcoming Bobby Darin show.

German TV-AM Income for 1963 Hits $237,500,000

Frankfurt, Dec. 30.

Income of the West German radio stations which are members of the Association of German Radio and TV, and of the country's two television stations has been estimated at about $237,500,000 for 1963.

And the income of the same group for next year is expected to gross the billion German mark line—and come to about $300,000,000.

The Working Group of German Radio and TV, which met recently, estimated that in 1964 the German radio and television stations will collect about $80,000,000 in fees from owners of sets (each German radio set owner pays 50 cents monthly, and each television set owner pays $1.25 monthly to

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Polluting The Rating Reports

By LES BROWN

Chicago, Dec. 30.

Competing broadcasters are raising the cry of "police thyselves" against those stations that attempt to inflate their ratings by means of tune-in contests during the survey period for that first crucial market report of the season. Purpose of these contests, they say, is clearly to distort the competitive picture of a market and to deceive advertising agencies with artificially-gotten figures that they hope will be mistaken for the normal viewing profile of the locale.

Worst of all, state the objectors, the contests actually seem designed to corrupt the diary-keepers by tempting them to compete for extravagant prizes (cars, color tv, etc.) when they know they can improve their chances of winning by marking their books the way they mark their ballots. If only a single diarist should give into the temptation and enter a station contest, that would be enough to pollute the rating report. It might also be enough to raise eyebrows in Washington and bring the government agencies and subcommittees back down on the industry's neck. So say the protestors, and ergo their plea to stations to cease and desist of their own will.

A majority of the stations that have held such contests this year were NBC affils. There's the "Pick the Winners" or "You're the Critic" ploy, which asks the entrant to guess which will be the station's top 10 programs in the next rating report. This is the one that was used by KMTV, Omaha; KXAB-TV, Aberdeen, S.D.; and KARD-TV, Wichita, with its three Kansas satellites.

And there are the must-watch-to-win promotions, such as the "Spot the Stars" gimmick employed by WDSU-TV, New Orleans, which requires the entrant to count the number of times the station's symbol is flashed on the screen in a given period. A similar promotion was used by KRIS-TV, Corpus Christi, Tex.

Such promotions and contests have been going on for several years in different parts of the country, but the opposition to them is only now beginning to reach the boiling point. The objection is not to contests themselves but to the timing of them for the "rating weeks," as if to deliberately make the survey period a typical, if not to actually falsify the viewer habits in the market. The practice is lumped in the same contemptuous category as that of preempting prime time public affairs shows, and other weakish network programs, during the survey period and substituting hokey sci-fi movies that would guarantee a higher rating.

Those troubled by the contests have called it to the attention of ARB and Nielsen, and both services promptly tossed it into the lap of the industry, recommending that the National Assn. of Broadcasters find the solution. Their one concession has been to put a notation in the front of the pocketpiece to the effect that a contest had been held in the market by whatever station. That hasn't been enough to appease the irate broadcasters, however, because they feel that time buyers will either fail to notice it or, if they do, will by and large ignore it and continue to play the numbers as reported.

Code Board Apprised

The matter has also been brought to the attention of members of the NAB Code Review Board, who have indicated that they're not sure the contests are a Code infraction although para-

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New Allen Funt Show Variation on a WBKB 'First Freedom' Theme?

ABC-TV's lawyers are taking a close gander at Allen Funt's new CBS-TV show, "Tell It To The Camera," to find out just how similar it is to a show on ABC's tv o&o in Chicago. Latter show, "The First Freedom," on WBKB-TV, Chicago, early Saturday evenings, resolves around comments by local citizenry on any question that they want to sound off on.

"The First Freedom" is a pet programming project of WBKB-TV's general manager, Red Quinlan, who was reportedly irked at the new Funt show. ABC exees, however, tend to be skeptical over the possibility of establishing a unique claim to a man-on-the-street interview, one of the oldest formats in broadcasting.

Cinader Exits WB

Hollywood, Dec. 30.

Robert A. Cinader, consultant on Warner Bros.' "Temple Houston" teleseries, has completed his assignment and left the studio.

BARRY & TERRY—NBC'S MERRY

'64: Big Year for Sports

The sports fever will be mounting to a new high on network television in 1964 when advertisers will be spending about $75,000,000 to sponsor various athletic contests from bowling to baseball and from track-and-meet to tennis. Sports billings in 1964 will be about 50% over the gross of $50,000,000 tucked away by the three networks during the year just finished.

One of the chief factors of the sharp rise in 1964 is the quadrennial Olympic games, winter and summer, which will be adding some $11,000,000 in sports billings to NBC-TV and ABC-TV. Former is telecasting the summer Olympics from Tokyo while ABC-TV is running with the winter Olympics and the summer tryouts. Latter web has an exceptionally heavy schedule of winter Olympic coverage with a total of 17½ hours to be presented on 13 consecutive days starting Jan. 29 and ending Feb. 10.

Another factor in the booming billings is the sharply upped price for the NCAA football games, which switches from CBS-TV to NBC-TV, and the anticipated higher cost for the National Football League, which comes up for grabs early in the new year.

In addition to these high-powered sports events, there'll be more coverage of specialty sports, such as bowling, golf, swimming, Little League baseball, bowl games, etc., during the year as regular weekly events. Both ABC-TV and NBC-TV are rolling with their 90-minute Saturday afternoon sports shows, while CBS-TV is going with a 90-minute sports show during the first quarter of 1964 and then will continue with a regular half-hour shows.

The heavy increase in sports availabilities is permitting advertisers to make some sharp buys in this area. Only the rare sports event can command the stratospheric charges of around $70,000 per minute at which NBC-TV sold the NFL championship game last Sunday (29). Much of the lesser sports have to go scrambling at far thinner prices.

Recently joining Gillette as the leading bankrollers of sports on tv are such advertisers as Texaco, Chrysler, Lincoln-Mercury, Firestone, and various insurance companies.

NBC's Walter Scott: 'Longest Living Network V.P. Anywhere'

By BILL GREELEY

The mortality rate of network veepees being what it is, a logical question for NBC-TV exec veepee Walter Scott (whose 25 years of continual service gives him the longevity edge on any living network veepee anywhere) is, "how did you do it?"

His answer is not exactly to the point, but then, on second thoughts, it's not exactly evasive either:

Actually, this business, more than most, has been a business of terribly interesting personalities; a few beginning to be legends, and quite young—and not all still in the business."

Scott (quite young himself for a quarter century on the job) will be among 18 network employees (seven from the New York office) who will be honored at a Waldorf-Astoria luncheon Jan. 7 for completing 25 years of NBC service.

But even with all the years behind him, Scott would rather leave the reminiscence to others (most likely the terribly interesting legendaries no longer in the business). He likes to look ahead, cautiously.

"In the last quarter of a century, we've learned to expect a totally new kind of business every five or 10 years." He cites the transfer of radio formats to tv, followed by the eventual diminishing of the "agency package" against the rise of "new sales

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Colgate's $750,000 For NCAA Post-Game

NBC-TV, which sold out its exclusive telecasts of next season's NCAA football games in a matter of a couple of days, has sold the post-game, 15-minute wrapup to Colgate, via Ted Bates agency, for around $750,000.

Several orders are in for the pre-game, 15-minute show, including Carter, General Mills, Union Carbide and Bristol-Myers. Sale is yet to be cleared along with pricing. Preview may go for a little less than the post-game show.

TWO TV PROS IN KINTNER ENTENTE

By GEORGE ROSEN

Television—a business fascinatingly replete with "now it can be told" lore—has added a new and big one to its long list. New because it recently happened. Big because it produced an $18,400,000 network billings bonanza over two years.

That $13,044,000 bid by which NBC snatched the NCAA football games for the autumns of '64 and '65 was far more than a figure conjured up by the two Bobs (Sarnoff and Kintner) in collaboration with exec v.p. Bill McAndrew and the veepee in charge of sports, Carl Lindemann Jr. It had been metieulously set, with an eye on a sure profit (a relatively small $200,000 per season profit for the games alone, which is exclusive of the tidy profits from the pre and post game telecasts and that derived from an expected additional $20,000,000 per year in nighttime billings which tie-in rate card discounts will bring from the NCAA co-sponsors).

For while Lindemann, under Kintner's surefooted direction, was plotting a minimum bid designed safely to deliver the prestige-laden NCAA to NBC, the latter—as NBC bossman and quite likely unknown to Lindemann—was lining up (in advance) the advertisers at $2,300,000 a quarter sponsorship per season.

Kintner turned to two veteran tv pros with whom he's negotiated many tens of millions of dollars in deals throughout many years and in whose ability to work secretly with their clients he had complete confidence. Thus Kintner induced Young & Rubicam's Bud Barry to line up clients Chrysler and General Cigar, each for a quarter sponsorship. The negotiations were conducted without a leak to the competing networks.

Simultaneously, Terry Clyne, now chief of the Maxon agency, and Pete Levathes, who used to be at Y & R and is now in charge

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ABC-TV's Midseason Cancellations, Reruns of 'O'Toole', 'Empire' With NBC Collecting % on License Fees

ABC-TV this past week, in a broadly based effort to plug holes in audience-leaking time periods, decided on several coordinated moves. Unusual aspect of the ABC move lies not so much in its midseason cancellations of faltering programs ("77 Sunset Strip," Jimmy Dean, Sid Caesar-Edie Adams, "Jamie McPheeters;" "Channing"), in addition to the already cancelled Jerry Lewis, "Laughs for Sale" and "100 Grand," as it does in the choice of their replacements.

For new program entries, ABC is heavily relying on two reruns of shows which were on NBC last season. And not only are these ex-NBC entries going into a rival network's prime time, but NBC collects a percentage of the coin derived from the rerun license fees which ABC has agreed to pay.

Thus "Ensign O'Toole," the Four Star comedy, goes into the critical Thursday 9 to 9:30 half-hour replacing the first half hour of Jimmy Dean, who exits the network about the middle of March. And "Empire," out of the Screen Gems stable, which was an hourlong NBC program last season, is due to replace either "Jamie McPheeters" Sundays 7:30 to 8:30 or to be slotted at 9:30 Thursdays immediately following "O'Toole."

Reason for delay in scheduling decision traces to possibility American Tobacco may order an alternate half hour of the Joel Grey "On The Brink" live entry, featuring new talent, budgeted at about $30,000 per program. Metromedia Broadcasting group, which had previously contracted for a syndicated rerun of "Empire" this season, released Screen Gems from its commitment to allow ABC to help solve its program problems this year.

Metromedia had planned to use it on its N.Y., Washington, Kansas City and L.A.-owned stations). Its K.C. station and one in Peoria are ABC affils.

Earliest ABC switch will be effected Friday, Feb. 14, when "Destry," the MCA production, replaces "77 Sunset Strip" at 7:30 to 8:30. Then "Sunset" reruns (from previous season's programs produced by Warner Bros. Bill Orr and not by Jack Webb as in the case of this year's disappointing new product) will replace "Channing" Wednesdays 10 to 11 after the latter completes its 26 low-rated run. All told, ABC will thus be scheduling at least 2.5 hours of reruns in prime time in the spring.

TV News Sumup

Here's the year-end scorecard on the inter-network tv news rivalry, based on the newest Nielsens:

Huntley-Brinkley	(NBC)	17.8
Walter Cronkite	(CBS)	15.9
Ron Cochran	(ABC)	8.0

Yearend Report: Henry Vague On Blurb Curb Action

Washington, Dec. 30.

The guessing game on commercial time limits was heightened by FCC's yearend report which only vaguely alluded to possible blurb curb action.

Chairman E. William Henry's annual roundup said only: "The Commission conducted an inquiry into commercial time standards and its report and findings are expected to be released in January."

While the report gave credence to the main opinion here that FCC is shying away from writing commercial rules, Commission sources refused to say this was the case.

At the same time, FCC sources denied the report of the House Commerce Committee that commercial limits had been dropped from the Commission docket.

The Committee report, following up the bill of Rep. Walter Rogers (D-Tex.) forbidding FCC to impose commercial curbs, said, "The Commission . . . has voted to abandon the proposed rules limiting the frequency of commercial broadcasts."

Commission sources flatly denied this statement and questioned where the House Committee gar-

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OUT NEXT WEEK!

The

58th Anniversary Number

Of

VARIETY

New P&G Soaper Set for NBC-TV

Procter & Gamble will expand its soap opera operations in the new year with a new half-hour strip slated for NBC-TV's mid-afternoon lineup come spring or early summer.

New package, out of Young & Rubicam agency, will reportedly be scripted by Irna Phillips, vet churner of the meller suds who is currently on the CBS-P&G daytime hot-rater, "As the World Turns" (with Bill Bell also getting a writing credit).

NBC's only sudsville entry current (with CBS virtually running the town) is Colgate's, "The Doctors," also a half-hour strip.

NO. 8 FOR 'CONCENTRATION'

Lever Bros. has renewed NBC-TV's daytime game show, "Concentration," for the eighth straight year.

Soapery's order runs throughout 1964, and was placed via Sullivan, Stauffer, Colwell & Bayles. Company first ordered the show in May of 1957.

Granada's Group Profit $17,133,818

London, Dec. 30.

Granada, which holds a key commercial tv franchise and owns a chain of hardtops and is also diversified in many non showbiz directions, amassed a group profit for the year ending Sept. 28, 1963 of $17,133,818. After tax and depreciation, etc. the net balance was $5,958,335. This compares with the $9,269,178 net profit of a year earlier which, however, contained 17 months of Granada's tv operation.

Company is paying a final divi of 18 cents per Ordinary and "A" Ordinary 70 cents a share to make 32 cents for the year. A similar payout was made in the previous year.

'Three By Tennessee Williams' As Granada Paces TV Drama Accent

London, Dec. 30.

While this season has seen a heavy emphasis on comedy in the networks' race for ratings, the way things are shaping a lot of the new year's excitement will be engendered by dramatic shows.

For instance, Granada-TV, a major drama force on the commercial web, in a rare burst of program promo, states: "During 1964, Granada-TV will . . . develop and broaden the pattern of drama for tv which it has pursued over recent years." In effect, station intends to transmit plays by "master playwrights" both past and present or to dramatize great stories like "War And Peace"; to revive period pieces with "characteristic" flavor and to project new plays specially written for the medium, together with experiments in new forms of vidrama.

In the works at Granada are three plays by Tennessee Williams, never before seen on tv. In 90-minute versions, they are "The Rose Tattoo," "The Glass Managerie" and "Camino Real." Also in preparation are four of Noel Coward's best known works "Blithe Spirit," "The Vortex," "Present Laughter" and "Design For Living."

In Shakespeare's quatrocentenary year, indie is readying a spate of little-seen melodramas by Jacobean contemporaries of the Bard which will go out under the blanket title "Blood And Thunder." Among those slated are Cyril Tourneur's "The Revenger's Tragedy" and Thomas Middleton's "The Changeling." Another period series, under the umbrella tab of "Paris 1900," are six plays by the master of Parisian farce, Georges Feydeau.

Station anticipates commissioning at least four new plays for "leading authors," two of whom will be writing for tv for the first time, if the deals goes through. Another series of Friday night dramas authored by Northern playwrights, is to be given the greenlight.

Among dramatic experiments next year will be a new feature called "Triangle." This will comprise a series of one-act plays in a single program by three separate authors, each dealing with the same or an associated theme. Idea is that scripts should be passed from one author to another, with the individual scripters treating a central theme as, say, a comedy, a farce or a tragedy.

In competition with Granada, and other drama-conscious indies on the commercial web, is BBC which is scheduling one of its heaviest dramatic years to date. Not only is the web wading in with mammoth dramas like its 170-minute production of "Hamlet" as part of its Shakespearean celebrations, but it is launching a new web with a new adult look about its plays.

Serials like "Madame Bovary" are inked for BBC-2, which bows in April and which has four key drama slots planned.

RTF Says Non To Monte Carlo Fest

Paris, Dec. 30.

Raymond Bordaz, director of Radiodiffusion-Television Francoise, has informed the heads of the Fourth Monte-Carlo International TV Fest, due to run from Jan. 19-Feb. 1 that RTF will not participate as planned.

Actually the Eurovision group, of which France is a member, were out of the first two Monte-Carlo affairs, but finally gave in last year at the request of RTF when Monte-Carlo began giving prizes akin to those handed out by the Eurovision International TV Fest at Cannes and the Prix Italia.

Monte-Carlo added prizes for best adaptation for tv and best news reporting this year, besides those for best direction, scripting, and thesping, plus one for the program best helping understanding between nations.

Bordaz claimed it was done without consulting the RTF or Eurovision and thus the former would decline to participate this year. Monte-Carlo usually gets entries from private tv reps in most countries as well as from the nationalized networks.

CRENNA'S MULTIPLE WB DIRECTOR PACT

Hollywood, Dec. 30.

Director-actor Dick Crenna has signed a multiple directorial deal with Warner Bros. tv, his first assignment being on the studio's "No Time for Sergeants" pilot. Option in the pact is for him to direct six more shows for the studio, three more "Wendy and Me" and a trio more of "Sergeant," if those pilots sell, or to direct six "Wendy" segs. Pilot on "Sergeant" rolls Jan. 6, and studio is testing for leads now.

Crenna passed a bid to star as John C. Fremont in a "The Great Adventure" seg in order to direct "Sergeants."

Arnot: Covering Vietnam Study In Frustration

The U.S. Government has spent over $3,000,000,000 in buttressing up South Vietnam against the Reds, but American broadcasters working in that country have to use equipment left over from the French colonial administration.

Charles P. Arnot, ABC News southeast Asia correspondent in New York last week for a year-end news wrapup, said that next to being bitten by leeches, the worst thing about South Vietnam was the rotten state of the transmitters. "Every time there's an electrical storm or a monsoon, we're out of business." Arnot said that a very powerful transmitter has been given to the South Vietnam government by the U.S., but it hasn't yet been offered to the foreign newsmen.

Censorship in South Vietnam is handled through the cumbersome machinery of a five-man board, but not exceptionally onerous, Arnot said. Sometimes, the South Vietnamese misunderstand an American idiom, such as "Ambassador Lodge is expected to handle the situation gingerly," which they construed as meaning that Lodge was going to make it hot for the locals. At the present time, the new South Vietnam administration is trying to make a show of liberalism, Arnot reported.

During sporadic periods of tight censorship, the American correspondents manage to get their film out to South Vietnam via personal luggage of passengers en route to the U.S. Generally, film freely traveles out of the country and can be seen in the U.S. within 36 hours of its shooting in South Vietnam.

Covering the guerilla war in South Vietnam is a study in frustration, Arnot said. "You don't know who the enemy is and you never know where the action is going to be," he said. In a typical week, 4,000 military operations of all sizes are launched against the Vietcong, but only about 120 contacts with the enemy are made.

Over the past decade or so, Arnot has managed to turn up at all the major shooting wars. He was at Suez when the Israelis, French and British invaded Egypt; in the Congo during the struggle for national unification; in the Himalayas when the Chinese invaded India; and currently South Vietnam. "I'm just unlucky, I guess," Arnot said.

Scots' Pirate Station Getting Bigger Audience

Glasgow, Dec. 30.

Radio Free Scotland, pirate station which propagates Scottish National Party aims and views, announced here that it will make "bigger and better" pirate broadcasts.

A more powerful transmitter came into service here, broadcasting on BBC-TV wavelengths. Station now reaches out well beyond Glasgow, on three nights a week, its own late-late show is beamed to Edinburgh, Fife, Glasgow, Bathgate and Broxburn areas.

'Buzz' Blair Tapped

Hollywood, Dec. 30.

Monty Hall, executive producer of "Your First Impression" on NBC-TV, has named Leonard "Buzz" Blair as producer of the program.

Blair replaces Steve Hatos, who has taken over as producer of "Lets Make A Deal", which Hal and Hatos packaged for NBC. Hall stars in "Deal", which starts on air Dec. 30.

Averty's Macabre Show of the Year Stirs French TV

Paris, Dec. 30.

The controversial monthly variety tv show "Les Raisins Verts" (Green Grapes), directed and produced by Jean-Christophe Averty was moved from its former prime time Saturday 9:30 p.m. berth to Tuesday at 8:30. But it will remain a regular feature.

Averty's two previous shows were attacked by many critics and the public but also had plenty of boosters from both camps. The governmental RTF program head Albert Ollivier did not comment on the move, and Averty felt it did not matter when an offbeat program of his was shown as long as it was not censored. And, so far, he still has a free hand.

As previously reported, Averty came up with a sharply imaginative variety show with small scenes between numbers that had corrosive, macabre humor and brought on the pros and cons. Averty averred that he was not out to shock for its own sake but to treat audiences as adults. Perhaps the change in day was to get it more out of the range of children, he thought.

But he pointed out that the general public had come through with plenty of backing for his show in spite of the many critics who adamantly demanded it be taken off the air so as not to shock and disgust the public. Averty said that this was mostly hypocritical or just a matter of taste.

He had wanted to dust off variety shows and also add a moral to it, with his little in between number sketches, made up of humor and love. If his humor was black, that was the way he saw things and he was generally satisfied with reactions.

However his third show last week had critics who previously attacked him saying he had now mellowed and his show was good. This enraged Averty more than the previous attacks. He insisted he was the same as usual and maybe the critics had matured somewhat in the interim.

One lauded the sharp, uncluttered blacks and whites in his treatment of dance numbers and singers and the little sketches were thought much more gentle and in better taste. Appraiser said there was only one shot of a baby and it was not put into a meatgrinder as a celluloid one was two shows ago. Averty answered that the baby in question was also celluloid and a little refrain accompanied it about no more babies, though they were pretty. It was supposed to make a comment about birth control ambivalent outlooks in France today.

Critic went on to say that a dancer had something in her hand which turned out to be a glass eye and not a real one and even found funny a man with rifle to the background of a lullabye while he shot at a cardboard teddybear target. Also liked was a completion of the Venus De Milo with two more legs.

Still, Averty felt he was as he had always been and his next show will come Jan. 13. He is also planning straight dramas and is interested in kiddie shows. Averty was a bit worried about suddenly being lauded rather than attacked. At any rate this is one of the first tv shows to get such strong public critical and governmental rep pros and cons. It was generally felt a good thing. It now remains to be seen if this will be extended to more daring programming on the present, and coming second, channel.

TV-Radio Production Centres

IN NEW YORK . . .

Johnny Carson taking his "Tonight" show to Hollywood for two weeks of Coast originations starting Feb. 17 . . . **Imogene Coca** set for a nine-city cross country p.a. tour on behalf of her NBC "Grindl" show starting Jan. 8 . . . "Ladies of the Press" now seen on both Coasts—WOR-TV and KHJ-TV . . . Songstress **Connie Francis** set for a world television tour, the first of its kind, in April, beginning in Hawaii and threading her way through the Orient before heading for the Continent. Only two personal appearances, both benefits, have been scheduled in Tokyo . . . **Xavier Cugat** and **Abbe Lane** do the Ed Sullivan show Jan. 19 . . . **Tony Bennett** flying to the Coast for guest shots in the **Danny Kaye** and **Edie Adams** shows . . . **Jack Ging**, star of "Eleventh Hour," guesting on "Truth or Consequences" with his wife Thursday (2) . . . **Alfred L. Mendelsohn**, general sales manager of Elliot, Unger & Elliot, commercial division of Screen Gems, to the Coast for 10 days of huddles with studio execs.

NBC-TV's slick mag new-season promotion piece, "Startime," which was sold to viewers via write-in for 25c, was discovered in a 6th Ave. book shop on sale for $1 . . . WHLI, Hempstead, L.I., radio station has established a ski report phone number . . . **Guy LeBow** scripting a daily pubservice show for WHOM . . . **Shirley Booth**, NBC-TV's "Hazel," in town for a few days doing promo stuff plus shopping . . . **Paul Cunningham** filling in for vacationing **Frank Blair** on "Today," the latter vacationing . . . NBC News production manager **Bill Quinn** and family adopted four Chilean orphans last week . . . NBC-TV's "Sunday" will have first films on Sunday (5) of Pope's visit to Holy Land . . . **Yvette Mimieux** bows in first tv drama shot on "Dr. Kildare" two-parter Jan. 16 and Jan. 23 . . . **Bill Cosmas** joins "Tonight" show staff as a new unit manager . . . NBC News correspondent **Irving R. Levine** jetted back to Holy Land Monday (30) to prepare for coverage of Pope's visit.

Helen Hall, host of WCBS Radio's "One Woman's New York," interviews **Julie Harris** Friday (3) . . . **Tom Dawson**, CBS-TV v.p. of sales, vacationing in Palm Springs and **Carl Tillmanns**, CBS-TV v.p. and general sales manager, back from a two-week hiatus in St. Croix . . . **John Karol**, CBS-TV v.p. of network sales special projects, back Monday (6) after a Florida vacation . . . **Ida Picker**, (daughter of CBS-TV press info's **Julian Picker**), and a Radcliffe College freshman, wrote and produced a satiric comedy which had a recent run at Harvard's Loeb Experimental Theatre, Cambridge. **Mary Costa** signed for guest stint on "Beverly Hillbillies." . . . **Mel Torme** back to Coast and his Judy Garland assignment, after a Carnegie Hall concert . . . WDBF Radio, Delray Beach, Fla., joins CBS Radio, effective Sunday (29) . . . **Paul Lynde** guest on Jack Paar show Jan. 3 . . . **Johnny Tillotson** set to do guest stint on Jan. 16 "Jimmy Dean Show." . . . **Larry Kert** returns for second appearance on "Today" Jan. 10 . . . **Jerry Liddiard**, west Coast sales manager for Embassy Pictures TV, here from Hollywood for home office confabs . . . **Tony Cabot** to serve as musical director for WOR-TV's Cerebral Palsy Telethon Jan. 11-12 . . . **James Jackson**, production manager for "Twentieth Century" back in N. Y. after several weeks filming in Yugoslavia . . . "Captain Kangaroo" had its 2,500th broadcast on CBS-TV Thurs. (26). **Bob Keeshan** as Captain Kangaroo has participated in every one of the broadcasts since the program made its debut on Oct. 3, 1955.

IN HOLLYWOOD . . .

Dick Moore, quietly active in pay-tv since he left the presidency of the then-owned L.A. Times' KTTV, is moving into the community antenna field, which he calls the gateway to tollvision. In his setup is **Paul McNamara**, late of Telemeter . . . **James Saphier**, who knows to the penny, says that published reports of **Bob Hope's** tv income from Chrysler are "ridiculously low." The figures were $275,000 for the hour comedies and $400,000 for his GI tour which will show up as a 90-minute special . . . KHJ-TV bought another quarter of a million dollars worth of oldies, a block of 33 from Embassy . . . **Edith Todesca** is retiring from CBS after 32 years and will be feted by her co-workers at Television City. She started in Boston, which also spawned at the time **Joe Rines** and the late **Ed Cashman** . . . **Pat McDermott** gifted two of her staffers with veepee stripes—**Anthony DiMarco** and **Roy Guyver** . . . It's 20 years this month for **Tom Cassidy** as host of KFAC's "Evening Concert" of classical music.

IN CHICAGO . . .

Frank Ward exited as general manager of WVON (formerly WHFC), the Negro-oriented station that put itself on the map within the first nine months. **Lloyd Webb** succeeds him in a moveup from sales manager, and **Ric Riccardo** gives up his on-the-air chores to take Webb's vacated post . . . **John Weigel's** UHF station, WCIU, is having antenna troubles which might delay its promised January debut . . . WBKB's new antenna atop Marina Towers probably won't be ready for another 12 months . . . **Bruce Roberts** narrated a special on the Chicago Bears for WBBM-TV Thursday (26) . . . **Charles McCuen**, **John Doremus** and **Harry Volkman** are alternating as subs for **Jack Eigen** on WMAQ while he vacations in Florida . . . ABC Radio director **Mike JJacobson** has set an April date with **Donna Vercillo** of WBKB's accounting dept. . . . FM Guide, five-year-old indie magazine of station listings, absorbs the Zenish (WEFM) publication, "An Invitation To Finer Music," after the first of the year . . . **William Gargan** guests on Mutual's "Reviewing Stand" this week, with the subject "A Positive Outlook For the Handicapped" . . . **Jim Hurlbut** anchors WNBQ's annual yearend news review and forecast program this Sunday (29). . . . WBKB performer **Jim Stewart** goes back to Africa in January to shoot more footage for his "Safariland" series . . . **Keith Holden**, a former v.p. of Take Ten, joined Scott & Scott Advertising as radio-tv director.

IN LONDON . . .

BBC Radio slotted 45-minute biographic show, "The Singing Barber" depicting the rise of **Perry Como** . . . Associated-Rediffusion's top pubaffairs show, "This Week," turned the spotlight on showbiz for its holiday edition . . . Actor **Chris Sanford**, who played a pop singer in Granada-TV's 20,000,000-viewer show "Coronation Street" had so much success with his first actual disk "Not Too Little, Not Too Much," he's quit the show to enter the pop trade more seriously . . . **Lord Hill**, boss of the Independent Television Authority, set to make charity appeals on BBC Radio . . . Granada-TV chieftain **Sidney Bernstein**, alone among the commercial station operators in his decision not to broadcast the national anthem to close daily viewing (though he does on special occasions as, for instance, the Queen's birthday), was the only indie not to relay the Queen's Christmas radio message. . . . **Spike Milligan**, who sparked off the successful radio Goon shows, has another coming up for BBC Radio, "The Omar Khayyam Show." **William Mervyn** and **Keith Barron** pacted to take star roles in new Granada-TV dramatic skein "It's Dark Outside."

IN BOSTON . . .

WBZ-TV held gala Xmas bash at Yankee Fisherman and **Joe Ryan**, WBZ-TV press chief, set up a special table for the tv eds . . . WBZ-TV's **Jim Jensen**, newscaster and personality, has a reported $50,000 contract offer from CBS-TV, N.Y., covering five years. Jensen came to

(Continued on page 24)

CBS-TV'S $88,000,000 FACADE

Navigating Nielsen Channels

The major advertising agency tv factotums in the past few days failed to find that customary lull in their work and planning which in past seasons typically marked the interval between Christmas and New Year's. With next season's tv buying expected to occur earlier than ever (insiders expect all the quality availabilities sold out by the end of February), agency tv experts were pouring over the latest National Nielsen report (for the two weeks ending Dec. 8) to chart the rating depths, reefs and shoals of the various network time periods. Particular attention has also been given to comparisons with parallel reports of previous seasons to guage the effect of the shifting program tides on the National Nielsen shoreline.

The reason, of course, lies in the greater than ever determination on the part of the astute advertisers and their agencies to navigate safely through the Nielsen-marked 30% share or better channels to avoid network shipwrecks.

Thus the agency men are probing far below the mere surface data of network evening averages of a 20.9 for CBS, 18.8 for NBC and 16.0 for ABC as revealed in the first December national Nielsen findings. Many were more interested in the trend versus the same report one year ago which reveals a resurging NBC having closed over half the gap which separated it from CBS. As witness:

	Dec. '63	Dec. '62	% Change
ABC	16.0	15.6	+ 3%
CBS	20.9	21.7	— 3%
NBC	18.8	16.9	+ 11%

Thus while CBS has settled a slight 3% from tv's top Nielsen plateau and ABC has moved up 3% from its bottom plateau, NBC is now providing the Nielsen surge; i.e., a healthy 11% gain vs. last year. Furthermore, it's noted the NBC gain was not distorted by any high rated special, such as Bob Hope. In fact, the deMille special, "World's Greatest Showman," rated some seven Nielsen points below "Bonanza" which it replaced on one of the two measured weeks.

Agency attention was also in line with the tendency to focus not so much ratings per se but on the relative network by network and time period opportunities of reaching a 30% or better share of audience. In this connection, several agencies were studying long term trends with an eye to what they portend for '64-'65.

In the vital 30% share of better category, CBS placed 19 evening hours, according to the just released Nielsen report; NBC placed 13.5 evening hours and ABC seven evening hours, with ABC down from the eight hours of last season, CBS up slightly from the 18.5 of a year ago and NBC showing the major gain—up from eight hours last year to 13.5 hours or over half its evening program schedule this season.

Geo. Scott's New Base of Operation

There will be no dilution in the controversial nature of "East Side, West Side" series, when the main character Neil Brock, portrayed by George C. Scott, changes his base of operation from that of a social agency to the office of a Congressman.

The stamp of the series, judging from the story ideas as related by producer Larry Arick, remains true to today's social reality. Among the stories to be essayed in the Monday night CBS-TV series are: an episode dealing with corrupt business practices which finds some legislators profiting by their government association; an hour examining the morality of some shady union practices; an episode dealing with the numbers racket, touching on the social implications of illegalizing 5c number bets and legalizing $2 track bets; an episode dealing with the conditions at a Manhattan women's home of detention; and the social services the United Nations provides for its members.

Scott, as the main character in the series, will change his base of operations in February. He will become an aide to a Manhattan Congressman, whose political affiliation will not be identified. Purpose of the shift is to widen the hero's horizons, allowing him not only to deal with the effects of social problems, but some of the causes. New role also will allow the portrayed character of Scott to offer solutions to social problems.

Lyndon Childs will portray the Congressman.

Series, which according to the latest Nielsens polled an 18.9 rating and a 35.8 share, is winning its time period. In the wake of the rating climb, more affils are taking the series, produced by Talent Associates-Paramount. Some nine stations have been added to the "ESWS" roster, bringing the total to 144 stations. Usual complement for network series is from 160 to 170.

Half the show remains unsponsored. Philip Morris sponsors the first half one week and Whitehall Pharmical the next. The second half has only an occasional spot commercial.

NAB Meets Jan. 8 In N.Y. to Adopt Bylaws On New Rating Plans

Washington, Dec. 30.

NAB filed articles of incorporation for its Broadcast Rating Council Inc. in Wilmington, Del., and at the same time unsheathed more details about its rating plans.

The council will hold its first meet in New York, Jan. 8 to adopt bylaws and elect a Board of Directors.

NAB said the American Assn. of Advertising Agencies has decided to become a Council member but the Assn. of National Advertisers isn't budging from its "liason" status.

Board members will be selected from NAB, Radio Advertising Bureau, Television Bureau of Advertising, 4A's, Station Representative Assn., FM Broadcasters Assn. and the webs, ABC, NBC and CBS.

Rating services, to receive the Council's seal of approval, will have to submit to 14 "ethical and operational" standards.

Under these standards, raters would move to control bias in research, maintain "rigid control" in samples and uphold quality control procedures in their operations.

The rating service records would be subject to independent audits and raters would have to verify other numerous aspects of their sampling operations.

RYAN HITS BROADCAST BAN ON RUBY TRIAL

Washington, Dec. 30.

The decision not to broadcast the Jack Ruby trial in Dallas was called "a defeat for the public," by Edward Ryan, prexy of the Radio Television News Directors Assn.

Coupling the association's regrets with a blast at the American Bar Assn., Ryan said live broadcast coverage would have contributed—not detracted— from a fair trial for Ruby.

Ryan, who also serves as general manager of WTOP News here, termed the no-broadcast decision a "victory for the present leadership" of the ABA.

Ryan said the courts "remain for the most part remote, unfamiliar and inaccessible. The ABA now wants them kept that way."

IT'S A 20-YEAR 'LOOKING AHEAD'

CBS-TV will be going into the new year with an $88,000,000 facilities splash under way, representing building construction on both coasts. And the figure comes closer to the $100,000,000 mark in terms of the overall CBS corporate design for the future if the new Columbia Records plant in Santa Barbara is included.

Combined it represents Bill Paley-Frank Stanton's 20-year projection and pledge of allegiance to an industry that, in the envisioning of the population explosion, is pacing itself for an era in which the billings from television (plus the other corporate entities) could double and possibly triple. And it's a projection that's been accelerated by the Wall St. avowals of faith in the CBS masterminding as evidenced by the stock performance in recent months (capped by the proposal of a two-for-one stock split).

There is, of course, the new $40,000,000 CBS skyscraper (address: 51 West 52d) as the administrative temple in N.Y. which will house all divisions except CBS News and the studios. The granite building, an innovation in Manhattan modern-day construction, is going up at the going rate of $1,000,000 per floor and is now scheduled for opening in April, '65.

The new and expanded CBS Production Center on West 57th Street will represent when completed an investment of approximately $20,000,000 as, it says here, the ultra in modernity. Yet singularly enough, for all its space availabilities (including the housing of CBS News), the network will hold on to all its leased and bought theatre studios in N.Y., in anticipation of upgrading its New York live/tape originations, an in fact is in quest of additional properties. (The CBS blueprint-for-the-future: 35% New York-originations; 65% Hollywood; 40% live programming, 60% on film.)

On the West Coast the major thrust in '65 will be the tv network's purchase of the Republic Studios which, when expanded an redesigned, will tote up to some $23,000,000. Presently it's on lease to CBS (with the latter farming out some of its facilities to Four Star) but the network is now in negotiation to acquire Republic as its own. This, of course, is in anticipation of CBS creating its film shows "from within" (as with the present Republic lot tenants, "Rawhide," "Gunsmoke," "Great Adventure") plus such other filmed entries as "Perry Mason" and "Twilight Zone." It puts CBS in the unique position of owning its own Hollywood lot and thus staving off threatened lockouts from such majors as MGM, 20th-Fox, Warners, etc., since the latter have plans to utilize their facilities for their own exclusive tv use.

Also under way is a $5,000,000 expansion program at CBS Television City in Hollywood, now operating on a round-the-clock basis, with its multiple daytime and nighttime shows.

Aussie Viewing Pattern

Sydney, Dec. 30.

Figures released here show the relative viewers to commercial tv between 5 p.m. and 11 p.m. as follows:

5 p.m.-6 p.m.	
SYDNEY	371,715
MELBOURNE	329,000
6 p.m.-7 p.m.	
SYDNEY	662,250
MELBOURNE	573,893
7 p.m.-8 p.m.	
SYDNEY	878,671
MELBOURNE	746,105
8 p.m.-9 p.m.	
SYDNEY	848,107
MELBOURNE	738,678
9 p.m.-10 p.m.	
SYDNEY	664,465
MELBOURNE	638,858
10 p.m.-11 p.m.	
SYDNEY	286,786
MELBOURNE	374,964

Paar Re NBC: 'They Treated Me Badly'; He's Now an ABC Affil

Poland Spring, Me., Dec. 30.

Jack Paar came to Maine to inspect WMTW-TV-FM, the stations he recently purchased and made the following observation:

He won't appear on his Friday night NBC show next year.

"I can plead the 13th amendment to the constitution and not be made to work." He borrowed $1,900,000 from the Marine Midland Trust Co. in New York to consummate the purchase of a trifle more than 80% of the stations' stock. Total price was $3,675,000.

He will do some live shows from the station here if he can get a release from his NBC contract.

Since WMTW is an ABC affil late there is speculation that he might sign with that network.

While the comedian was extolling the virtures of Maine and revealing that he intends to purchase a summer home at nearby Boothbay Harbor, a tow truck was hauling his Rolls Royce to a service station. The engine block had frozen in the 18-below zero temperature.

Paar said his holdings are not as extensive as most people think.

He said the holds title to waterfront property in Florida which he purchased for $38,500 and now seeks to sell. Other assets include his Bronxville home and rights to television productions.

Paar said he is awaiting FCC approval of the sale.

He said he intends no personnel change and general manager John Guider will continue to boss the station.

Paar said when he moves to Maine he would like to buy a boat, if he has any money left.

"Remember this is my own money, I'm using here" he quipped. "Usually some one else's money is involved when I'm around, but not here."

Paar continued his harangue against NBC.

"I think the network has treated me rather badly" he said. "Friday is the least popular time for shows and they've placed me just after two clinkers for two years in a row. I don't think I'll ever have a high rating but I'd have a better one with better shows before mine."

It was an affable Paar who appeared before the Maine press. He hugged his daughter, cuddled his wife, rode on a snowcat for the benefit of cameramen, and had some harsh observations about Boston newspapers.

"They're undemocratic" he declared.

New CBS-TV Biz

CBS-TV's new "Tell It to the Camera" series wrapped up a second sponsor, Whitehall division of American Home Products. R. J. Reynolds was the first.

In a big morning minute plan deal, Colgate-Palmolive signed for 351 morning minutes, effective this week.

Other new biz found Lincoln-Mercury division of Ford Motor Co. inking for shortterm participations in "East Side, West Side," "Nurses," "Great Adventure," and "Rawhide." Heublein signed for 23 minutes in the morning minute plan.

Gleason Wants To Quit, Fontaine Gets Bid to Helm Show

Boston, Dec. 30.

Frank Fontaine says Jackie Gleason "wants out" and the Great One has asked him to take over the show.

Fontaine, home for the holidays and a nitery stint at the Monticello for four days, was given a press reception by WHDH-TV at Jimmy's Harborside Thursday (26).

"Gleason wants to bow out; it's a rough road, and he would like to produce and direct," Fontaine told the Hub tv editors.

"I want you to do the whole show," Fontaine said Gleason told him, adding, "I'll produce and direct it."

Fontaine said "we're all thinking about it. The whole show is on vacation now and Jackie is in Florida; this is a rest period where we're all thinking. When he comes back, we'll sit down and work it out."

Fontaine said he has offers from three nets to do shows of his own; and he's thinking." "I have to do what's best for the Fontaine family," he said. "I want my kids to grow up in Massachusetts so they won't be changing schools like I did when I was a kid."

MACK BING TO HELM GARRY MOORE SHOW

CBS-TV's Garry Moore show, which is having its rating troubles this season with ABC-TV's "Fugitive" topping it in the Tuesday, 10 to 11 p.m. time period, has secured new production aides.

Mack Bing, effective with the Jan. 7 broadcast, becomes director. He replaces Stan Harris. Bing was associate director of the Moore show during its first four years on the air. Recently he was associate producer of the Jerry Lewis show.

Mickey Ross (of the comedy team of Ross & West) takes over supervision of comedy presentations. Carol Burnett, onetime regular on the Moore show, and Jose Ferrer have been set for a Jan. 28 outing.

Irwin Kostal returns as musical director of the show after a six months leave of absence during which time he worked on the Walter Disney pic, "Mary Poppins." Harry Zimmerman was the pinchhitter during Kostel's absence.

Jos. Hayes Into TV

Hollywood, Dec. 30.

Joseph Hayes, writer of "The Desperate Hours," among other works, has been set for his initial tv assignment, to script "Rick's Riviera," 60-min. Screen Gems series based on characters created by Paul Gallico.

Exec producer is Howie Horwitz, currently developing the new project for SG. It's a sophisticated suspense series. Hayes deal was set by Lee Rosenberg of the H. N. Swanson agency.

CBS Price Tag On Election Package

CBS has posted a gross price of $2,050,000 for one-quarter sponsorship of its 1964 Election Package, the price encompassing the radio network, as well as the tv web.

To date CBS has signed Institute of Life Insurance for one-quarter sponsorship, leaving the other 75% yet to be sold.

The election package is anticipated to entail 62 hours of broadcasting on tv. The anticipated package kicks off with a pre-Republican Convention program in midsummer prior to the Republican National Convention. There then will be a pre-Democratic Convention program and coverage of the Democratic National Convention, to be followed by four half-hour post-Convention profiles of the major candidates. Capping the package will be a one-hour preelection program, election returns, and a one-hour post-election analysis.

CBS-TV, in addition to the specials in the election package, will have some 12 other election specials.

CBC's Major Thrust in Exporting With Shows Getting Global Exposure

Ottawa, Dec. 30.

In 35 months ending Nov. 30—since Hugh Salmon took over as export sales manager—Canadian Broadcasting Corp. has sold 39 bundles comprising 416 programs (202 of them dramas) to 14 companies in Australia, Denmark, England, Finland, Ireland, Italy, New Zealand, Scotland and the United States.

Largest single sale was to Associated-Rediffusion Ltd., England: 35 one-hour dramas from weekly "Playdate," which also provided A-R with another 26 later—along with 26 half-hour "Parade" variety shows plus a 90-minute "Festival" drama: Brian Moore's "Luck of Ginger Coffey." Granada-TV bought 26 one-hour "GM (General Motors of Canada) Presents" dramas and 26 half-hour "Unforeseen" chillers; 26 "Friendly Giant" kid segs (made by ex-New Englander Robert Homme); 26 of science "Web of Life"; and Johnny Wayne & Frank Shuster's English-styled Xmas panto "Mother Goose" — which also sold to Australian Broadcasting Commission.

Latter is biggest over-all purchaser so far — 140 items including 26 "GM Presents" and nine "Unforeseen"; 12 half-hour science "Live and Learn"; 12 travelog-documentary "St. Lawrence North"; 26 "Web of Life"; 26 science "Nature of Things"; 13 musical variety "While We're Young"; half-hour historical documentary "Diary of Simon Fraser" — plus four musicals: "Barber of Seville," "HMS Pinafore," "Pirates of Penzance" and "Gondoliers." Latter three were tapes of Stratford, Ont., Festival productions, all tv-directed by Norman Campbell ("Pinafore" in collab with Tyrone Guthrie).

"Pinafore" and "Gondoliers" also sold to BBC—and to Southern Ireland Television Network. BBC also took a "Close-up" documentary seg ("Rickshaw") for two showings, as well as some film footage of Cuba. Scottish Television Co. bought an "Explorations" documentary, "Skid Row," and educational "Listen With Your Eyes."

U. S. purchases thus far: RKO General Inc.—26 "GM Presents" and a background film, "Powers of the Presidency"; N.Y. Theatre Guild — "Playdate" "Troubled Heart"; National Educational Television & Radio Centre, N. Y. — "Close-up" seg "Birth Control."

New Zealand Broadcasting Commission bought 26 "GM Presents" plus "Pinafore." Danish Radio & Television took four "St. Lawrence North"; Beta Films, Hamburg, 13 of the same; Rome Television Service, 12 of the same. Finnish Broadcasting Co. Ltd. bought "Pemberton Valley" documentary.

All above are English-language

(Continued on page 28)

Ease Metromedia Ownership Rules

Washington, Dec. 30.

FCC eased the multiple ownership conditions hanging over Metromedia's wrapping up the purchase of WCBM-AM-FM, Baltimore.

Commission gave Metromedia interim relief but did not waive the multiple ownership rules for the Baltimore deal to be completed.

Under FCC's terms, the two mutual fund companies owning minority stock in Metromedia and other stations will not vote any stock which violates multiple ownership rules. The companies—Keystone and Fidelity Trend—are also forbidden to attempt to influence station policies.

Commission said it plans to begin an inquiry or rulemaking on the problems of mutual funds and other financial companies owning and trading investments in stations.

Commissioner Lee Loevinger dissented from the letter to Metromedia.

Favoring the missive were Chairman E. William Henry and Commissioners Rosel Hyde, Robert E. Lee, Frederick Ford and Kenneth Cox.

Hub AFTRA Elects

Boston, Dec. 30.

Dave Rodman, WNAC, has been elected prexy of Boston local AFTRA. Vicki Vola, national prexy AFTRA, guest spoke at the election meeting of the local. Dick Tucker, WBZ, was elected first vice president; Roy Leonard, WNAC, second vice; Claire Devaney, freelance actress, secretary; Dick Kilbride, freelance actor, treasurer.

New local board members include: John Bassett, WHDH; Bill Hahn, WNAC; Bill Hennessey, WTIC, Hartford; Jim Pansullo, WHDH; Tom Russell, WEEI. The two national board members from the Boston local are Jack Chase, WBZ-TV; Fred B. Cole, WHDH. Robert M. Segal, counsel; Rodman, and Miss Vola made reports.

The New England local now covers radio tv performers in 30 stations in New England, Segal said.

There's Just No End to Miami's Ch. 10 Imbroglio

Washington, Dec. 30.

Miami's ever-embroiled Channel 10 is headed for the cauldron once more.

An FCC hearing examiner recommended bumping the present occupant WLBW-TV and recommended giving the channel to South Florida Television Corp.

The initial decision of Examiner H. Gifford Irion is subject to further action by the full Commission.

The same decision denied the competing applications of Civic Television Inc. and Miami Television Corp. for the channel which was the center of controversy in 1958. The imbroglio brought the resignation of the late FCC Commissioner Richard Mack on charges he had conspired with the late Thurman Whiteside, a Miami attorney, to give the channel to Public Service Television Inc.

Averring all four applicants proposed superior service, Irion recommended against renewing the shortterm license granted WLBW-TV in 1960. The outlet is licensed by L. B. Wilson Inc., owner of WCKY-AM, Cincinnati.

Instead the Examiner backed South Florida, giving it points for broadcast experience, local participation and for making a better showing that it could fulfill its programming and service promises.

Irion showered special praise on South Florida for its survey of the "tastes and needs" of the community.

Dick Gilbert's KYND Upped to 50,000 Watts

Phoenix, Dec. 30.

The saying that "old disk jockeys never die, they just segue (segaway)" will be proved a canard Wednesday (1) when former N.Y. City deejay Dick Gilbert pushes the button that ups the power of his KYND radio station from 10,000 to 50,000 watts, making it the first maximum power outlet for metropolitan Phoenix.

Since ankling Manhattan's WHN in 1946 for the cactus country, Gilbert built and owned two other Arizona stations, KWBY in Scottsdale and KENT in Prescott, prior to debuting KYND on June 1, 1960.

Dubbed "the Fifth Avenue Troubadour," Gilbert started warbling with wax on the air in 1941 and that year attained a certain distinction by being the first platterspinner ever called a "disk jockey."

KYND is a non-directional daytimer at the 1580 spot and Gilbert, a 41-year radio veteran, holds down the anchor spot of his deejay chain with a daily broadcast from 4 p.m. 'til signoff at local sunset.

WHK's AFTRA Pact

Cleveland, Dec. 30.

A two-year contract, upping base salaries to $175 a week has been inked by AFTRA and WHK (Metromedia) involving station's newsmen and announcers.

The new agreement has minimum weekly base being increased $7.50 for each of two years, plus a $30 guarantee on overtime, etc. New talent fees averaging $2 increase, plus four-weeks vacation after 10 years, two weeks notices or pay in addition to severances of one week for each year up to 15 weeks, and sponsors having to join AFTRA if they do their own commercials round out the contractual points.

AFTRA now opens negotiations with WERE.

KCOP-TV's Rise A 'Whole Town's Talking' Story

Hollywood, Dec. 30.

With KCOP-TV snagging the lucrative Kellogg cartoon bundle ("Yogi Bear," "Huckleberry Hound," "Woody Woodpecker"), the station's ascendancy after a 13-year red ink operation has been cause for considerable local comment. This year the station will return its owners, Chris-Craft Corp., not only a sizable profit, but indications are the '64 gross will show even greater strides.

Turn of events for the station, one of the four indies in the country's only eight-station market (seven V's, plus a commercial Spanish-language U), started in April, 1962, when Chris Craft named John Hopkins president and general manager. Hopkins' principal heritage was one of the largest accumulation of red ink in the industry.

Hopkins had program revisions flying within two weeks after he took over, at the same time making a major personnel change by bringing in Bill Andrews, who'd worked with him in Dallas, as general sales manager. In adidtion, Hopkins made a series of other major moves:

1. Overhauled Monday through Friday programming, concentrating on the 3 to 10 p.m. hours, with special emphasis on overall program diversification and building the kid audience. His theory was that grabbing the kids would give him maximum lead-in to the early evening hours and the color travel-action shows the station strips, starting at 7 p.m. Hopkins notes that grabbing off the important Kellogg business is the payoff on this tack.

2. Major emphasis on color programs, with the result that KCOP now airs more color than any other independent in the country. Only KNBC, the NBC o & o airs more tint shows than KCOP and L.A. itself has a higher than average penetration of color receivers.

3. Pinpoint scheduling of specials, both in color and black and white. Last year these included top film premieres, such as "PT 109" and "Longest Day," as well as "Pacific—Then and Now," several beauty pageants and a slew of others. This policy is being expanded, and for January, 1964, Hopkins and his program director, Gary Waller, have already scheduled the Nat King Cole special—its first U.S. showing; "One for the Money"; "Blackpool Tower Circus" and others.

4. A $100,000 advertising campaign in consumer dailies keyed to the "New Channel 13" theme. This was followed, on the trade side, by a specially produced presentation film, in color, which Hopkins and Andrews personally "roadshowed" to agencies in clients in over 20 key markets throughout the country.

As important, or more so, than the switch from red to black, says Hopkins, is the change in the station's image in the eyes of national advertisers and agencies, with the result that national biz doubled in '63 over '62.

Same policies are continuing for '64.

From The Production Centres

Continued from page 22

Hub from Peoria, Ill. tv station three years ago, and his contract is up at this year's end . . . **Louise Morgan, WNAC-TV** personality, pinned daisies on guests at goingaway party for publicity gal **Daisy Weichel,** who exits Hub's Statler Hilton for San Francisco's Hilton Jan. 2 . . . **Phyl Doherty,** WNAC-TV press chieftain, readying to screen the **Phyllis Diller** spec for local tv eds . . . **Bill Buchanan,** former tv ed Record, now on the Globe, back from Germany where he wrote special articles . . . WNAC had five winners in billboard contest . . . **David E. Henderson,** senior account exec at TVAR, N.Y., has been appointed WBZ-TV asstt sales mgr. succeeding acting asst. **Chet Zaneski** who has joined TVAR, Chicago.

IN ST. LOUIS . . .

KSD-TV covered play-by-play of the "Soccer Bowl Game on Saturday (28) between the St. Louis University team (collegiate champs) and the '64 Olympic squad . . . **Don Whiteley** named assistant promo director for KTVI-TV under **Don Fischer.** Whiteley held similar post at KTAL in Shreveport, La. . . **Pat Dailey,** 22-year-old son of **Tom Dailey,** currently performing as a guitar-playing folk singer at the Chase-Park Plaza's "Penthouse 11." The elder Dailey is station manager of KADY radio . . . KMOX radio's **Grant Williams** heading a drive for Christmas food contibutions for the Boy's Town of Missouri . . . KTVI-TV has slated a series featuring French lessons, "En France," for an early ayem slot after the turn of the year . . . **Don Levitan,** former deejay at KCFM and WAMV, joined Batz-Hodgson-Neuwoehner as radio-tv account exec . . . Apollo Radio of Houston has asked the FCC for a permit to open a new FM'er in St. Louis.

IN PITTSBURGH . . .

Morey Amsterdam was in town to m.c. the annual KDKA-TV and KDKA telethon for the benefit of the Children's Hospital. This year was the 13th year in a row that Group W v.p. **Harold Lund** has participated in the big fund drive. Three KDKA deejays, **Art Pallan, Bob Tracey** and **Kurt Russell** raised a total of $1,200 for the fund in a penny-a-month radio campaign . . "Dahlgren's Dog House," new audience participation show is now being heard daily Mon. through Fri. over WJAS with **Bob Dahlgren** as host. Show is aimed at women and features live phone conversation between Dahlgren and listeners. . . . WTAE pretaped a special half-hour program, "Sing a Song of Christmas" for Christmas viewing with the combined voices of 176 school children in private schools in the Pitt area. The program required the full use of two studios, four cameras and 30 technicians, floor directors and stagehands . . . Nine NBC correspondents will appear at the Pittsburgh Hilton as guests of the Foreign Policy Association Jan. 3 . . . **Joel Nixon** led a team from the Maxon Agency and ABC-TV news for the "Fight of the Week" at Pitt's Civic Arena between Hurricane Carter and Emile Griffith. **Don Dunphy** did the narration.

IN SAN FRANCISCO . .

KGO-TV revamping its morning schedule for the new year. Keynoting the new setup is "Newsday." a solid hour of news, local and internatibnal, handled by news director **Ray Tannehill** and reporter **Bob Trebor,** with **Marty Pasetta** directing. Another spot will feature **Count Marco,** the Chronicle's controversial columnist, in 15 minutes of his specialty, which is telling the femmes what's wrong with them . . . KSFO introducing a new series of IDs written specially by **Mel Torme,** 15 distinct tunes, batoned by **Marty Paitch,** with the **Jud Conlon** singers backgrounding the Velvet Fog. Idea was dreamed up by program director **Al Newman . . . Jack R. Wagner,** program director of KNBR, appointed a member of the Governor's Advisory Committee on Emergency Communications . . . Channel 7 (KGO) news photog **Ralph Mayher** promoted to West Coast news cameraman for the ABC-TV network. He'll operate out of Hollywood . . . A one-hour special on the history of Hawaii being readied by Lee Mendelson Films in Burlingame. Documentary will be similar to historical show on California that picked up a Peabody for Mendelson when he was a KPIX staffer a year ago.

IN MINNEAPOLIS . . .

State sanitation officials are kicking up fuss over upcoming **David Brinkley** Journal dealing with water pollution. The NBC-TV special, "Our Man on the Mississippi," is slated for airing Feb. 2. It'll deal in part with sewage disposal in the upper Mississippi River area. **Frank Woodward,** head of the Division of Environmental Sanitation for the State Dept. of Health, criticized NBC's research for the program, charging an attempt to "go around the fringes and get damaging information" . . FCC has granted Duluth-Superior Area Television Corp. an okay to build noncommercial educational tv station at Duluth. It'll be the second such station in the state . . . University of Minnesota will begin beaming closed circuit classroom instruction to graduate engineering students in Rochester, Minn., in January. International Business Machine Corp. is installing the 86-mile hookup and will underwrite part of the estimated $8,000 cost

IN DETROIT .

Sportscaster **Bill Flemming** leaving WJBK-TV after 10 years for "Wide World of Sports" ABC-TV's show, plus Big Ten and NCAA football shows. Flemming, who has been handling the net assignments for several years, said his participation will now increase now that he no longer has commitments to WJBK-TV . . . **Carl Cederberg** becomes news director of WJBK-TV and **Bob McBride,** formerly program director, has been named director of news and community affairs at the station . . . **Dane Clark,** starring in "A Thousand Clowns" at the Fisher, visits **Ed McKenzie's** "After Hours" show on WXYZ-TV . . CKLW-TV . . . inaugurates a new lineup of shows for the new year, including new cartoon series, expanded news coverage and a change in day and time for the station's popular "Theatre Nine" . . . **John Kenneth Galbraith,** former ambassador to Indian and economic advisor to the late President Kennedy, will be WWJ-TV's "Town Meeting" guest this week . . . **Bettina Shaw** guests on **George Pierrot's** "World Adventure Series" on WXYZ-TV to show her films of "Northern Europe".

IN PHILADELPHIA . . .

"Great Decisions '64," jointly sponsored by the World Affairs Council and the WRCV stations, will take place at a luncheon at the Bellevue Stratford Hotel (Jan. 8), instead of its usual locale, the Academy of Music. Veteran newsman **Merrill Mueller** will moderate the panel of nine foreign correspondents. Recalled from overseas posts for the forum are **Joseph C. Harsch,** London; **Bernard Frizell,** Paris; **James Robinson,** Hong Kong; **Wilson Hall,** South America; **Wells Hangen,** Bonn, Germany; and **George Clay,** Africa. They will be joined by **Pauline Frederick,** NBC correspondent at the United Nations and **Elie Abel,** NBC's State Department correspondent . . . For the 15th year WCAU-TV will give complete tv coverage to the annual Mummer's Parade. **John Facenda, Hugh Ferguson, Bill Hart** and **Gene Crane** will handle commentary . . . WCAU-TV to carry live college basketball games. Play-by-play to be handled by sports broadcaster **Bob Wolff,** former Phi Beta Kappa athlete from Duke University

$100,000,000 SYNDIE GROSS

200G-Per-Feature TV Potential

The up-up-up nature of the pix-to-tv biz is underscored by the new grossing estimates for fresh cinematics. It's forecast now that the more recent features making their way into tv can gross about $200,000 per pic in domestic syndication. That estimate is for "A" product.

Just about six months ago, the top for similar "A" product was put at from $125,000 to $175,000.

With 10 Shows Going, Hanna-Barbera Earmarks $11,000,000 for New Year

Hollywood, Dec. 30.

Production budget of $11,000,000, highest in the history of the cartoon business, has been earmarked for next year by Hanna-Barbera. Company now has 10 shows on the air, network and syndication, and three new ones coming up next year. Ideal Toy has bought for 151 stations the new entries, "Magilla Gorilla" and "Peter Potamus."

On the budget breakdown, "The Flintstones" are down for $1,450,000; "Hey There, Yogi Bear," feature for Columbia, $1,500,000; "Magilla" and "Potamus" $4,200,000; high adventure series, $1,300,000; commercial division, live, action and animation, $2,000,000; industrial films, $900,000. Another $250,000 has been budgeted for research and development.

Next season H-B will have 13½ hours a week on tv, network and syndication. While "Flintstones" have cost up to $82,000 per program, advance planning has trimmed the current price to $62,000.

In the past seven years, H-B has produced 780 cartoons, all of which were sold to networks or syndicated. Both Bill Hanna and Joe Barbera, on the creative end, have developed 200 different characters. For Kellogg's sponsorship, they have produced 411 cartoons. While their "Top Cat" didn't survive on the networks, it's now a top rated show in N.Y. and England.

Cartoonery has proved a boon to actors whose voices are attuned to the characters. Many of them, including Mel Blanc, Bea Benederet, Daws Butler and Alan Reed, have earned up to $100,000 a year.

Cleve.-to-Cincy $4,500,000 Micro

Columbus, O., Dec. 30.

Ohio Bell Telephone Co. will soon begin construction of a $4,500,000 microwave transmission system between Cleveland and Cincinnati, with tributaries to Youngstown, Akron and Marietta scheduled about 1967. Smaller microwave systems now connect Youngstown and Canton with Cleveland. However, the company's plans call for some six to eight relay towers between Ohio's largest cities. A spur to Dayton will be built at the same time.

The new network is expected to be completed in two steps. The Canton-Cincinnati loop will start in spring, to be in use early in 1965, at a cost of $3,400,000. Then will come a Cleveland-Canton extension for use in 1967 at a construction cost of $730,000.

When the Canton-Cincinnati section is ready, the system will provide better communication channels among Cleveland, Canton, Zanesville, Lancaster, Columbus, Dayton, and Cincinnati.

Indpls.' All-Stereo

Indianapolis, Dec. 30.

WFMS-FM became the first all-stereo radio station in Indianapolis last Friday moments after the FCC granted approval of the changeover.

Martin Williams, owner-operator of the 5,000-watt station which has been on the air nearly seven years, has been ready for stereo for two years, waiting government approval.

TRIANGLE'S RIGHTS TO SEBRING RACE

Triangle Stations have acquired exclusive radio and television rights to the 1964 sportscar race at Sebring, Fla. Both the tv and radio shows will be offered for syndication to other stations.

Sebring event is part of Triangle's heavy coverage of auto racing, including a package of annual contests titled "The Big Four," a tv special of the Riverside, Cal., Grand Prix, and the syndicated weekly series, "Motor Racing Review."

Click of 'Battle Line' Cued by Rare Footage; Upcoming: 150 Markets

Official Films prexy Seymour Reed, who predicts 150 markets for his company's war series, "Battle Line" by March, figures that much of the show's success can be attributed to the exclusive film the company's been able to get.

In upcoming segs, says Reed (who is exec producer on the series), there is a lot of WWII footage never before seen in this country. In the Okinawa segment, he says, there are pictures of the first 13 Kamikaze pilots, and the Japanese narrator (show features one from either side) is a major whose job it was to escort the suicide pilots on the raid.

In the Midway stanza, there are interior shots of a Japanese submarine as well as film on the sinking of the Yorktown, and the Japanese narrator was the commander on the sub that sank the ship.

By way of rare survivors, Reed says that the Tarawa segment has one of 17 Jap survivors of the battle.

SPENDTHRIFT WIFE IN 500G CAMPAIGN

Indianapolis, Dec. 30.

WIFE AM and FM, new acquisition of Don W. Burden's Star Stations, Inc., has launched a $500,000 campaign to buy itself the largest radio audience in this market.

The station places a price tag of $113,000 on the merchandise it will give away during the next five to six weeks. Balance of the proposed outlay is going into newspaper, television, billboard and direct advertising.

Bob Ohlyer, station manager, said Burden has used the same system to gain radio leadership in his other two stations, KOIL in Omaha and KISN in Portland, Ore.

Burden purchased the AM-FM station, formerly WISH, from Corinthian Broadcasting in November and sat by quietly until the day after Christmas, then began booming the daylong giveaways.

Ten times an hour, the station reads off phone numbers. If the holder of the number calls the station within 30 seconds after it is aired, he wins a previously announced prize which may be a new car, a trip to Paris, a mink stole or a color TV.

"So far today, for example, we've given away two mink stoles and a color TV," Ohlyer said at midday.

SALE OF FEATURES HIT $65,000,000

Syndication, which has taken more twists and turns than the pretzel biz, finds itself at year's end, grossing more than $100,000,000 domestically.

That's the savvy estimate for '63, backed up by some indicative figures from the FCC. The more than $100,000,000 domestic syndication gross, encompasses feature-to-tv sales which is understood to currently top vidfilm series sales.

The estimate of some savvy execs is that cinematics now outgross vidfilm series in the ratio of about seven to three. What is called "significant vidfilm syndication product" is estimated to have grossed about $35,000,000 in '63. Features-to-tv is said to have grossed about $65,000,000 in its round of station sales.

According to a report of the FCC, U.S. stations reported that they spent on an average of $194,875 for film in '62. The average encompassed 520 U.S. stations, 447 VHF's and 73 UHF's operating the full year of '62 with time sales of at least $25,000. Multiplying the average film expenditure, which would include product ranging from pix to cartoons, by the number of stations, the total U.S. stations' film expenditure in '62 came to $101,335,000.

In '63, it's estimated that the grand total remained approximately the same. However, many of those in the syndication biz saw a more favorable swing in grossing performance towards features, with non-feature product declining from 10 to 15%.

Those vidfilm syndication houses still grossing more than $2,000,000 domestically are understood to include MCA TV, Four Star, Warner Bros., United Artists Television, Desilu, Screen Gems, Official Films, Independent Television Corp., CBS Films, NBC Films and ABC Films. Because most of the syndication houses do not make public their gross or earnings, these are estimates received by many quarters.

When the $35,000,000 estimate for significant syndication product is examined, the bulk of monies in that category comes from off-network product. Indicative of that situation witness the decline in importance of the first-run operation of United Artists Television (nee Ziv), and the growing importance of UA-TV's rerun Economee division. Another sign of the times is the emergence of Four Star, Warner Bros., and Desilu as syndication majors.

Outside the area of "significant vidfilm product," those series which command top competition in station sales, there is a growing biz composed of product spanning station group thrusts in syndication to cartoons of smaller stature. In aggregate, this "shadow" biz could total up to $15,000,000 domestically, according to estimates.

It would be incorrect to accept the FCC report on film expenditures of stations as reflective of the total grossing performance of syndication companies. Grossing performance of companies, in many instances, is pro-rated over the course of years. There is an approximation between the two sets of figures, however, which become parallel with one another over the course of years.

In the foreign field, syndication is estimated to have grossed some $60,000,000 in '63, the bulk of those monies derived from the sale of vidfilm series.

KVII $1,250,000 Sale

Amarillo, Dec. 30.

Jack C. Vaughn has sold KVII-TV here to John B. Walton Jr., of Monahans for a reported $1,250,000.

KVII-TV was sold by Southwest States Inc. of which Vaughn is board chairman. It has been operated by the Trigg-Vaughn radio-tv interests since 1958. It is the local ABC-TV affiliate.

PASADENA STATION MUST QUIT FEB. 10

Washington, Dec. 30.

Leaving the door slightly ajar for reconsideration, FCC told KRLA-AM, Pasadena, Calif., it has until Feb. 10 to stay on the air.

Commission told the revoked station's licensee Eleven Ten Broadcasting Corp. to submit a full statement and legal memo to back its contention that KRLA can continue broadcasting air without violating the intent of the revokation order.

The station's last resort plea against revocation was turned aside last month by the U.S. Supreme Court.

FCC said KRLA can continue broadcasting until 3 a.m. Feb. 10.

Universal Reactivates 'Woody Woodpecker'; Kellogg's 185 Stations

Hollywood, Dec. 30.

Universal producer Walter Lantz has revived his "Woody Woodpecker" animation series on tv, with the new cartoons already sold to Kellogg's, which has cleared time on 185 stations for the series.

New cartoon series will begin airing the week of Jan. 16, will be seen on KCOP locally.

MCA-TV is handling syndication for the "Woodpecker" series, previously on ABC-TV from 1958-61. Lantz' new version of the character he created in 1941 will intro Space Mouse, a new character.

Lantz deal is for 52 weeks on the new series. In addition to three full-length, full "animation cartoons, each weekly half-hour seg contains a trio of live action featurettes narrated by Lantz: "Woody's Newsreel," "Around the World With Woody," and a three-part "History of Aviation."

WEWS IN REVAMP OF AFT. SCHEDULE

Cleveland, Dec. 30.

In an effort to tighten and improve its afternoon programming in view of its ABC commitments, WEWS has chopped the long-running 90-minute "One O'Clock Club" to one hour with the abbreviated stanza featuring Dorothy Fuldheim and Bill Gordon to begin at 1:30 p.m.

The six-year stanza featuring Miss Fuldheim has also been hit, rating-wise, by the KYW-TV "Mike Douglas Show" and the regrouping of programs will also permit the introduction of a weekly local "That Was The Week That Was" frolic with WERE's Jeff Baxter and Jack Riley who scored successfully when they subbed for Gordon last summer. Under the new format, Gordon will host the new hourlong, Monday-through-Friday stint with Miss Fuldheim a featured performer. The Joe Howard Trio continues on the show. Baxter and Riley will do their 30-minute program on Friday.

WNOX's 250G Expansion

Knoxville, Dec. 30.

WNOX-Radio, Scripps-Howard outlet in Knoxville has moved studio and executive facilities into a plush ultra-modern $250,000 building. The new studio and offices joins the recently constructed WNOX studio-auditorium which seats 1,400.

Stan Hagan, station manager, said a modern market media research and merchandising department will also be located in the new building. An expanded news department, enlarged studio areas and a recording department are included in the structure.

Profile of 'World's Top Grosser' (WCBS-TV) As It Gears for 1964

By MURRAY HOROWITZ

WCBS-TV, N.Y., the rock of Gibraltar of the CBS o&o's, winds up its most prosperous year ever, and enters '64 with these fortifications:

1. Purchase of Universal library of post-'48s and new packages from Metro and Seven Arts allows the staton to maintain its first-run pix thrust for its many movie showcases.

2. Separate news operation headed by Joe Loughlin continues to build its reportorial staff, a division which now encompasses 60 people ranging from editors to secretaries, a division which eventually will number some 70 people.

3. The formation of a documentary unit which will program Tuesdays 7:30 to 8 p.m. on a regular basis starting Jan. 21, when WCBS-TV elects to bump "Marshal Dillon," (half-hour "Gunsmoke" rerun fed by network for local sale).

These are some of the highlights of a tv o&o operation which is the top grosser in the country (and the world) in the nation's top market.

Like other stations in key markets, WCBS-TV has had to go that-away when the General Foods, Lever, P&G, and Colgate's took a good deal of their spot money to ride the network participation route. N.Y. o&o has been successful in winning advertisers, who for one reason or another cannot usefully buy a full network.

Prime example of such advertisers are the airlines. A couple of years ago only Pan Am used tv to any extent. Now, National Airlines, Eastern Airlines, American, and United Airlines are heavily engaged in spot tv. Another example of growing spot users are dealers associations. The auto makers may ride with the webs, but the dealers associations gain their impact via spot monies spent locally.

Local advertisers, too, have been successfully courted. Prime example in that field is the growing number of banks now using local tv.

While there has been some shifting of some national spot coin to networks, big advertisers are much more sophisticated to special marketing problems, and N.Y. being the

(Continued on page 34)

WGN-TV in Chi On Sports Binge

Chicago, Dec. 30.

While the tv webs jockey for the identity of "the" sports outlet, indie station WGN-TV here is taking steps to nail down that title locally. From Jan. 4 to March 29 the station will be telecasting no fewer than 28 sports events of local or national interest in what will amount to its greatest sports binge outside of baseball season.

High point will be reached on Feb. 29 when the indie gives over eight consecutive hours of its broadcast day to four different events, a one-day lineup that probably has no precedent in television. On that day WGN-TV will telecast the Illinois High School Swim Championship at 1:30 p.m.; will follow immediately with Big Ten Basketball from Ann Arbor, Mich. at 3:30; then the Greater New Orleans Golf Tournament at 5 p.m.; and finally the Blackhawks hockey game from Toronto at 7 p.m., finishing at 9:30. On at least three other dates the station will cover two events.

Lineup for the three month period includes 10 Big Ten basketball games plus the NCAA basketball finals and all-star game; seven professional hockey games; five golf tournaments; two swim meets; the NCAA ski championship and the National Indoor Tennis Championship. There's the additional possibility of the National Hockey League Stanley Cup Playoffs and Finals in the month of March, if the Chicago Blackhawks qualify.

MAKING OF THE PRESIDENT—1960
With Martin Gabel, narrator
Producer-Director: Mel Stuart
Writer: Theodore H. White
Editor: William T. Cartwright
Music: Elmer Bernstein
90 Mins., Sun. (29), 8:30 p.m.
ZEROX
ABC-TV (film)

(Parent, Koenig, Lois)

What would have been merely a revealing documentary study of the machinery of presidential politics as it functioned during the 1960 campaign fell heir to an enriching overtone of poignancy as a result of the passing of John F. Kennedy. This added post-production element brought otherwise ordinary views and recollections of that passionate and tumultuous national tournament a more touching, affectionate and deeply personal character. But even without this residual flavor the 90-minute documentary as presented on ABC-TV Sunday night, represented another outstanding effort on the part of David L. Wolper and those who toil under his banner.

Skillfully adapted for television by Theodore H. White from his own Pulitzer Prizewinning book, the program, expertly produced and directed by Mel Stuart and utilizing some film not previously seen on tv (or elsewhere), retraced the 1960 campaign trail from its small scale, grass roots origins to Kennedy's ultimate inauguration. Enroute, viewers were offered colorful recollections, some of an extraordinarily candid nature, of the spicier, rowdier five-sided Democratic contest and the cut-and-dry two-pronged Republican battle for nomination, followed by the memorable Kennedy-Nixon tangle. Humor flavored the proceedings throughout, most of it contributed by the late JFK, whose keen sense of humor was so vividly evident in this compilation of clips. Although the hour-and-a-half special seemed more comprehensive than penetrating, it served a rare purpose in giving its viewers a better overall understanding of the shape and substance of a political campaign for the presidency. Above all it was a triumph in assemblage and construction of footage.

Among the workmanlike assists to producer-director Stuart were those of resonant-voiced narrator Martin Gabel, editor William T. Cartwright, researcher Jules North and composer-conductor Elmer Bernstein. *Tube.*

TELL IT TO THE CAMERA
With Red Rowe
Exec Producer: Allen Funt
Producer: Mel Ferber
Director: Bruce Minnix
30 Mins., Wed., 8:30 p.m.
R. J. REYNOLDS, AMERICAN HOME PRODUCTS
CBS-TV, N.Y.

(Esty, Ted Bates)

That old radio staple, "The Man on the Street," is back, slicked up in tv frame. "Tell It to the Camera," from "Candid Camera" producer Allen Funt has replaced "Glynis" in the CBS-TV Wednesday night lineup.

In its premiere Christmas night, "Camera" proved to be "Candid" without the latter's perfect dramatic gimmick of the audience being in on something when participants are caught unaware. In frenetic sequence, individuals mugged around the country popped off on a variety of simple questions — "What's the worst Christmas present you ever received?" "What would you eat if you had to eat one food for the rest of your life?" and so on. No matter how hard the camera worked zooming in and out on the subjects, the show's basic sustainer must be the sheer wit or whackiness of the answers. People may be funny, but they're not that consistently funny. There was a tedium between yocks. There also should be some way to relieve the rigid formating.

Highlights included a stolid chap who spent a long minute trying to think of something funny to relate; a bearded hippy telling how he was under arrest for counterfeiting ("funniest thing that's happened to me for a long time"), and the husband talking about how it was a man's world while all the time unconsciouly faulting to his wife at every turn.

Vet CBS emcee Red Rowe was an engaging host, and the setting, with scores of framed pictures of the vox poppers, was interesting. *Bill.*

PROJECTION
With Frank McGee, moderator
Producer: Chet Hagan
Director: Bob Priaulx
60 Mins.; Sun. 10 p.m.
GULF
NBC-TV, from N.Y. (color)

(Young & Rubicam)

For its year-end news report, NBC called in 11 of its foreign correspondents and ordered them to go out on a limb with predictions about the coming year. An even more interesting show than this one would be one about a year from now when a scoreboard of the accuracy of these forecasts could be drawn up.

As it is, it'll be the rare viewer who'll remember that Washington correspondent Sandor Vanocur said flatly that Gov. William Stratton of Pennsylvania will be the Republican candidate for President or that Welles Hangen, from Bonn, said that East Germany will gain formal recognition. London correspodent Joseph C. Harsch, a veteran who understands the caprices of history, formulated his prediction about the upcoming British elections with oracular ambiguity: it looks like a Labor Party victory but don't count out the Tories. If the Tories do win, the NBC press department can establish Marsch's clairvoyance by quoting: "Don't count out the Tories."

The assemblage of correspondents, under Frank McGee's questioning about the prospects in their respective areas, generated an hour's worth of lively talks about world politics. Particularly incisive was Bernard Frizell's comments about De Gaulle and the NATO alliance and James Robinson's pessimistic estimate of the war in South Viet Nam. Also on hand with brightly phrased comments were Elie Abel and Ray Scherer, from Washington; Irving R. Levine, from Rome; John Rich, from Tokyo; George Clay, from Africa; and Wilson Hall, from South America.

Even if much of this commentary churned over familiar ground, the setting for this show was wholly original. The 12 newsmen, including McGee, were seated at three conference tables formed into an isosceles triangle and surrounded by a strikingly streamlined decor. *Herm.*

1963: TRANSITION AND TRAGEDY
With Howard K. Smith, anchorman; William Lawrence, John Scali, Sam Jaffe, Lou Cioffi, Bill Sheehan, Charles Arnot, Alan Boal
Exec Producer: Robert J. Quinn
Producer: Paul Greenberg
Director: Marvin Schlenker
60 Mins; Sun. (29), 10 p.m.
ABC-TV, N.Y.

ABC News brought in its top correspondents to appraise the year gone by and to forecast the year ahead, in a forum appropriately titled, "1963: Transition and Tragedy," telecast Sunday (29) night from 10 to 11 p.m.

The hour had its liveliest moments when the correspondents forgot their usual script phrases and spoke spontaneously. They really didn't seem to unwind until about 15 minutes in the program, when they appeared more at ease with each other and in the format of the show. It might have helped if they hadn't been seated formally around a semicircle with Howard K. Smith, in the center serving as anchorman.

Once they thawed themselves out, though, they did offer more of their personalities, the color which makes these year-round get-togethers different from the ordinary broadcasts. There was ABC News' Moscow man, Sam Jaffe, and John Scali, who covers the State Department, arguing about whether the split between Russia and China will widen or narrow. Jaffe and Scali also split on what Scali termed the "failure of the Communist system."

There was William Lawrence, prefacing a prediction, with "I have one neck to give to my network." Smith in the windup lambasted the current Congressional session for its inaction and antiquated machinery. Each of the correspondents lent some fresh insights in the news areas which they cover.

It was Bill Sheehan, of London, who brought up the fact that for the first time in years, the correspondents weren't addressing themselves to the question of whether there will be a major war next year.

It would be of interest next year to explore the differing viewpoints of correspondents, rather than to let them hang in air. Such seasoning would further help the show. *Horo.*

THE LAW AND LEE OSWALD
With Dan Rather, Newton Minow, Paul Freund, Leon Douglas, Percy Foreman
Producer: Perry Wolff
Director: Tom Donovan
60 Mins., Sun., Dec. 29, 4 p.m.
CBS-TV, New York (tape)

With proper casting, Sam Benedict could still be on the network. However insignificant, that truth was clearly shown Sunday (29) as a lawyer man from Houston, Percy Foreman, starred in a cast of legal hawks in a CBS-TV discussion of the touchy legal aspects surrounding the case of accused Presidential assassin, the late Lee Oswald.

Foreman, a criminal lawyer and prexy of the National Assn. of Defense Attorneys, surfaced all the restraint the bar admires, yet was compassionate and colorful in his defense of the rights of the individual" in democratic society. In the confusing aftermath of the Dallas tragedies, he was a video testiment that civilized men are hard at work in the Texas bush.

Foreman's stand (along with Prof. Paul Freund of Harvard Law School) was that Oswald, had he lived, would never have had the benefits of fair trial. Had Oswald not been publicly lynched, said Foreman, he would have been judicially lynched. He pointed out that all evidence against the accused assassin was circumstantial — that his only defense could have been insanity—and that he was still being tried in the mass media.

He was gentle with the Texas constabulary, opining that cops in almost any U. S. community would have reacted the same way under the unprecedented pressures. And he was able to cite one side benefit of the giant press corps at the Dallas Police Station: "In 35 years, and at least 35,000 cases, I have never seen a man not confess if Texas police decided he was going to confess." The implication was, of course, that a confession most likely would have been extracted from Oswald if the newsmen had not been so close at hand.

Taking an opposing view was Leon Douglas, state's prosecuting attorney before the Court of Criminal Appeals of Texas. His was the party line of Messrs. Wade, Curry, their enforcement charges and the sovereign state of Texas. Lee Oswald could have had a fair trial, that a jury of 12 unbiased citizens could have been rounded up in Dallas.

Former FCC chairman Newton Minow appeared in defense of the mass media, particularly broadcasting. It was rationally argued that media had a deep responsibility to the public as the law had a responsibility to the accused. All agreed that out of the shocking series of events should come "new ground rules" in legal and press handling. Prof. Freud viewed such justice as a continuing battle: "Before Madison Ave., there was James Madison."

CBS New Orleans newsman Dan Rather, the reporter at the hospital who gave CBS its jump of minutes on the announcement of President Kennedy's death, was moderator. He was a firm hand in the proceedings and looked to be a man on the rise in the network news organization. *Bill.*

A TALE OF TWO CITIES
With Second City Actors of Chicago, The Establishment of London, Burgess Meredith, others
Executive Producer: Dan Schuffman
Producer-Director: William Friedkin
60 Mins., Thurs., 9 p.m.
PARTICIPATING
WBKB, Chicago (film)

"A Tale of Two Cities" was not so much a tale as it was a demonstration of the filmic virtuosity of director Bill Friedkin and his directors of photography Wilmer Butler and Louis Wolfers. Friedkin has a great talent for the unusual and the off-centre, but he also tends to be narcissistic about his gift with the result that his directorial eye and ear overwhelm his subject mater. His latest opus for WBKB (a documentary not to be confused with the Dickens novel) was an orgy of visual and aural effects—a gorgeous hunk of celluloid, in its way—but not very cogent in what it has to say.

There is more to poetry than mood and imagery and more to the art of directing than the imaginative framing of scenes. Instead of magnifying or sharpening the "literature" of the piece, Friedkin's direction all but smothered it, so

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XMAS NIGHT SKATING SHOW
With Jim Hutton, Vickie Fisher, Louise Wakefield, Judy James, Girls & Boys on Ice (55), others
Producer-Director: Kenn Barry
30 Mins.: Wed. 9 p.m.
MPLS. FIRST NATIONAL BANK
KSTP-TV, Mpls.-St. Paul (tape)

This annual skating show, the ninth to be televised by Stan Hubbard's KSTP-TV, lived up to its predecessors' high standards which never fail to garner a large viewing audience. This was thanks to the adeptness of producer-director Kenn Barry, emcee Jim Hutton and the others who had a hand in the staging and execution, including, of course, the local amateur performers.

With the long and severe winters here, the Twin Cities boast outdoor and indoor ice skating rinks galore. These continuously give birth to silver blade stars, amateurs and professionals, a number of whom have become national and regional champions in their particular spheres. It was such local performers, Minneapolis Skating Club members, one a four-year old, who contributed their talents and, in doing so, came through with ice gliding of pro calibre.

Of course, this was on a much smaller scale than the big ice shows, if only because of its time limitation. But, just the same, plenty of high grade tv entertainment was packed into its 30 minutes.

Among those many who soloed and scored particularly with twists, spins, acrobatics, dancing and what-not on the show was good-to-look-at Vickie Fisher, a U.S. 1962 Olympic skating team member. Numerous flashy production numbers employed ensembles of 20 skating couples, and Lynne Dwyer injected much of the effective comedy business that spiced the goings-on.

Choreography and precision stepping reflecting the skill of Dorothy Lewis, one-time pro skate show star herself, responsible for the choreography and precision prancing.

A word of praise is merited for Barry's choice of the music and vocalizing which embroidered the ice doings. Orchestra, organ and singing numbers, giving zest to the skating, fitted in perfectly—the tunes were just what they should have been to enhance watchers' enjoyment. They were all recorded, but they sounded live. *Rees.*

THE YEAR PAST AND THE YEAR AHEAD
With Joseph Newman, moderator
60 Mins., Thurs. 10 p.m.
PARTICIPATING
WOR-TV, N.Y.

This show launched the year-end cycle of news wrapups on television with a panel of topflight newspapermen from all points of the country. The group included Clifton Daniel, assistant managing editor of the N.Y. Times; Emmet John Hughes, Newsweek columnist; Ralph McGill, editor of the Atlanta Constitution; Robert E. Johnson, editor of Jet magazine in Chicago; and Hugh A. Lewis, managing editor of the L.A. Herald Examiner.

Although partially billed as a retrospective glance at 1963, only one mention was made of the past year—a brief reference to the assassination of Pres. John F. Kennedy. That event served as a backdrop for the meat of the discussion —the prospects of the 1964 elections. In this area, each man was his own pundit about the identity of the Republican candidate for President, but there was unananimity that Pres. Lyndon B. Johnson now looks virtually unbeatable for another term in the White House.

The speculation revolved chiefly about personalities such as Goldwater, Rockefeller, Nixon, Lodge, etc. The role of the civil rights issue in the 1964 political race was touched upon by the Negro member of the panel, Robert E. Johnson, but no new insights were added to this hot potato.

As moderator, Joseph Newman gave the panelists their head, permitting them to focus lengthily on the anticipated domestic politicing. Not much time was left to explore very deeply the interesting international questions involved in America's evolving relationship with Russia, its attitudes towards China, etc. *Herm.*

Tele Follow-Up Comment

Under Discussion

In the course of last Sunday (29) night's seg of "Under Discussion," WNEW-TV's two-hour discussion show which this time was devoted to a 1963 review of movies and tv, it suddenly occurred to one viewer that there is really nothing wrong with these talkathons that a little booze might not cure. Not for the panelists, but for the audience. This week's denatured cocktail party wasn't exactly dull—the panelists were a lively, intelligent lot —but one couldn't escape the feeling that he's heard it all before. Show Magazine's Otis Gurnsey Jr. moderated this time out, much in the manner of a tentative host who sees his party fragmenting into polite confusion. His chief contribution: calling time for the commercials.

Producer-director Otto Preminger, Betty Furness, Cue Mag's Jesse Zunser, the New Leader's John Simon, author-playwright Sumner Locke Elliott and Newsday's Barbara Delatiner were the gabber-without-hor d'oeures. With Preminger remaining uncharacteristically genial, it remained for Simon and Zunser to supply most of what interest there was, principally in a once over lightly discussion of how a critic approaches his work. It's Zunser's method to consider the intention of the creator and the specific audience for which a work is intended. Simon feels this is nonsense. He judges a work as good, bad, or indifferent according to his own unvarying tenents and hopes thereby to provoke considered judgement on the part of his readers. Actually, an entire show could be devoted to this topic alone.

The session otherwise was a fairly rambling anthology of generalizations, though Simon, when allowed, came up with some highly opinionated, comparatively provocative comments ranging from the film version of "Tom Jones" (without style), to Judy Garland ("a hysterical performer"), her tv show ("sentimental slosh"). American education (inferior to that in England and on the Continent), and Leland Hayward ("passe"). *Anby.*

Chronicle

Producer Don Kellerman who is leaving the pubaffairs vineyards of CBS to join the network of educational stations in an exec capacity, had a charming half-hour in the story of Hans Christian Anderson.

Telecast on Christmas Day at 7:30 p.m., the story about the Danish storyteller had Boris Karloff narrating, and the children's drawings of N.Y. and Danish schools to help illustrate the documentary. Other than the drawings, the program utilized the familiar still-photograph-in-action technique to fill the screen.

The combination worked well, aided by scripter Lane Slate, who exhibited just the right touch for a rags to riches tale of a man endowed with an expansive humanity and talent. *Horo.*

Bell Telephone Hour

The Bell Telephone Hour transmitted one of its glossier shows for its Christmas Eve presentation. The program had some excellent elements with well-written commentary which levelled some lofty items down to entertaining levels.

There were more pop items in this stanza than would be normal for a presentation with religious overtones. However, the producers made certain that the holiday spirit filled the air and the wealth of good feeling generally came through nicely.

Since Christmas is regarded as a children's holiday, the various segments were kept on a fairly simple plane. Earl Wrightson & Lois Hunt carolled nicely in a series of familiar tunes. The Bil

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Gerald Green In Big Spec Spread (East and West)

NBC-TV producer Gerald Green is back from the west, down-under and Far East with three specials in full production and one in the future (west again).

In order of their scheduled air dates, the Green projects are, "Jawan," a telementary on the defense of India (against the threat of Chinese invasion) with author-soldier John Masters "as our Liz Taylor"; "The 1,000 Mile Campus," a Chet Huntley special on California's incredible system of publicly-supported colleges and universities; "Changing Matilda," another Huntley special on the socio-economic evolution in Australia; and, in the future, a follow-up on the nature telementary, "Voice of the Desert," featuring Joseph Wood Krutch, Columbia U. professor—this one on the Grand Canyon.

"Jawan," slated for May 10 airing, will be basically a study of what India is doing to build a border army that can withstand the threat of Chinese invasion. Aside from a queasy stomach (which the entire crew suffered from working in the border mountain ranges), Green's fondest memory of the recent days in India concerns footage shot during a reunion of Indian troupes with Masters, who was a British officer in the Indian army for many years.

The Australians, says Green, were something else—a bear loving, horse (race) loving, life loving and humorous people with whom "you can't get heavy and ponderous."

The lively Aussies provided him with a life-long dream, says Green—"We get rid of all the cliche's in two minutes. The cliche film clip dispenses with Kangaroos, boomerangs and all the other down-under familiars in a swoop, and "Changing Matilda," slated for March 31, gets down to Australia's amazing immigration situation (with thousands of Italians, Greeks, Yugoslavs and other new citizens on the way to becoming "fair dinkom Aussies." Results of the heavy immigration include a new mass industry in foreign meat delicacies, which is among subjects treated in the show.

Green couldn't find an Italian version of the Aussie pop anthem, "Waltzing Matilda," so wrote one himself, "Balla Matilda," and lined up an Italian pop trio from Buck's Steakhouse to give a rendition on the beach (which is almost as big an item in Aussie life as the ponies).

"Thousand Mile Campus" (March 15) deals with California's 71 community (jr.) colleges, 17 state colleges and nine-campus state university, all supported by public funds.

Like "Voice of the Desert" (which Green calls a sleeper because of the lack of promotion and big viewer response), the Grand Canyon special will be based on one of the professor's books.

NBC's $3,000,000 Biz

NBC-TV sales brought in about $3,000,000 in new nighttime business last week, with $2,000,000 of the total rung up on the Chicago office cash register.

Chi business, covering scatter plans in the first, second and third quarters, included Miller Brewing, $500,000; Plough Drug, $500,000; Green Giant, $500,000; Abbott Labs, $200,000; Miles Labs, $300,000; and Pfizer, $125,000.

General Cigar came in for another $1,000,000 in first-quarter coin.

SELMUR DICKERS NODELLA

Hollywood, Dec. 30.

Selmur Productions is in discussions with Burt Nodella, veepee in charge of program development for ABC-TV in Hollywood, regarding his joining the telefilmery as a veepee.

Selmur is the vidfilm subsid of ABC-TV. Discussions have been held between Selmur prexy Selig Seligman and Nodella.

'64—'65 Program Development: 3 Network Pilots

SUPPLIER	ABC	NBC	CBS
Revue	Destry Broadsides Night People	2 Hour Movies 90 Bristol Court consists of 4 half-hour comedies Karen Court Martial Seven Little Foys	
MGM	Great Bible Adventures. Take Me to Your Leader	Grand Hotel Flipper Please Don't Eat The Daisies Solo	
United Artists	Pioneer Go Home Inner Sanctum		Kibee Hates Finch Mark Dolphin Calhoun Gilligan's Island John Striker
Filmways			Goggles My Son the Witch Doctor
Sultan & Worth			The Jones' Boys
Warner Bros.	No Time for Sergeants Wendy & Me		
20th Century-Fox	Not Very Newsreel Valentine's Day Captain Ahab Three On An Island Peyton Place Voyage To the Bottom Of the Sea		
Nat Hiken			Allen King Show
Desilu			Hello Hollywood Never Tease a Dinosaur PoppaSand Hey Teacher
Bing Crosby Prods.	McCaffrey Medical Center		The House
Thomas-Leonard	Tycoon		Jim Nabors
NBC (House)		Kentucky's Kids ISD The Magic Touch Yankee Rebel	
Four Star	Royal Bay PDQ	The Rouges	
Quinn Martin	Twelve O'Clock High		
Keefe Braselle			The Reporter
Selmur	Mickey Criminal At Large Yellowbird Alexander the Great		
Herb Brodkin			The Prosecutor
UPA		Mr. Magoo	
Nick Vanoff	New Faces On the Brink	Funny Funny World	
Jay Ward			Nut House
Real Life Prods.	One Patient At a Time		
Rod Serling			Jeopardy Run
Velvet Prods.	Jody		
Robert Saudek		Profiles In Courage	
Screen Gems	File 109	The Paul Lynde Show	
Talent Associates			Mr. Broadway
ABC (House)	Animal Crackers		
CBS (House)			Robert Goulet Cara Williams
TOTALS	31	21	22

If Merger Goes Through, Sheldon Leonard Would Shun Top Echelon Post

Hollywood, Dec. 30.

Sheldon Leonard, who with his partner, Danny Thomas, is involved in negotiations for a possible merger with Desilu studios, has no interest in occupying any top echelon production post with the company should the negotiations jell, he said last week. There had been trade reports Leonard would be in line for a top post if the merger talks succeed.

The producer-director explained, "in principle, I'm not interested in becoming a gear in a large organization. I'd rather be a wheel on my own. If the merger goes through, it would have to be in a manner which would overcome this principle."

He added, "I'm not interested in real estate matters, and would want to work in the same creative and management areas of entertainment as I do now. I am not interested in tax problems, the real estate end of it, computers, etc."

Leonard also said the amount of money to be made from such a move is not the most important question, because if the move is the right one that will take care of itself. People who concern themselves first about that aspect of it err in so doing, he opined.

Leonard said he would hope that if the merger is finalized, the production chief of the combined operation would be someone he could discuss his projects with that he considered "able to make a contribution, someone with a good track record."

French TV Gets 'Sneak-Preview' Of Second Channel

By GENE MOSKOWITZ

Paris, Dec. 30.

People were lined up last week before electrical stores ogling tv shows as the second French tv web had its six-hour preview. It reached only the Paris area and is supposed to kick off officially next week. General consensus on material was okay, if not enthusiastic.

It looked like the new channel would aim more for entertainment than strictly cultural aspects. It fell below the present channel in many respects but showed a good image, if it was 625 lines to the existing station's 819. Even after it starts this week it is expected to take well over two years before all of France can receive it.

So far there are no intimations of any private licensing or commercials in the offing. But there

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Success of 'Kildare' Now Official—Being Sued for Plagiarism

Los Angeles, Dec. 30.

Dr. Edward R. Pinckney, writer and techni advisor, last week (19) filed a $1,407,800 damage suit charging misappropriation of a literary property against MGM, Inc., NBC and others in connection with a "Dr. Kildare" teleseries segment.

Pinckney alleged that he had entered into an oral agreement Feb. 21, 1963 in which he furnished an original story, "The Handcuffed Hands," to studio and worked for six and one-half weeks at $250 weekly on screenplay, on the understanding he was to work for 32 weeks, but was discharged. Complaint also alleged that Pinckney loaned Metro his medical case history library in connection with "Handcuffed Hands," which studio has not returned.

Plaintiff charged that on Oct. 3, 1963 NBC broadcast a "Dr. Kildare" episode, "The Good Samaritan," which he said was taken from his library, and which did not give him any credit.

Named as co-defendants were Ted Richmond Productions, Colgate-Palmolive Co., Liggett & Myers Tobacco Co., Singer Sewing Machine Co., Warner-Lambert Pharmaceutical Co., Arena Productions, and six individuals associated with the "Kildare" series.

Escapism Themes Majority Of Pilots For '64-'65 Season

Hollywood, Dec. 30.

Sheer escapism is the preponderant theme in the majority of pilots currently being readied for the 1964-65 television season by Hollywood vidfilmeries. (See chart). Most pilots either have been produced or are currently in production, as the film factories seek to get their finished merchandise to N.Y. and the networks soon after the first of the year. Some webs, such as CBS-TV, have said they want the pilots in during January, so that they can proceed with the makeup for next season's schedule.

Obviously, the networks' problem is a two-pronged one. First, they must decide which shows are to be cancelled, and then which new entries they are buying. On the basis of the past few years' experience, it's estimated approximately 40 teleseries will be axed by spring.

Noticeable among most of the new pilots now being whipped up is a veering away from the so-called "sick" shows, those dealing in problems in the area of psychiatry, psychology, etc. Instead, the film factories are concentrating on comedy, action, adventure, spy series, and there is even some reactivation of oaters in the pilot area.

Bulk of the new programming being prepared is the 60-min. series, with only one new 90-min. pilot, "90 Bristol Court," at Revue, and two two-hour projects, one "Johnny North," forerunner of a contemplated Revue series for NBC-TV, the other "Arena," pilot for a prospective series with Goodson-Todman, also for NBC-TV.

Scope of the new programming has a wide range, touching just about every aspect, from a series with a political background ("The House") to a comedy-fantasy, ("Take Me to Your Leader"). Even though the psychiatrist series have fallen in favor, two new ones are being prepared, one by Bing Crosby Productions, on order from ABC-TV, the other from Revue.

Desilu studios turned out five pilots, all of them half-hour comedies; 20th-Fox TV, in coproduction deals with ABC-TV, has made seven pilots, covering a variety of themes, from high drama to comery; MGM-TV is producing a half-dozen pilots, most of them hourlong dramas such as "Grand Hotel" and "Solo."; Revue is leading the pace in pilots, with a number of them spinoffs on various studio series such as "Wagon Train," "Channing," "Kraft Suspense Theatre" and the Bob Hope-Chrysler theatre; Screen Gems has come up with a trio of half-hour comedy pilots; Warner Bros. has filmed a comedy, is plotting another; and Four Star with several, dramatic and comedy. In addition various other telefilmeries have been busy on pilot activity.

Most of the top production chiefs at the leading telefilmeries agree that the emphasis for next season will be on escapism, away from the heavier, so-called seamy and head-shrinking dramas.

Frank Kenyon Brown Settles With Creditors

Los Angeles, Dec. 30.

Total of 25 creditors of late Frank Kenyon Brown, television executive, in a compromise agreement approved by Superior Judge Clarke E. Stephens, have accepted what amounts to a fraction of their claims. Brown died April 19, 1961.

Court was informed that estate, once valued at $796,000, would probably be closed as insolvent due to multiplicity of claims against it. Mrs. Ruth E. Brown, widow of late exec, told court she was advancing $170,000 of her own capital as a loan to pay off debts in the hope that the estate would break even despite further liquidation of assets.

KCOP Television, Inc., which Brown once prexied and is one of the chief creditors, claimed $621,000 from the estate.

Indie Telefilmeries

Continued from page 20

Jamie McPheeters" fades in the spring; Screen Gems' "Redigo" was a midseason casualty and its "Route 66" has been axed; Warner Bros.' longtime private eye series, "77 Sunset Strip," fades in the spring; Revue's "Channing" also fades in the spring.

Exiting of "77" will leave WB with one series. At 20th-Fox TV, there is no production activity aside from pilots for next season.

There has been considerable turnover in top echelon production personnel the past year, with the principal developments occurring in the past week. Warner Bros. ousted tv production chief Jack Webb, despite the fact his contract has over two years to run, and William Dozier is exiting as coast chief of Screen Gems as the result of "policy differences." Bill Orr, Webb's predecessor, stepped in to take charge of tv at the Burbank lot.

In the producer ranks, many series had changes, the most being on "McPheeters," which had four different producers. In one of the early season musical chair gambits, John Houseman exited as producer of CBS-TV's "The Great Adventure," to be replaced by Bert Granet, who had been producing "Twilight Zone." Then the network lured Bill Froug from MGM-TV, where he had been producing "Mr. Novak," to produce "Zone." E. Jack Neuman, creator of "Novak," stepped in as producer of that series.

TV's go-to-school trend was something less than spectacular. Revue's "Channing" series, located in a midwest college, has already been given notice it won't finish out the season, and MGM-TV's "Mr. Novak," located in a high school, has been having its rating problems.

Among the major disappointments of the season were the Jerry Lewis show, Phil Silvers' comeback, "McPheeters," "Glynis," the Dick Boone series.

Henry

Continued from page 21

nered its information.

In its report to the House, the Committee said it is "imperative" the legislation be enacted to prevent FCC from running afoul of its Congressional guidelines.

The Committee majority termed the Commission's proposed rules "an outstanding example of a regulatory agency arrogating to itself the right to legislate."

Eight dissenting committee members (seven Democrats and one Republican) said overcommercialization is a proper concern for FCC.

They charged the Rogers bill doesn't give FCC any commercial policy or guidance and warned in the absence of Congressional action, "the trend is definitely in the direction of more and more commercialization."

On other fronts, Henry's annual statement averred that "major advancements" in establishing an international communications system was the most significant development of the year.

On the broadcasting end, FCC repeated the praise for the industry's coverage of President Kennedy's assassination and the aftermath.

FCC said the Ashbrook Bryant network study is "imminent." Commission sources wouldn't be more specific but indications are the report will be out in January.

TV Followup

Continued from page 26

Baird Marionettes gave a light and entertaining version of "The Night Before Christmas" and Jane Wyatt plus a brood of moppets provided some juvenile color.

The heavy artillery came from the excellent chorales by the Columbus Boychoir. The camera dwelt on the luminous faces of these youngsters hitting stratospheric notes. However, their work revealed depth and discipline and a lot of vocal color.

Completing the show was the pas de deux from Tschaikowsky's "Nutcracker Suite" danced excellently by Kirsten Simone & Henning Kronstam. The Donald Voorhees orch backstopped with its accustomed excellence. *Jose.*

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

San Francisco • STATIONS: KTVU, KRON, KPIX, KGO • SURVEY DATES: September 11 - October 1, 1963

KRON

Total Area Homes: 214,000
Metro Rating: 19
Share of Audience: 27

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Sept. 16 **"LOVE IS A MANY SPLENDORED THING"**
William Holden, Jennifer Jones
1955, 20th Century-Fox, 20th Century Fox

Sept. 23 **"DAVID AND BATHSHEBA"**
Gregory Peck, Susan Hayward
1952, 20th Century-Fox, 20th Century-Fox

Sept. 30 **"EXECUTIVE SUITE"**
William Holden, June Allyson
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Outer Limits 7:30-8:30	KGO 257,300
Wagon Train 8:30-9:30	KGO 293,900

KGO

Total Area Homes: 101,500
Metro Rating: 9
Share of Audience: 31

TUESDAYS 5:00-7:00
Program: BIG SHOW

Sept. 17 **"THE SHE CREATURES"**
Chester Morris, Maria English
1956, American International

Sept, 24 **"TARGET EARTH"**
Richard Denning, Kathleen Crowley
1954, Allied Artists

Oct. 1 **"THE WASP WOMAN"**
Susan Cabot, Fred Eisley
1959, Allied Artists

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Early Show 5:00-5:30	KPIX 63,100
Mickey Mouse Club 5:30-6:00	KTVU 87,400
Huntley, Brinkley 6:00-6:30	KRON 147,100
CBS News 6:30-7:00	KPIX 111,500

KGO

Total Area Homes: 74,300
Metro Rating: 7
Share of Audience: 22

WEDNESDAYS 5:00-7:00
Program: BIG SHOW

Sept. 11 **"TROUBLE MAKERS"**
The Bowery Boys (Leo Gorcey, Huntz Hall)
1948, Allied Artists

Sept. 18 **"SMUGGLERS CAVE"**
The Bowery Boys (Leo Gorcey, Huntz Hall)
1948, Allied Artists

Sept. 25 **"JINX MONEY"**
The Bowery Boys (Leo Gorcey, Huntz Hall)
1948, Allied Artists

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 68,200
Mickey Mouse Club 5:30-6:00	KTVU 79,600
Huntley, Brinkley 6:00-6:30	KRON 182,100
6:30 Report 6:30-7:00	KRON 126,900

KPIX

Total Area Homes: 69,000
Metro Rating: 6
Share of Audience: 29

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Sept. 12 **"DRANGO"**
Jeff Chandler, Joanne Dru
1957, UA, UAA

Sept. 19 **"PRINCE OF THIEVES"**
Jon Hall
1948, Columbia, Screen Gems

Sept. 26 **"GUNSIGHT RIDGE"**
Joel McCrea, Mark Stevens
1957, U.A. (Livra), UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 55,500
Mickey Mouse Club 5:30-6:00	KTVU 90,100

KTVU

Total Area Homes: 68,100
Metro Rating: 5
Share of Audience: 29

FRIDAYS 11:00-1:00
Program: EARLY SHOW

Sept. 13 **"BRIGHT LEAF"**
Gary Cooper
1959, Warner Bros., 7 Arts

Sept. 20 **"THE SEARCHERS"**
John Wayne
1956, John Ford Prod., 7 Arts

Sept. 27 **"FIRST TRAVELLING SALESLADY"**
Ginger Rogers
1956, RKO Radio, Show Corp.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
11th Hour News 11:00-11:15	KPIX 89,500
Steve Allen 11:15-12:45	KPIX 46,700

KRON

Total Area Homes: 163,900
Metro Rating: 13
Share of Audience: 25

SATURDAYS 9:00-11:45
Program: SATURDAY NIGHT MOVIES

Sept. 14 **"10 NORTH FREDERICK"**
Gary Cooper, Diane Varsi
1958, 20th Century-Fox, 20th Century-Fox

Sept. 21 **"SEVEN YEAR ITCH"**
Marilyn Monroe, Tom Ewell
1955, 20th Century-Fox, 20th Century-Fox

Sept. 28 **"THE JOURNEY"**
Deborah Kerr, Yul Brynner
1959, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders; Have Gun 9:00-10:00	KPIX 245,200
Fea., J. Lewis 10:00-11:45	KGO 218,300

(Continued on page 32)

Barry & Terry

Continued from page 21

of the Gillette account at Maxon, were persuaded to sell the razor company, again in advance of the bid, an additional one fourth sponsorship for the two seasons. With 75% of the sponsorship signed, sealed and delivered—NBC then had the competitive "muscle" to bid in confidence.

Shortly after NBC's successful bid, Texaco (its tv mentor, Benton & Bowles' Lee Rich, is considered a CBS partisan while "Barry & Terry" are known to enjoy a long-standing rapport with Kintner) quickly came through with the remaining one-fourth co-sponsorship, giving NBC one of the fastest SRO's in tv history.

The Kintner maneuvering is not without precedent. Just four years ago ABC — in a similar prebid sales maneuver — wrested the NCAA series from NBC by persuading Gillette, in advance of its bid, to guarantee a three-fourths sponsorship of the games for the '60 and '61 seasons. Understanding was that ABC, however, would use its best efforts to "sell off" 25% of Gillette's 75% commitment, which ABC promptly arranged by selling R. J. Reynolds and Humble Oil (Esso) each a one-fourth co-sponsorship. In the wake of the ABC-Gillette NCAA wedding, the Boston razor & blade marketing giant bestowed most of its remaining multi-million tv coin on ABC for several seasons. Now, with the new NBC-Gillette alliance restored after many years, it would appear that NBC will be Gillette's mainstay network for at least the two years involved in the new NCAA deal.

With NBC and CBS about to bid for the NFL professional football, which has been telecast by the Bill Paley network for the past few seasons, there's a strong suspicion that "Terry and Barry" are once again teamed in NBC's corner to give Kintner & Co. a double win in the tv gridiron sweepstakes. With such solid support, it's suspected that NBC—alone among the nets — could safely bid as high as $15,000,000 for the two-year NFL pact.

CBS, on the other hand, is apparently caught in the toils of its own sponsorship alignments. For example, should CBS reacquire the NFL series, which it would like to do particularly after losing the NCAA to NBC, it's felt that CBS prexy Jim Aubrey would feel a compelling moral and business commitment to give priority to Philip Morris' Personna Stainless Blades over Gillette. The rousing battle, fought on the tv advertising front between the new stainless steel blades, thus enabled Kintner, who is now bestirring himself on the sales front, to put Aubrey in a "pocket." For with Philip Morris placing all its network coin (over $20,000,000) on CBS, it's believed that Aubrey dare not risk PM alineation to woo Gillette with the same blockbuster feature that Philip Morris has co-sponsored on CBS for many seasons.

Hence, it appears to tv insiders that NBC (with its World Series, plus the already wrapped up NCAA) will likewise grab the NFL. It could go a long way toward reestablishing, in a thoroughly indubitable fashion, its historic status as the No. 1 network in sports.

CBC Exports

Continued from page 24

programs, but CBC exports plenty of French-language programs too. (Montreal is the largest live French-language tv production centre in the world.) They're exchanged with five members of Eurovision (of which CBC is an assoc. member): Belgium, France, Luxembourg, Monaco, and Switzerland. Main shows exchanged are CBC's ace French-network weekly shows—"Teletheatre" (drama) and "Music Hall" (variety). In return CBC gets programs from the five countries.

How that's handled is: a going price per program is worked out by all countries concerned. Exchanges are kept pretty even, and any differences are paid in cash at year's end. Exchanges are handled by Jacques Landry, French Network's asst. program director, in Montreal.

"Tell Me Not in Mournful Numbers was more than a public service contribution by the Public Affairs Department of KNXT. It was a public awakening to what is being quietly accomplished in the community... an indication to the television industry as to what can be done with the direct approach in the documentary-drama."

Arlene Garber, THE CITIZEN-NEWS Hollywood

"An extraordinary dramatized case study...by long odds the most distinguished work that any local station has produced this year...a splendid TV production by any standard."

[illegible] Smith, LOS ANGELES TIMES

"...well done, skillfully enacted and thoroughly researched."

DAILY VARIETY

"The most fascinating hour of the new television season...high entertainment in a highly informative, soaringly adult package."

[illegible] SANTA MONICA EVENING OUTLOOK

On the evening of November 7, from 10 to 11 pm, KNXT broadcast "Tell Me Not in Mournful Numbers," a dramatized case history of the only "numbers syndrome" in psychiatric records: a 12-year-old Los Angeles girl who could think, write and speak only in numbers. The hour marked another important "first" for Los Angeles' leading television station.

These sample comments from the Southern California press, typical of the reaction of both reviewers and the viewing audience (an audience for the period larger than that of the other two network stations combined) are apt indication of the calibre of this unprecedented local program.

KNXT [illegible]

*Based on ARB Telephone Coincidental Survey estimates, subject to qualifications which KNXT will supply on request.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: OCTOBER 16-29, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	WMAR	250,600	39
2.	Andy Griffith	WMAR	223,600	35
3.	Dick Van Dyke	WMAR	221,600	35
4.	Candid Camera	WMAR	189,900	32
5.	Lassie	WMAR	181,200	30
6.	Jackie Gleason	WMAR	180,400	33
7.	Perry Mason	WMAR	173,000	32
8.	What's My Line	WMAR	166,500	27
9.	Mr. Ed	WMAR	166,200	26
10.	McHale's Navy	WJZ	160,000	31

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Divorce Court; FB (Sat. 6:00)	WMAR	Storer	94,600	16
2.	Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	75,000	13
3.	Lawbreaker (Wed. 8:30)	WMAR	UA-TV	73,300	12
4.	Naked City; World Girls (Fri. 10)	WJZ	Screen Gems	68,000	13
5.	Hennesey; FB (Sat. 7:00)	WMAR	NBC Films	55,100	8
6.	Checkmate (Sat. 7:30)	WBAL	MCA	50,100	9
7.	Huckleberry Hound (Tues. 7:30)	WBAL	Screen Gems	47,400	10
8.	Biography (Thurs. 8:00)	WBAL	Official	40,500	6
9.	Casper Cartoon (Sun. 11:00)	WJZ	ABC Films	37,400	6
10.	Ripcord (Sun. 7:00)	WJZ	UA-TV	36,500	7

Top Competition	Sta.	Total Homes
Wrestling	WBAL	50,400
Pinbusters	WBAL	87,900
5:00 Show	WBAL	36,600
Virginian	WBAL	108,600
Alfred Hitchcock	WMAR	159,700
Pinbusters	WBAL	95,700
Jackie Gleason	WMAR	180,400
Combat	WJZ	160,300
Donna Reed	WJZ	153,500
Gangs; Jungle Jim	WBAL	17,700
Lassie	WMAR	181,200

COLUMBUS, OHIO

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: OCTOBER 16-29, 1963.

1.	Beverly Hillbillies	WBNS	168,100	35	
2.	Donna Reed	WTVN	156,300	32	
3.	Andy Griffith	WBNS	148,000	31	
4.	Price Is Right	WTVN	145,200	26	
5.	Flintstones	WTVN	144,500	30	
6.	My 3 Sons	WTVN	143,500	30	
7.	Pro Football	WBNS	134,600	33	
8.	Patty Duke	WTVN	133,100	25	
9.	Petticoat Junction	WBNS	129,100	25	
10.	Lucy Show	WBNS	129,000	28	

1.	Death Valley Days (Sat. 7:00)	WBNS	U.S. Borax	73,000	18	Midwestern Hayride	WLWC	79,200
2.	One Step Beyond; Wea. (Mon. 7:00)	WTVN	ABC Films	71,700	16	Look Long; Spts; Fea	WBNS	67,400
3.	Lee Marvin; Wea. (Thurs. 7:00)	WTVN	UA-TV	68,800	13	Look Long; Spts; Fea	WBNS	67,300
4.	Sea Hunt; Wea. (Tues. 7:00)	WTVN	Economee	67,900	14	Look Long; Spts; Fea	WBNS	60,100
5.	Across 7 Seas; Wea. (Wed. 7:00)	WTVN	Crosby Prod.	60,300	12	Look Long; Spts; Fea	WBNS	62,500
6.	Bachelor Father (Thurs. 7:30)	WBNS	MCA	57,700	14	Flintstones	WTVN	144,500
7.	Bros. Brannagan; Wea. (Fri. 7:00)	WTVN	Screen Gems	57,400	12	Look Long; Spts; Fea	WBNS	55,800
8.	Adv. In Paradise; FB (Sat. 1:45)	WBNS	20 Fox TV	54,900	12	American Bandstand	WTVN	27,800
9.	Maverick; Sgt; Bron (Mon.-Fri. 6)	WTVN	Warner Bros.	54,100	12	Court; Glynis; Mr. Ed	WBNS	37,900
						CBS News	WBNS	55,400
10.	Wyatt Earp; Hall Fame (Sun. 6:30)	WLWC	ABC Films	45,800	13	Showboat	WTVN	63,200

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: OCTOBER 16-29, 1963.

1.	Beverly Hillbillies	KRLD	328,600	44	
2.	Dick Van Dyke	KRLD	285,300	42	
3.	Candid Camera	KRLD	277,400	38	
4.	Andy Griffith	KRLD	272,700	89	
5.	Petticoat Junction	KRLD	257,400	34	
6.	What's My Line	KRLD	239,700	33	
7.	Jack Benny	KRLD	224,500	44	
8.	Gunsmoke	KRLD	221,000	30	
9.	Red Skelton	KRLD	220,500	29	
10.	Lucy Show	KRLD	197,900	27	

1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	107,900	16	Saturday At Movies	WBAP	87,900
2.	Deputy; Football (Sun. 3:15)	KRLD	NBC Films	102,900	16	AFL Football	WFAA	71,000
3.	Deputy Dawg (Sat. 9:00)	WFAA	CBS Films	66,800	11	Quick Draw McGraw	KRLD	51,000
4.	Cheyenne (Mon.-Fri. 6:30)	KTVT	Warner Bros.	49,700	8	I've Got A Secret	KRLD	185,600
						Password	KRLD	79,800
5.	Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	48,400	7	News; Wea; Wrapup	KRLD	89,800
6.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	45,000	7	News; Wea; Wrapup	KRLD	79,800
7.	Maverick (Sun. 5:30)	KTVT	Warner Bros.	43,600	7	Mr. Ed	KRLD	82,600
						Lassie	KRLD	239,700
8.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	41,500	7	News; Wea; Wrapup	KRLD	91,300
9.	Lawbreaker (Sun. 9:30)	WFAA	UA-TV	41,100	6	What's My Line	KRLD	239,700
9.	Tombstone Terr; FB (Sat. 12:15)	KRLD	Economee	41,100	6	Flicks; Bandstand	WFAA	49,100
						Action Theatre	WBAP	87,900

DETROIT

STATIONS: WJBK, WWJ, CKLW. SURVEY PERIOD: OCTOBER 16-29, 1963.

1.	Bonanza	WWJ	480,400	35	
2.	Beverly Hillbillies	WJBK	424,300	33	
3.	Candid Camera	WJBK	402,400	31	
4.	Donna Reed	WXYZ	397,000	30	
5.	Dick Van Dyke	WJBK	381,900	31	
6.	Patty Duke	WXYZ	366,700	31	
7.	Saturday At Movies	WWJ	362,400	28	
8.	Ben Casey	WXYZ	356,800	30	
9.	McHale's Navy	WXYZ	349,700	30	
10.	Ozzie & Harriet	WXYZ	344,800	29	

1.	Lee Marvin (Fri. 9:30)	WJBK	UA-TV	216,600	17	Farmers D'ghter; Olymp	WXYZ	204,700
2.	Huckleberry Hound (Thurs. 6:30)	CKLW	Screen Gems	210,900	18	Huntley-Brinkley	WWJ	225,400
3.	Weekend (Tues. 7:00)	WWJ	Arrowhead	210,700	15	Bat Masterson	CKLW	109,500
4.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	204,900	18	Huntley-Brinkley	WWJ	228,100
5.	Leave It To Beaver (Thurs. 7:00; Sun. 6:30)	WJBK	MCA	204,800	16	Michigan Outdoors	WXYZ	148,100
						Popeye & Pals	CKLW	151,400
6.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	168,300	15	Huntley-Brinkley	WWJ	254,500
7.	Have Gun; Olympic (Wed. 7:00)	WXYZ	CBS Films	148,600	12	Groucho Marx	WWJ	134,100
8.	Surfside 6 (Sat. 6:30)	WWJ	Warner Bros.	141,600	11	Popeye & Pals	CKLW	138,500
						Dickens-Fenster	WXYZ	138,700
9.	Dickens-Fenster (Sat. 7:00)	WXYZ	ABC Films	138,700	12	Surfside 6	WWJ	144,300
10.	Stoney Burke (Fri. 6:30)	CKLW	Economee	138,000	11	Huntley-Brinkley	WWJ	236,100
						At The Zoo	WWJ	191,800

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: OCTOBER 16-29, 1963.

1.	Candid Camera	KDKA	404,800	43	
2.	Beverly Hillbillies	KDKA	397,300	42	
3.	What's My Line	KDKA	376,000	42	
4.	Dick Van Dyke	KDKA	352,300	27	
5.	Andy Griffith	KDKA	329,900	32	
6.	Ed Sullivan	KDKA	308,900	32	
7.	Lucy Show	KDKA	307,800	30	
8.	Danny Kaye	KDKA	307,500	33	
9.	Jackie Gleason	KDKA	307,100	32	
10.	Donna Reed	WTAE	305,300	31	
10.	Lassie	KDKA	305,300	30	

1.	Zane Gray; FB (Sat. 6:00)	KDKA	Four Star	162,400	17	Studio Wrestling	WIIC	113,500
2.	Target Corruptors (Thurs. 10:00)	WTAE	Four Star	137,700	13	Nurses	KDKA	273,300
3.	Death Valley Days (Tues. 7:30)	KDKA	U.S. Borax	133,500	14	Combat	WTAE	242,100
4.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	Economee	119,500	12	CBS News	KDKA	127,000
5.	Rifleman; FB (Sat. 6:30)	KDKA	Four Star	111,600	11	Pitts Movie Spec.	WTAE	136,300
6.	Huckleberry Hound (Mon. 7:00)	WIIC	Screen Gems	105,600	13	World Tonight	KDKA	173,700
7.	Stoney Burke; Jr. Ball (Sun. 6:30)	WTAE	Economee	93,600	10	Three Star News	KDKA	145,600
						Lassie	KDKA	305,300
8.	Tombstone Terr; FB (Sat. 1:30)	KDKA	Economee	92,000	9	American Bandstand	WTAE	57,100
9.	Yogi Bear (Thurs. 7:00)	WIIC	Screen Gems	86,300	9	World Tonight	KDKA	194,600
10.	Lawbreaker (Tues. 8:30)	WIIC	UA-TV	85,600	10	Red Skelton	KDKA	313,800

CBS Radio Upsurge

Continued from page 20

said the innovation was prompted by the requests of affils, some of whom maintained that indies were getting the jump on them by spotlighting "hot" local news.

CBS Radio, which now is turning a neat profit after so many years of running in the red, currently boasts the widest complement of affils. Number of affils at the start of the new year is 242.

Only remaining entertainment shows on the web is the Garry Moore-Durward Kurby 10-minute strip, the 50-minute Arthur Godfrey strip, Art Linkletter 20-minute Monday-through-Friday show, and the five-minute Pat Boone strip.

Addressing himself to his area, Skedgell said that while CBS Radio and CBS-TV may cover the same news event, each uses a different version. Needs of tv and radio differ so that simulcasts fail to meet the standards of both media. CBS Radio will have its own complement of newsmen, for example, at the Presidential conventions and when CBS correspondents are tapped, they will gear their reports specially to the ear medium when working for CBS Radio.

Regina — Donald R. Dawson, manager of radio station CKCK since 1957, has been upped to general manager of CKCK-TV. His successor is James R. Grisenthwaite, general sales manager of CKCK radio since 1959.

L'ville's Big Stick

Louisville, Dec. 30.

WHAS-TV, Louisville, after taking several options on sites in Kentucky and Southern Indiana for a new tall tower, and having plans opposed by air line companies and Federal and local air boards, has finalized plans to build a new tower, 959 feet above ground level and 1,949 feet above mean sea level.

More than half again higher than the present WHAS-TV tower, the new structure is skedded to be built just across the Ohio River in a hilly section

German TV

Continued from page 20

the German post for the programs, and multiply that by 12 months and by 16,000,000 radio sets and 8,000,000 television sets).

In addition, the stations expect to collect slightly over $10,000,000 from radio commercials and $120,000,000 from the television commercials on the First Television Net plus another $33,000,000 from the commercials on the Second TV Net.

when Len O'Connor speaks...Harry Volkman predicts...

Charles McCuen and Floyd Kalber report...

CHICAGO LOOKS AND LISTENS!

Newsmen Len O'Connor, Charles McCuen, Floyd Kalber and Weatherman Harry Volkman—part of the professional team that makes NBC News the largest and most respected news gathering organization in the world. That's why—in Chicago—people who want to be informed look to WNBQ ——————

CHANNEL 5 WNBQ

NBC OWNED • REPRESENTED BY NBC SPOT SALES

Polluting The Rating Reports

Continued from page 20

graph 26 of Section IV has been cited which states: "Any telecasting designed to 'buy' the television audience by requiring it to listen and/or view in hope of reward rather than for the quality of the program, should be avoided."

Bud Rogers, prexy of the Taft stations and a member of the Code board, opined in a letter to Code Authority director Howard Bell, "No matter how you slice it, or under whose auspices it is presented, it still boils down to a 'ratings hypo' scheme . . . particularly should any one of thousands of entry blanks 'inadvertently' fall into the hands of a holder of an ARB diary."

Rogers admitted that he admired the ingenuity of the contests but stated that he felt the subject deserved attention on the Code Review Board's next agenda.

Currently the most outspoken opponent of rating week contests is Martin Umansky, vice prez and general manager of KAKE-AM-TV, Wichita, who earlier this season was up against KARD's "You're the Critic" stunt which, incidentally, made specific reference to American Research Bureau as the survey authority in its contest rules. (Omaha station KMTV made the same reference, both presumably without ARB's previous knowledge). That reference, Umansky feels, was patently for the benefit of the diary-keeping respondents.

Having presented his case to both rating services and members of the NAB Code board, Umansky last week took the matter into his own hands and dispatched letters to most of the principal advertising agencies asking them to help solve not only a local problem, but the same problem as it exists nationally as well. He asked them to take "some effective action for correct evaluation of the Wichita audience measurement reports," adding that this example would be sufficient warning to other stations and would help to bring such practices to an end. "Otherwise," he wrote, "ratings will become meaningless."

Umansky said privately, "I think the agencies are the key. Their buying of time is directly related to these numbers, and they could put a stop to these shenanigans simply by flagging the markets where blatant violations exists. The offending station should be penalized with a percent discount —say 25%—in both ratings and homes, and that would be all the deterrent necessary. Attempts to hypo ratings would cease overnight."

The November Nielsen report for Wichita arrived shortly after Umansky sent his letters to the agencies—it being the first and most critical report of the new season for that market—and as it turned out the NBC station, KARD, finished last in spite of its contest. In prime time, the breakdown in shares was 41% for KAKE-TV (ABC), 31 for KTVH (CBS) and 28 for KARD.

Nevertheless, Umansky isn't convinced that this means KARD's contest had little effect. First, he says, if these contests were ineffective the stations wouldn't hold them. Second, "How do we know that KARD's figures wouldn't have been even lower if there had been no contest?" And finally, the contest named ARB and not Nielsen as the authority—and the ARB pocketpiece won't be published until this week.

French TV

Continued from page 27

is still hope since it is apparent there is not enough high power programming to give the new channel a strong, needed fillip. It is also thought that new sets for both stations will sell well but no upheaval in other show facets are awaited.

There were a few technical bugs but they are expected to be ironed out easily. Raymond Boradaz, head of the governmental Radio diffusion-Television Francaise, introed the new web. Then followed a flock of samples prepared for the coming station. He said it would complement, at first, and not compete with the existing web.

Up came a variety show, of Claude Boissoi, that was usually surpassed on the other one. A would-be comic interim on autos was strained, and a preview of a series of 13 half-hour shows, based on famous short stories, was not too promising. Neither was a comic affair trying to bring old style jokes and puns up to modern outlooks.

But there were some good entries too with an okay adventure series, a good homage compilation to the late Edith Piaf, a solid look at professional people and a witty, inventive musical program. It all added up to nothing really outstanding or new but a probable good addition to the confined one-channel setup here. It will need more exposure to judge.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 28)

KTVU

Total Area Homes: 129,700
Metro Rating: 11
Share of Audience: 19

SUNDAYS 7:00-9:30
Program: PREMIERE

Sept. 15 **"PAT AND MIKE"**
Spencer Tracy
1952, Metro Goldwyn Mayer, MGM

Sept. 22 **"I'LL CRY TOMORROW"**
Susan Hayward
Metro Goldwyn Mayer, MGM

Sept. 29 **"DREAM WIFE"**
Cary Grant
1953, Metro Goldwyn Mayer, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lassie 7:00-7:30	KPIX 187,600
Disney's World 7:30-8:30	KRON 226,500
Grindl 8:30-9:00	KRON 227,000
Bonanza 9:00-9:30	KRON 290,200

Television Reviews

Continued from page 26

that his film made its impact on the senses rather than on the grey matter. The upshot was arty rather than artistic.

Begun about a year ago, when Chicago's Second City Acting Company swapped stages with The Establishment, its London counterpart in topical satire, the film intended to capture the candid impresions of each city by the visiting players. The performers are not to be faulted for the shortcomings of the film, for they obliged with witty and trenchant observations and acquitted themselves without self-consciousness as camera subjects. They were simply upstaged by the director, who vitiated their candor with scenes that were obviously set up and who, besides, could not restrain from using (and reprising) certain footage that was beautiful, intriguing or startling—but altogether irrevelant.

Friedkin loves parades, traffic, staircases and heights. He is gassed by the surrealism of a sports car racing down a deserted State Street at the break of dawn and by the prepossessing smile of a ragamuffin perched on a pillar under the Elevated tracks. All of these figure in the Chicago half of the film, but they belong to Friedkin's remarkable camera eye and not to the Londoners as attributed. The documentary didn't deliver what it promised—i.e., what Burgess Meredith promised in an introduction that set the whole pretentious tone—and that was its most serious failing.

Friedkin, who came on the scene as a mere boy some years back and was promptly dubbed "television's wunderkind," has worlds of talent but he's still displaying it instead of using it. *Les.*

FIRST FLIGHT OF S141 STARLIFTER
With Ed Blair, Al Cleveland, Leo Sullivan, W. A. Pulver, Glen Gray, others
Producer-Director — Commentator: Blair
30 Mins., Tues. 11 p.m.
WAGA-TV, Atlanta (tape)

It was 60 years ago when Orville Wright made the first heavier-than-air airplane flight at Kitty Hawk, N. C. The distance covered was 120 ft. Last week on the anniversary of the historic occasion a huge new fan-jet carrier, the Air Force's Lockheed Georgia-made C141 Starlifter, flew for the first time at Dobbins Air Force Base.

The C141's fuselage is 145 ft. long and her wingspread 160 ft., both eclipsing the length of man's first flight in 1903. Capable of crossing an ocean at more than 500 miles per hour, C141, first aircraft designed for dual military and civilian use, can transport 154 troops or 123 paratroopers or a combination of men and supplies or a 70,000-pound payload.

WAGA-TV News Director Ed Blair took the station's mobile unit out to Dobbins AFB to cover what was scheduled as a "taxi-ing trial" of the aerial behemoth. This unit is equipped with a 68-lb. portable tape recorder.

Working with one camera, Blair was routinely describing the gigantic plane as it moved along the runway and got properly excited as the plane's wheels left the ground when chief engineering test pilot Leo Sullivan decided to take her up.

While plane was in the air Blair rounded up other Lockheed-Georgia officials, including Georgia Division, president W. A. Pulver, test pilot Glen Gray, assistant chief engineer Al Cleveland, Air Force officals, designers and ground crewmen, all of whom evidenced excitement and enthusiasm at the performance of the plane.

WAGA-TV, CBS mouthpiece and Storer station, is proud of its tape unit which permits on-the-scene videotaping and which can be rewound on the way to station and put on the air from the mobile unit by way of "umbilical cord" that takes picture and sound into master control. *Luce.*

Walter Scott

Continued from page 21

forms"—participations and the increased show control by networks.

For the coming season, Scott figures on a swing back (only "somewhat") to the single-sponsor show—"swinging back to a better balance of the whole," that is. "TW3" is his favorite network project ("Gawd, I hope it works").

On the closeup scene, the dean of veeps notes the amazing youth of NBC's top programming and sales execs—under 40 years of age—the Don Durgins (head of sales for five years), the Grant Tinkers (Coast programming veepee for two years), the Bob Stones (web's general manager "with the back of the house all reporting to him") the Jack Otters (national sales veep with 10 years at the web and in his early thirties), and the Mort Werners (just past the age that life begins at)."

For the record, Scott started in Jan. of 1938 as an NBC salesman. Seven promotions in a decade ('51 to '60) moved him from national sales manager for NBC radio network to exec veepee, NBC-TV, and a member of the NBC board of directors.

DON ADAMS
JOEY ADAMS
NICK ADAMS
JERRY ADLER
PHILIP AHN
ROBERT ALDRIDGE
BEN ALEXANDER
WOODY ALLEN
HERB ALPERT
ALLISON AMES
MOREY AMSTERDAM
ANN-MARGARET
ARMY ARCHERD
TONI ARDEN
FRED ASTAIRE
JOHN ASTIN

HARRY BABBITT
JIM BACKUS
DUANE BAKER
GENE BAKER
CARL BALLANTINE
JOE BARBERA
BOBBY BARE
BOB BARKER
BILLY BARNES
JACKIE BARNETT
JACK BARRY
JOHN BECK
ED BEGLEY
BEA BENEDARET
ANNA-MARIE BENNSTROM
PANDRO BERMAN
SHIRLEY BERMAN
MARSHALL BERNARDI
ELMER BERNSTEIN
CARL BETZ
JOAN BLACKMAN
RICHARD BLACKWELL
BILL BLATTY
RAY BOLGER
PAT BOONE
ARTHUR BORNSTEIN
JERRY BRESSLER
DAVID BRIAN
CHARLIE BRILL
LES BROWN, JR.
VICTOR BRUNO
ANITA BRYANT
FRANCIS X. BUSHMAN
CHAMP BUTLER
PAT BUTTRAM

SEBASTIAN CABOT
CORRINE CALVET
PETE CANDOLI
EDDIE CANTOR
FRANKIE CARLE
VICKI CARR
MINDY CARSON
BILL CASTLE
JOANNE CASTLE
JOHNNY CATRON
RICHARD CHAMBERLAIN
LON CHANEY
BOB CHARLES
RAY CHARLES
BARRIE CHASE
GEORGE CHRISTY
SANDRA CHURCH
GARY CLARKE
GORDON CLIFFORD
ROSEMARY CLOONEY
CY COLEMAN
PAT COLLINS
JERRY COLONNA
RAY CONNIFF
JOHN CONTE
DICK CONTINO
TIM CONWAY
BILL COSBY
COUNT MARCO
CHRISTINA CRAWFORD

DICK CRENNA
GEORGE CUKOR
BOB CUMMINGS
JACKIE CURTISS

BILL DANA
CESARE DANOVA
MICHAEL DANTE
BOBBY DARIN
JIMMY DARREN
BERLE DAVIS
WILD BILL DAVIS
DICKIE DAWSON
DENNIS DAY
LEO DELYON
WILLY DEMOND
ANDY DEVINE
ANTHONY DEXTER
HAL DICKENSON
JIMMY DODD
JACKSON DONAHUE
VIKKI DOUGAN
BILL DOUGLAS, JR.
DONNA DOUGLAS
RUSTY DRAPER
VERNON DUKE
GEORGE DUNNING

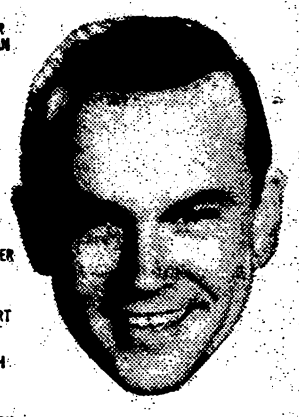
NELSON EDDY
BARBARA EDEN
ANTHONY EISLEY
MERL EVANS

SAMMY FAIN
LEONARD FEATHER
GEORGE FENNEMAN
TONI FISHER
JOE FLYNN
NINA FOCH
JUNE FORAY
GLENN FORD
HELEN FORREST
CHERRY FOSTER
PETE FOUNTAIN
SERGIO FRANCHI
STEVE FRANKEN

JACKIE GALE
PAUL GALICO
REGINALD GARDNER
EDDIE GARRETT
DICK GAUTIER
HENRY GIBSON
L. WOLFIE GILBERT
ARTHUR GODFREY
ERNEST GOLD
JERRY GOLDSMITH
MIKE GOODMAN
EYDIE GORME
MILDRED & GORDON GORDON
FRANK GORSHIN
SANDRA GOULD
VIRGINIA GRAHAM
GLORIA GRAHAME
EARL GRANT
HANK GRANT
JOE GRAVES
PETER GRAVES
COLEEN GRAY
JEANINE GRAY
JOHNNY GREEN
SHECKY GREEN
DICK GREGORY
GEORGE GREELEY
JOHNNY GUARNIERI

MONTE HALL
RON HARPER
PAT HARRINGTON, JR.
JIM HARRIS
WES HARRISON
JIMMY HASKELL
SIGNE HASSO

Thanks to our guests in 1963 who made 6 to 10 AM such a ball on KNX Radio –Hollywood



and to the Donna Reed Show on ABC for my first full year in TV

TOM HATTEN
EDITH HEAD
HORACE HEIDT
BOB HENRY
EMALINE HENRY
CHARLTON HESTON
AL HIBBLER
DARRYL HICKMAN
GLADWYN HILL
BEVERLY HILLS
CONNIE HINES
CAROLE HOLLAND
EARL HOLLIMAN
HOMER AND JETHRO
EDWARD EVERETT HORTON
BRUCE HOWARD
JUDY HOWARD
RONNIE HOWARD
MARY BETH HUGHES
BOB HULL
BETTY HUTTON
JOE HYAMS

REO INGEL
MARTY INGELS

SHERRY JACKSON
DAN JENKINS
GEORGE JESSEL
LAMONT JOHNSON
ALLAN JONES
DEAN JONES
JACK JONES
SPIKE JONES
WILL JORDAN
VICTOR JORY

DICK KALLMAN
JOEL KANE
CHARLIE KANTOR
BRONISLAU KAPER
MARVIN KAPLAN
CAROLYN KEARNEY
RUBY KEELER
PAULA KELLY
TOM KENNEDY
DAVE KETCHAM
ALEXANDER KING
WAYNE KING
ARTHUR KNIGHT
NANCY KOVACK
JACK KRUSCHEN

FRANKIE LAINE
DAVEY LAMBERT
DON LANE
KEITH LARSON
TONY LAVELLI
STEVE LAWRENCE
NORMAN LEAR
PAUL LEAVETT
JOHN LEDWON
PINKY LEE
JACK LEMMON
JACK LEONARD
NAOMI LEWIS
ART LIEBERMAN
MORT LINDSEY
ART LINKLETTER
JACK LINKLETTER
TINY LITTLE
DON LOPER
JACK LORD
MARJORIE LORD
RON LUBIN
NICK LUCAS
ALAN LUDDEN
NELLIE LUTCHER
PAUL LYNDE

DICK MACK
GEORGE MAHARIS
HENRY MANCINI

JOHNNY MANN
DON MARLOWE
HUGH MARLOWE
JACK MARSHALL
FREDDY MARTIN
ROSS MARTIN
AL MARTINO
JACKIE MASON
MARLYN MASON
PAMELA MASON
CURT MASSEY
ASA MAYNOR
DANNY MEHAN
UNA MERKEL
ROBERT MERRELL
VERA MILES
RAY MILLAND
SIDNEY MILLER
MIKE MINOR
CORBETT MONICA
LOU MONTE
MARION MONTGOMERY
WALLY MOON
DEL MOORE
JOANNA MOORE
HENRY MORGAN
JO MORROW
VIC MORROW
GARY MORTON
ROBERT MULLIGAN

DIANE McBAIN
MITZI McCALL
RODDY McDOWELL
JIMMY McHUGH

GENE NELSON
RALPH NELSON
BOB NEWHART
WAYNE NEWTON
KATHY NOLAN
TOMMY NOONAN
RED NORVO
LOUIS NYE

BEN OAKLAND
ARTHUR O'CONNELL
DONALD O'CONNOR
GEORGE O'HANLON

ALAN PAKULA
MICHAEL PANAIEFF
JOE PASTERNAK
DAVE PELL
GEORGE PEPPARD
CYNTHIA PEPPER
FRANK AND ELEANOR PERRY
ROBERTA PETERS
PAUL PETERSON
PAUL PICERNI
BOBBY PICKETT
SIDNEY POITIER
OTTO PREMINGER
ANDRE PREVIN
JULIET PROWSE

LOUIS QUINN

MILT RASKIN
LOUIS RATHMIL
CLARA RAY
ROBIN RAYMOND
ALAN REED
ELLIOTT REID
CARL REINER
JOHN RICH
SHARON RITCHIE
PERNELL ROBERTS
CLIFF ROBERTSON
JIMMY ROGERS
ROSEMARIE
STEVE ROSSI
BENNY RUBIN

HARRY RUBY

SOUPY SALES
TELLY SAVALAS
LALO SCHIFRIN
WAYNE SHANKLIN
JOAN SHAWLEE
BARRY SHEAR
GEORGE SHEARING
JACK SHELDON
GALE SHERWOOD
ROBERTA SHERWOOD
ALLAN SHERMAN
ROBERTA SHORE
GEORGE SIDNEY
AL SIMON
EVA SIX
MR. & MRS. FELIX SLATKIN
CECIL SMITH
ROGER SMITH
SMOTHERS BROTHERS
HOPE SOMMERS
JOANIE SOMMERS
MICKEY SPILLANE
JILL ST. JOHN
JOAN STALEY
KAY STARR
JESS STERN
APRIL STEVENS
DALE STEVENS
REX STEWART
STILLER & MEARA
BARBARA STREISAND
JOHN STURGES
ALAN SUES
NANA SUMI
SANDY SUMMERS
PAT SUZUKI

NITA TALBOTT
BILL TALMAN
NINO TEMPO
MARLO THOMAS
DIMITRI THOMKIN
HARRY TOBIAS
MEL TORME
CONNIE TOWERS
JOHN SCOTT TROTTER

JERRY VALE
JERRY VAN DYKE
ROBERT VAUGHN
VIRGINIA VINCENT
BOBBY VINTON
JOHN VIVYAN

MALVIN WALD
JERRY WALLACE
CHRIS WARFIELD
RUTH WARWICK
WILLARD WATERMAN
DENNIS WEAVER
DOODLES WEAVER
PAUL WESTON
PAUL WHITEMAN
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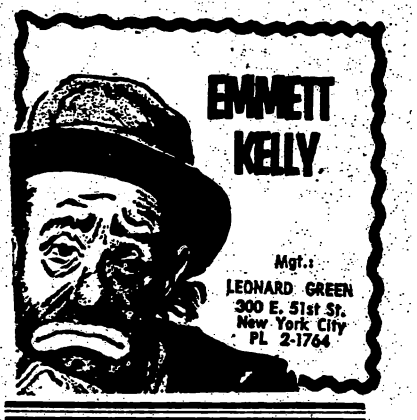
BILLY WILLIAMS
JOE WILLIAMS
ROGER WILLIAMS
MAURY WILLS
MEREDITH & RINI WILLSON
STANLEY WILSON
DICK WINSLOW
DANA WYNTER

BRUCE YARNELL
BUD YORKIN
ALAN YOUNG
GIG YOUNG



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NBC Publicists To Stay With NABET

Hollywood, Dec. 30.

NBC publicists will remain with NABET after having previously filed a decertification election petition with the National Labor Relations Board requesting permission to decertify from union. Petition has been withdrawn, it is jointly disclosed by two groups.

Had the petition been granted, an election would have permitted the flack unit, which has 15 members, to decertify from NABET and seek other affiliation after the expiration of the present NABET contract with NBC on Jan. 31.

Reason for the withdrawal, according to Norm Frisch, shop steward, and Rolf Gompertz, was "renewed faith in NABET's ability to bargain effectively for all groups, engineering and non-engineering, within the union." According to Gompertz, NABET has assured them that it would "fully and completely back our demands without compromising them."

Although NABET was formerly primarily engineering, that is no longer true, and the group is no longer in the position of being bound by whatever agreement the bargaining representation might make, which they at one time felt would not always be to their best interests. Gompertz says that "We no longer feel this concern."

Along with withdrawal of their petition, the publicists overwhelmingly gave local prexy John Allen the first strike vote to come from the membership, for use, if needed, in current negotiations for a new contract.

Edwards' 'Casey' Friends Mob Him on Junket To Tokyo, 'Victors' Preem

Tokyo, Dec. 30.

Exploiting Vince Edwards' "Ben Casey" popularity, Columbia cashed in by having the actor here for a whirlwind, two-day promotional fling coincidental with the charity preem of "The Victors." Accompanied by manager Abby Greshler, Edwards was cajoled into cooperating for a jammed schedule of personal appearances, press interviews and picture posing. And while it's understood that he flatly refuses live tele appearances in the U.S., Edwards submitted to four live tv interviews here, including one post-premiere session that wasn't on his schedule.

As an inkling of the value received for what is estimated to have been a $10,000 investment, Julian Berman, Columbia's Far East supervisor, said "The Victors" will receive more than $80,000 worth of tele time on the 21-station TBS web alone. This is possible because the Sanyo electrical appliance outfit, which sponsors "Ben Casey," agreed to run trailer material for "The Victors" in its time slot for four consecutive weeks in gratitude for Columbia's having delivered Edwards to Japan and to several of their functions during his hectic weekend.

While Edwards threatened to erupt several times from the pressure, he complied with every Columbia request, including stops at a department store and the Japan Red Cross Hospital, without an event cancelled. This, despite the sluggish Tokyo traffic.

A crowd of around 1,000 broke through the police lines on Edwards' arrival at Haneda airport and Greshler was knocked to the ground. "We were fighting for our lives," Edwards later said.

Mobs of fans and cameramen trailed Edwards around Tokyo, making it virtually impossible for him to grab a moment for himself. The scheme of his departure was worthy of a military maneuver.

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U.S. State Dept. Sets 'Color TV Workshop' For West Germany

Bonn, Dec. 30.

The initial showing of American color television to German radio and television authorities will be undertaken by the U. S. State Department in West Germany next February or March.

George Wallach, the Embassy's hep director of the film and television department, is inaugurating the scheme that is expected to attract several hundred German people connected with the radio and television industry.

Following the steps initiated for the workshop that he put on last year with enthusiastic reception, Wallach is planning to show live color television from the top companies in America, demonstrating all aspects of news and entertainment and dramatics.

Bid for Negro Aud

Pasadena, Tex., Dec. 30.

Felix H. Morales, owner and general manager of KLVL, local Spanish language outlet with studios in Houston, has announced that KLVL-FM will program for the Negro audience in this area.

As a special introductory offer, Morales is giving advertisers special rates on the FM outlet. For a 60 second spot, $1.25; a 15-minute program costs $5.

A-O-Kaye

Glasgow, Dec. 30.

Take a bow, Danny Kaye! Your Auld Lang Syne accent is the real Mackay, hooch aye!

Sir Alexander King, Scot cinema boss, who is a personal friend of the comedian, is a native of Keith, northeast Scotland, with a true ear for the real Banffshire accent. He commended the Kaye flair for mimicry to another American friend, Herb Wind, the golf scribe.

Now Wind has written to Sir Alex: "You are right about the quality of Danny Kaye's Banffshire accent. He used it on a tv show the other evening, and I thought I was back on the road to Nairn (northeast Scotland township)."

FM Stereo Dramas

Portland, Ore., Dec. 30.

Stereo-Sonics Unlimited, independent producer of "FM Stereo Dramas," has announced the release of a new 13-week half-hour series based on the works of Edgar Allen Poe.

Robert Bonniwell has been signed in the role of narrator and host. The decision to go into drama production was made by the board of directors of the company some months ago, and upon the signing of Bonniwell, the company obtained a custom built studio with special stereo equipment.

BBC-TV's Program Reshuffle In Bid to Pep Up Its Flagging Nights

London, Dec. 30.

In the face of direct and mighty competition from the commercial network, which is riding high this season on every night of the week, BBC-TV has made a tactical withdrawal in the tough play for prime time audiences.

Come the New Year's opening weeks, BBC will take advantage of the feeling of "everything's new" to shuffle its program pack in order to get itself a winning hand against the commercial operators who, at the moment, are holding most of the aces.

Corporation has, in fact, decided to play the '63-'64 hand another way, retaining the best of the old, while incorporating one or two new moves that could swing over the big audiences.

First off, BBC-TV's program toppers Stuart Hood and Donald Baverstock, i.c. the current vidprogramming operation at the BBC London hq, have yanked the main, prime time news bulletin from its 9 p.m. berth to re-slot it at 9:15 p.m. This means that the newscast no longer directly opposes the Independent Television News Bulletin which has resided at 9 p.m. for a couple of seasons now.

Move back of the BBC news is evidence of a major defensive rethink by Corporation toppers. For this particular newscast is regarded as a watershed for family and adult viewing. What the move means, in fact, is that BBC-1 program factotum Baverstock can get three major programs slotted in prime time before the news now that the latter is reberthed at 9:15 p.m. In its 9 p.m. slot, as tried out in the last semester, the big block of programming fell post-news and into "adult" time. Result was that the commercial web, which has been operating the two-news-three prime time play for several years, turned up trumps and cleaned up the audience kitty.

BBC's defensive play in reverting to its three-news-two formula also sees the retrieving of "Panorama" from its newly- appointed post-news slot to its original Monday at 8 p.m. peg. Baverstock's experiment with the shifting of the bi-weekly soaper "Compact" to a pre-prime slot has not paid sufficient dividends overall, so the show is being re-established in early prime time slot following the newsmag show "Tonight" instead of preceding it.

Baverstock has whipped the "First Night" dramatic series out from under the Sunday night domi-

(Continued on page 34)

"Imaginative, charming . . . a marvel to behold" says Variety's flattering review of Triangle's "Podrecca's Piccoli Theatre" featured in a one-hour special in more than 40 markets last month.

Podrecca's king-size marionettes are the syndicated hit of the season. Acclaimed by critics everywhere , they have earned outstanding ratings against top network competition: 9.4 (16% share) in New York, 19 (34% share) in Philadelphia, 13 (30% share) in Baltimore.

Now this delightful programming success which set fan mail records on Ed Sullivan's Show, is available February 1 in a library of 65 beautiful full-color five-minute vignettes, utilizing over 1,200 different marionettes in "The Colorful World of Music." Each program is a marionette interpretation of a selection from the world's great music.

Ideal for local sponsorship, slot these five-minute fantasies during children's viewing hours.

Buy Podrecca's success for *your* market before your competitor does. The one-hour special also continues to be available for showing at any time during the year.

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Radio Reviews

THAT'S ENTERTAINMENT
With Ken Hildebrand, Frank Leslie
Producer: Bob Miller
Writers: Hilderbrand, Leslie
170 Mins.: Tuesday, 6:10 p.m.
WERE, Cleveland

This almost - three - hour - long stanza could be a refresher course for post-television radio personnel. It demonstrated that radio can be great without whistles, gimmicks, sounds and blares; without deejays who feel a microphone is an open avenue to corny jokes; hokey palaver, and boring repartee.

Acting on a suggestion by Bill Barrett, radio-tv editor of The Press-News, WERE put together some of the gems that were radio from 1921 to 1941. The flavor of the singers of that day—Russ Columbo, Rudy Vallee, Kate Smith, Judy Garland (making her debut on the Major Bowes show); the quips of Brenda and Cobina on the Bob Hope show; Fred Allen and Portland; sportscasters Graham McNamee and Ted Husing, along with snatches of programs with Ben Bernie, Easy Aces, Fanny Brice, the Lone Ranger, Fibber McGee and Molly, Amos 'n Andy —a total of 50 shows were utilized.

What's more, it was all put together with engineering artistry by Arnold Rosenberg and narrated by Ken Hildrebrand and Frank Leslie whose script reflected their feeling, understanding and appreciation of an era so full of entertainment's glory.

Significantly, WERE reported that following the program, calls, and then letters, poured into the station asking for more; and more will be coming. Much of the material came from the Ralston Purina Company and the Cleveland Public Library, and was augmented by contributions from private collectors who, thankfully, were willing to share a bit of good listening with the community.

Spots were neatly blended into the overall presentation. *Mark.*

THE DEVIL COMES FOR CHRISTMAS
With Rege Cordic, Sterling Yates, Richard Galuppi, Bob Trow, Brace Gilson, Allene Goodman, Patti Litell, Marlene Whited
Producer: Cordic
Writer: Ed King
Dec. 24, 8 p.m.
JOSEPH HORNE CO.
KDKA, Pittsburgh

The magic that has made KDKA nationally famous for more than 43 years spread its charm and multi-edged talents over this superb radio drama. Show dealt with with a Faustian professor, brilliantly played by Richard Galuppi, who made a deal with the devil to go back to the days of Christ and prove that the Lord's birth and priesthood never existed.

Ed King, who has many credits on network radio drama and was the host on "Party Line" the station's oldest and most popular nighttime show, wrote a flawless script as he took the professor back to the Nativity, through Christ's life, even to the point of putting him on the cross at the time of the Crucifixion. King made the whole tale credible, entertaining and memorable. The play has every chance of becoming a Christmas classic on radio and should be adapted for tv.

The whole cast turned in top drawer performances with a small edge to Sterling Yates as Galuppi's fellow professor. Bill Stefan was responsible for the special effects which added considerably to the effect of Rege Cordic's production. *Lit.*

WJW's 20th ANNIVERSARY
With Grady Edny, Spencer Dames, Robert Martin, others
Producer-Director: Edny
30 Mins. Thurs. 7 p.m.
WJW, Cleveland

This anniversary stanza could, in effect, be tagged a "Tale of Two Cities." WGBS, the Storer outlet in Miami, saluted its sister Cleveland station in pointing out that the programming format of "beautiful music and total information news" was a common feature of the two stations, yet each operated to meet the specific needs of the community.

The Florida station personnel, from program manager through editorial director, saluted his northern counterpart. As a fillip, WGBS found that a pair of former Ohioans, Mrs. Julia Tuttle, ex-Clevander of 1890, and William Brickel of Steubenville, a land developer, were instrumental in Miami's growth: Mrs. Tuttle in getting Henry Flager to push his railroad into Florida, and the station is located at 710 Brickle Avenue.

It was a pleasant "beautiful music" type salute, in keeping with WJW's tempo, and an effective note in highlighting a station's 20th year in providing radio to a community. *Mark.*

HOT LINE
With Jim Small
Producer: Stan Hagan
Director: Small
90 Mins.; 10:30 p.m.
Daily except Sat. and Sun.
WNOX, Knoxville

This live daily show eminating from the WNOX studio is ad lib conversation, a people-type telephone show. Informal, Jim Small usually brings up a topic for discussion, local or national, letting listeners call in giving their views.

Ratings for this late prime-time evening show have soared to slightly above 30%, and the time is well supported by area advertisers.

Small has pioneered the technique of a "people-show" in the Southeast. As moderator he doesn't engage in debate, just monitor, but he does demand facts, and asks questions for details when someone has a "way-out" theory or inaccurate facts.

Interviews are on the air about 90 seconds after the conversation as the 10 special lines are steadily busy with waiting callers from the 10:30 start until midnight.

Small is a member of the news staff, is called a combo executive-producer-newsman and announcer. "Hot Line" has gained the highest area listener rating for the period. *Brad.*

Mgt.: William Morris Agency

BBC-TV

Continued from page 33

nation of the ATV Palladium show and ABC's "Armchair Theatre" to slot it late on Saturday nights. "Dr. Finlay's Casebook," an audience fave, is now being tried against the seemingly invincible vaudeo show.

Other BBC shuffles in order to pep up flagging nights across the board include the shift of "The Defenders" from Monday to Friday, the introduction of selected "Maigret" reruns on Monday nights plus new timings for "Dr. Kildare," "Sportsview" and "This Is Your Life."

Corporation is also bringing back several of its oldtime hits in order to get a bigger slice of the kitty, as for instance another series of "Steptoe and Son," of "Hugh and I," of "The Dick Powell Theatre" plus introducing one or two new outings such as "Top of the Pops" at 6:35 p.m. on Wednesdays and "Hoot'nanny" on Mondays.

Commercial web, too, has made one or two shuffles, but on the whole minor ones. New series coming include "Scandal" on ABC-TV which is also bringing back "77 Sunset Strip." ATV is retreading "Sgt. Cork" for a Saturday night run.

Greenville, N.C. — A Hartwell Campbell has resigned as v.p. and general manager of television station WNCT. Campbell was founder, organizer and first president of Eastern North Carolina's first television station.

Inside Stuff—Radio-TV

A couple of songs about N.Y. Giants quarterback, Y. A. Tittle, written by a trio of commercial jingle specialists, and plugged over WNEW Radio, N.Y., may yet become popular hits. Songs, "I'm In Love With Y. A. Tittle" and "Ya, Ya, Ya, Y.A. Tittle," were cleffed by Ed Flynn, Lennen & Newell v.p.; Jim Fagas, a freelance arranger; and Alan Mirchin, recording engineer, all Giant fans. They recorded the tunes with Rose Marie June, who warbles a great number of jingles. They submitted them to WNEW Radio, which carries the N.. Giants games, and the station's jockeys began spinning them. Every time the tunes were played, the station's switchboards lit up with callers who wanted to know where they could buy the record. However, only one copy has been made so far for the exclusive use of WNEW Radio.

The buildings and facilities of the WFIL radio and tv stations, longtime Philly headquarters for the Triangle chain local outlets, have been formally turned over to WHYY, Inc., which operates the educational stations WHYY-TV and WHYY-FM.

At ceremonies in the station Roger W. Clipp, vice president of the radio and tv division of Triangle Publications, Inc., presented the deed to the property and the equipment to William Goldman, president of WHYY.

The two-story West Philly structure, occupying a half block has housed the studios, laboratories and offices of the WFIL stations since 1948. At that time it was the first structure in the world designed and built exclusively for tv.

Action culminates a plan announced several months ago by Walter H. Annenberg, president of Triangle, to make the gift to the non-profit educational outlet. The contribution involves real property, buildings, grounds and modern equipment valued by Goldman at $1,240,000 and as "a fabulous tribute to man's generosity to his fellow man."

The Triangle stations are moving to the company's new center on City Line Ave., Jan. 10. The broadcasting facilities will be moved Jan. 17 and will be on the air Jan. 19.

WCBS-TV

Continued from page 25

major market in the country, extra tv advertising monies are spent and WCBS-TV gets that coin.

It's interesting to note that 90% of the station's income is derived from non-network sales. In other words, the web's station payments only account for 10% of the o&o's income.

On the sponsor front, another sign of the times is the use of tv as the ad medium for newspapers, notably the N.Y. Herald Tribune and N.Y. Daily News on WCBS-TV. Tribune spent some tall coin on the station's "Late News" show and took on sponsorship of outlet's documentary package for the fourth quarter when Chock Full O' Nuts bowed out.

In late January, every fourth Wednesday from 8 to 8:30 p.m. will be taken over by "Repertoire Workshop," for the first time giving a regular nighttime exposure to local programming in the fields of drama, dance, and the lively arts. Initial outing will be "Shakespeare's Women—Their Infinite Variety," produced by Joseph Papp. "Workshop," which will be retitled "Stage 7" for its Wednesday night showcase on WCBS-TV, is a project of all CBS o&o stations.

Bulk of station's prime time programming, of course, is supplied by web. Some vital statistics, though, show the climb in local live programming. Compared to '59, there has been a 400% increase in local live programming, exclusive of regular news and election coverage.

Regular news programs of the station, too, has climbed considerably. On the local level, the CBS-TV, NBC-TV competition for news dominance finds Nielsen and Arbitron in disagreement on what happens in the prime news spot from 6:30 to 7:30. Arbitron clearly gives the edge to WCBS-TV, while Nielsen gives the nod by a nose to WNBC-TV.

From Angels To Skis

Subjects to be covered in the upcoming Tuesday, 7:30 to 8 p.m. slot on WCBS-TV, N.Y., range from the decline in the number of churches in N.Y., to the problems of widowed women, to that of angeling Broadway legit productions. There also will be a half-hour devoted to mixed marriages, a ski weekend, as well as episodes dealing with portraits of personalities, both big and small.

The half-hour series will be called "Eye on New York," a longtime title series held by WCBS-TV, in its documentary examination of many N.Y. problems. Term documentary for the series is considered too heavy by station brass. Good many of the subjects will be in the light category. Station, incidentally, had one of its biggest successes in the "This Is Y. A. Tittle" portrait. Profile was sold in 17 other markets, mainly via phone and inquires from other stations. It was the first WCBS-TV documentary to ride the syndication trail.

He Lobbys For Your Products

"I'm a lobbyist," says Wayne Painter, Merchandising Director of WISN-TV, Milwaukee, when asked to describe his job. "I lobby through the mail, over the phone and in person to get shelf space, displays, point of purchase material into place—anything that will tie in with a television campaign and help the sale of a product in this market."

Painter brings to his lobbying activities a background, a personality and a creative flair that serve him well. He is a graduate of the University of Illinois with a degree in journalism. He worked in television production, sales, merchandising and promotion at TV stations in Illinois and Wisconsin before joining WISN-TV in January of 1962.

He has a sales personality and displays the good salesman's easy sense of humor, quick mind and persuasive tongue in every personal contact. And he's a man with ideas when it comes to designing direct mail or other promotional pieces.

"I don't go for the straight letter or the standard jumbo post card," he declares. "In this business you have to attract attention."

Wayne Painter is another one of the talented people who make WISN-TV click. He's also someone who can go a long way to help your product click in the Milwaukee market.

4th in the NATION!
in retail sales per household*

That's Minneapolis-St. Paul, with retail sales of $4,649 per household. In this key market, KSTP-TV is the *first* television station serving 810,800 homes.

KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

COLUMBIA POST-48 FEATURES FOR TV

Seasonal Greetings!

SCREEN GEMS, INC.

PILOT FILMS WANTED

Will pay good price for half-hour situation comedy, comedy mystery, light drama, or similar pilot films for non-broadcast use.

Write Box V-3546, Variety
154 W. 46th St., N. Y. 10036

BIG BIZ YENS PREMIUM DISKS

'There's Profit in Creativity,' Sez RCA's Marek in Chiding Disk Biz Cassandras

George R. Marek's answer to the record industry cassandras who've been crying about a "profitless prosperity" during the past year is "there's profit in creativity". Instead of looking on the future as "profitless prosperity", the RCA Victor veepee-general manager views the problems of the industry as affording opportunities to apply management and creative skills.

Marek concedes that the record industry biz was off in 1963 but, he says, every business has had in its problems in the past year and cries of "profitless prosperity" are doing the industry no good. "It gives the impression," says Marek, "that money cannot be made out of the record industry, which is wrong."

He adds, "It also sounds like cries coming from people who don't like what they're doing. They ought to be in another business." Marek suggests that the people who represent the industry should walk with their heads held high and move forward to reverse the "profitless" and "lowgrade" image that has colored the industry.

"There are good people in the industry," he states, "and they do a useful and clean job. It's a great mistake to keep harping on a 'profitless prosperity' instead of using ingenuity and imagination to make people's lives more joyful through records."

Marek also says that the people in the industry should take pride in their business and not be cry babies. "The industry grows," he says, "when there are exciting artists like Barbra Streisand, The Singing Nun and John Gary to attract the consumer."

According to Marek, prosperity comes to the industry through its own creativity. "There's profit to be made in the growing global market," he emphasizes, "and there's profit to be made from the development of new and exciting artists as well as new and exciting record ideas."

London Record Distribs En Route to Britain For Jan. 5-11 Sales Confab

Sir Edward Lewis, chairman of the board of Decca Ltd., London, and president of London Records, will host the firm's U.S. distributors at a sales conference in London Jan. 5-11. Every one of London Records' key markets, from Honolulu to Miami, will be represented.

Many of London Records' top U.S. personnel will also attend the conference. This contingent will be headed by D. H. Toller-Bond, exec vice president of London Records. The distributors will be given a preview of London Records' January releases which include Phase 4, opera, classics, pops and International label. They will also make a tour of Decca Ltd.'s manufacturing plants and recording studios.

Arthur Hardy, pioneer of high fidelity and "ffrr," will demonstrate new recording equipment. As part of the presentation of its new product, London Records will utilize the talents of its recording artists. Among them will be Mantovani, Ted Heath, Edmundo Ros and Johnny Keating.

AGAC Cuts Collection Fee Charge to 4½%

The American Guild of Authors & Composers is dropping its collection fee charge from 5% down to 4½% AGAC had been charging 5% of its collection take for the past five years.

The collections for 1963 came to almost $2,000,000. According to Miriam Stern, AGAC's exec secretary, about $100,000 of the take is "found money" due to AGAC's collection and auditing plan.

MGM/Verve Names Lewis Project Director

Al Lewis has been appointed director of special projects for MGM/Verve Records and its subsid labels. He'll work under the supervision of Tom White, director of administration and will handle recording budget control, cost analysis, advertising budget expenditures and billing expedition.

Lewis has been associated with Metro Goldwyn Mayer for seven years in the accounting department. For the past three years he was manager of the royalty department for MGM/Verve.

State Dept. Digs C&W for Overseas Cultural Pgm. But-

Chicago, Dec. 30.

The U.S. State Department's Office of Cultural Presentations, responding to a recent story in VARIETY (issue of Nov. 13), indicates a willingness to consider the possibility of country & western and folk music tours in the cultural exchange program.

However, the present position of that office, as stated in a letter by its director Glenn G. Wolfe, is that c&w music is now being presented commercially in various areas abroad and that there appears to be "no need for the Government to try to provide substitutes for this fine effort."

Wolfe made reference to the article which quoted Nashville-based music publisher (and past board chairman of the Country Music Assn.) Wesley Rose as saying that CMA was given a runaround in Washington when it sent representatives to propose an over-

(Continued on page 38)

LP TIEINS WILL SET '63 HIGHS

Music on LP disks, especially created for leading American companies, will set new highs in 1963 for sales stimulation, store traffic building, introduction of new products and tiein activities on a wide range of merchandising objectives.

That's the conclusion of Stanley Arnold, New York merchandising consultant who made an overall survey of the growing trend of top companies to employ records to boost their sales. In some cases big business is itself the impresario—helping to pull together the contents of the recording or having this done by a special consultant. In other instances, the entire job is left to the record company.

American companies have become more willing to sponsor music in this area because of increasing ties to showmanship through sponsoring tv and previously radio, Arnold notes.

The 75,000,000-plus phonographs in use in the country means that almost all homes of above lowest income have record players. Moreover, sponsors feel that having their album in the home means that it will be replayed many times, bringing the message indirectly to the potential purchaser.

Producing the record and being able to sell it for $1 also gives the sponsor a premium that cannot be duplicated by competitors. For in buying sponsorship, either from a recording firm or from his own production, the sponsor makes certain of his own exclusivity, Arnold adds.

Other highlights of Arnold's report:

1) Goodyear Tire & Rubber Co. will this year distribute over 3,000,000 of a new special "Great Songs of Christmas, Vol. 3." The recording is being offered through 60,000 Goodyear dealers and franchise holders from coast-to-coast.

Originally created by Arnold as a special store traffic builder and given a nominal value of $3.95 while selling at $1, it is described as a "self-liquidating premium" in

(Continued on page 38)

Comer Back in Disk Biz With Knoxville Waxery

Knoxville, Dec. 30.

Jack Comer, local promoter whose credits include the "Crying in the Chapel" disclick, said here last week that he'll reenter the recording biz after Jan. 1. He sold Valley Publishing Co. some time ago and agreed not to return to the field until 1964.

Comer will headquarter his new diskery in Knoxville. Floyd Wilson, a c&w specialist, will be Comer's arranger.

Cleve. Symphony Tooters, Local 4 Burying Hatchet

Cleveland, Dec. 30.

Agreement to bury hatchet in the internecine battles between AFL-CIO Musicians Local 4 and its concert members in Cleveland Symphony, who demanded more equitable representation, was reached last week by both sides.

Resolution promising more harmony was sponsored by Gina Raffaelli, chairman of orchestra's committee, and Lee Repp, retiring prez of Local 4. Drafted by Don Duprez, union's secretary-treasurer, the resolution provides that the union executive board must implement a strike if 60% or more of the orchestra members, excluding conductors, vote to reject a contract.

If fewer than 60% of the orchestra musicians object to a contract proposal, the union will have the power to sign a new agreement. Resolution was adopted unanimously, Duprez reported.

Three lawsuits have been ignited during the long war on this problem. First rift came in June,

(Continued on page 38)

Court Clarifies Legal Ties on AFM Fiscal Reforms Voted at Convention

An order clarifying the legal restrictions imposed upon the American Federation of Musicians' fiscal reforms adopted at its convention last June was issued last week by the N. Y. Federal Court, with concurrence by the U.S. Court of Appeals.

Of 11 fiscal union laws adopted by weighted-voting procedures approved by the AFM constitution, only two are enjoined under the now modified ruling. One such item sought to legislate an increased schedule of Federation initiation fees and the other provided a $6 per annum increase in dues to be paid by members to Locals of the Federation.

By a two-to-one vote, the Appeals Court upheld Federal Judge Richard H. Levet's ruling that the weighted-membership roll call which adopted the entire fiscal resolution, did not comply with the literal language of the federal statute requiring "a majority vote of the delegates voting."

$6 Tax Unaffected

The voting procedure at the June convention, AFM counsel insisted, was an even more democratic expression, in that it represented the will of some 260,000 member musicians as expressed by the numbers-weighted voices of their elected delegates. The court's ruling does not affect the payment by Locals to the Federation of the $6 per capita obligation per member.

The Federation's position in this regard was upheld in a dissenting opinion filed by Appellate Justice Thurgood Marshall, who said, in part: "I must respectfully dissent from the opinion of my brothers . . . My disagreement is only with the conclusion that the words 'by majority vote of the delegates voting' were intended and must be construed to invalidate this common and concededly fair method of delegate voting at union conventions, insofar as it is used to approve dues increases . . . Nor does any reason readily suggest itself for barring the weighted-ballot system in connection with dues increases voted at union conventions . . ."

Analyzes Federal Statute

Justice Marshall's dissent went on to review the "legislative intent" of the federal statute, noting that "it seems to me clear that Congress intended merely to assure that dues increases could not be imposed by irresponsible or arbitrary union leaders not answerable in any way to the membership at large. It did not set out to dictate to unions a particular method for voting by delegates at national conventions, and, especially did not

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OUT NEXT WEEK!

The

58th Anniversary Number

Of

VARIETY

Victor Grooves $59,841 Service Band Royalties To Nat'l Cultural Center

The National Cultural Center picked up $59,841 from RCA Victor last week representing the first payment of royalties from the sale of four U.S. military band recordings. A check was presented by George R. Marek, veepee-general manager of the RCA Victor Division, to Mrs. Jouette Shouse, a member of the cultural center's board of trustees in Washington.

Marek pointed out that the royalty figure was based on the first four month's sales of the albums, from their release date in May, 1963, until the end of the accounting period on Aug. 31. A further payment of royalties will be made to the Center next spring.

The four albums, military marches and patriotic songs played by the U.S. Army, Marine Corps, Navy and Air Force bands, were the first ever made by the bands for sale to the public. The project was made possible by the cooperation of Victor, the Department of Defense, the American Federation of Musicians and the American Federation of Television and Radio Artists. All composers, music publishers and arrangers waived their fees in favor of the Center.

B'way's 'Supper,' Hoffman's 'Swinger,' Susan Stein's 'Nun,' Top New LPs

JOSE FERRER-FLORENCE HENDERSON: "THE GIRL WHO CAME TO SUPPER" (Columbia). The Noel Coward score for the Broadway tuner, "The Girl Who Came To Supper," is rich in melody and sophisticated lyrics. Coward is fortunate in having Florence Henderson's melodious song styling to enhance his work as well as Jose Ferrer to make much of the words in his peculiar talk-sing fashion. The most outstanding feature of this original cast album, though, is the London medley sung by Tessie O'Shea. It's a show-stopper in the theatre and a wow on disks. Show tune collectors will run to this package for this segment alone. However, there are also such tasty items as "Here and Now," sung by Miss Henderson, and "Curt, Clear and Concise," sung by Ferrer and Roderick Cook to keep the buffs happy, too. And once again, Columbia has done a handsome packaging job.

JEANNIE HOFFMAN: "THE FOLK-TYPE SWINGER" (Capitol). Here's a nifty twist on the current folk cycle. Jeannie Hoffman is a lyric-voiced balladeer, but she brings a contemporary jazz feeling to her vocals which give them an extra edge amidst the welter of more traditional versions. Backed shorply by a swinging combo, Miss Hoffman turns up in fresh workovers of numbers like "Sing Hallelujah," "The Riddle Song," "Jamaica Farewell," "Frankie and Johnnie" and "Hush Little Baby."

SUSAN STEIN: "SONGS OF THE SINGING NUN" (Golden). Soeur Sourire, currently riding the top of the disk heap as the singing nun, gets an English language counterpart in this session which is labeled an "authorized version." The vocalist is Susan Stein, who skillfully performs English translations of the French ditties, prepared by Noel Regney. As an added feature, the lyrics to the English translations are included on the back of the LP's jacket. The package is a pleasant and entertaining one and should capture some of the coin now circulating on the Singing Nun craze. It has all the spirit and atmosphere of the original. Incidentally, she's J. C. Stein's daughter.

"THE THREEPENNY OPERA" (London). The Kurt Weill-Bertolt Brecht score for "The Threepenny Opera," which already has a good disk run, is up for another recording flurry because of the new film version produced by Kurt Ulrich in Germany. This package is the German language version of the pic's track and upcoming will be the English version of the track on RCA Victor label. The German lingo track may limit its sales potential in the U.S. but it does recapture the Weill-Brecht mood in an excellent manner and there are plenty of "Threepenny Opera" addicts around who'll want it for just that. Heading the cast on the disk are Curt Jurgens, Hildegarde Neff, Maria Korber and Konrad Wagner.

JO MAPES: "THE HOOTENANNY STAR" (Kapp). Mixing a variety of w.k. folk tunes and some lesser-known items, Jo Mapes has come up with a suitable pop-folk session. Although reminiscent of many folk artists, Miss Mapes impresses with her vocal stylings and guitar strumming. While there is little particularly distinctive about the session, it deserves attention because of the artist's forthright and dynamic approach to the now-familiar vogue.

DAVID WHITFIELD: "A MILLION STARS" (London). A singer with a fine set of pipes, easily capable of handling the more complex classical vein, David Whitfield has come up with a set of pop songs, some of which are from legit. He has a strong, clear voice which he uses to substantial advantage in delivering the tunes which include such as "Climb Every Mountain," "On the Street Where You Live" and "Maria." Whitfield, a Britisher, displays a dramatic feeling for his selections and enjoyment in his work to make this a fine vocal LP which should be appreciated by "good" music fans and programmers.

THE WOMENFOLK-THE VILLAGES: "WE GIVE A HOOT" (RCA Victor). Part of the current hootenanny cycle, this set showcases a couple of excellent folk-singing combos in a live performance at the Ice House in Pasadena, Calif. On one side, the Womenfolk, a distaff quintet, is featured in a finely executed group of half-dozen numbers including such titles as "A Hundred Miles," "Jane Jane" and "Hard Times Cotton-mill Girls." On the flip side, The Villages, a mixed quartet, deliver in bright style on such numbers as "Good News," "Run Molly," "Sing Early In The Morning" and "Kum Ba Ya." Both groups join in a rousing "Down By The Riverside."

JUDY COLLINS: "#3" (Elektra). Among folksingers, one of the finest femmes currently practicing is Judy Collins. Her Elektra waxings have each been solid examples of the art of folk styling and this LP continues the tradition with grace and spirit. With a strong, clear voice and the authority to control it with skill and savvy, Miss Collins delivers her songs with dynamics and understanding. The cover photo of the striking songstress alone should attract attention but the music on the LP is about as fine as the folk boom has produced.

"THE EXCITING VOICE OF CHARLES K. L. DAVIS" (Colpix). A dramatic song purveyor, Charles K. L. Davis has a nice voice which he uses for top emotional effect on this strong ballad session. Arrangements are by O. B. Masingill who also batoned the outing and they are lush and stringy. Davis sometimes comes on a bit too strong with the vocal dramatics but his pipe prowess is substantial and this collection of standards is brought into good musical focus by the singer. Included are tunes like "How Deep Is the Ocean," Because of You" and "Time After Time."

TIP & TINKER WITH CHARLIE SCOTT: "MOANIN' 'N' GROANIN'" (Audio Fidelity). This is a rousing session of pop and blues numbers presented with style and vigor by Tip & Tinker with Charile Scott. The material, which also includes folk stylings, is delivered with spirit and an enthusiasm that make for distinctive listening. The vocalists display an emotional verve and knowhow on such tunes as "Ghost Riders in the Sky," "I'm On My Way," "Lindy Lou" and others. The waxing will delight folk, blues and country listeners.

"THE GREAT JAZZ PIANO OF PHINEAS NEWBORN JR." (Contemporary). Displaying hip dexterity and style, Phineas Newborn Jr. has a groovy jazz set with this latest outing. The music he plays comes from the pens of some of top hipsters around today, including Bud Powell, Bobby Timmons, Duke Ellington, Thelonious Monk, Miles Davis, Sonny Rollins as well as a couple of Newborn originals. He's also backed by the swinging likes of Leroy Vinnegar, Milt Turner, Sam Jones and Louis Hayes on various selections. It all adds up to a slick jazz album.

ERIK DARLING: "TRAIN TIME" (Vanguard). Erik Darling, formerly with The Weavers and The Tarriers, has recently stepped out as a soloist in this set. A knowledgeable performer in the folk idiom, Darling compensates for his thin pipes with a mastery of the guitar and banjo and skillful use of his vocal equipment. His repertory is consistently interesting, ranging over traditional folk items and blues songs. He's particularly effective on numbers like "Charlie Green," "Guitar Blues," "Train Time," "I Love My Love" and "Long John."

LAWRENCE WELK
Has Another Hit Dot Album!
"WONDERFUL, WONDERFUL"

LONDON UPS WESEN TO N.Y. BRANCH MGR.

Phil Wesen has been set as branch manager of London Records' New York operations. Frank La Rocca was named assistant branch manager.

Wesen, who has been with the firm for the past 11 years, has been assistant branch manager for the past three years. He'll report directly to Herb Goldfarb, London's national sales manager.

In another sales assignment, Sam Trofe will now act as London's eastern division district manager with a territory running from New England to Charlotte, N.C. He'll work out of his home base in Philadelphia.

Longplay Shorts

Decca Records held simultaneous sales meetings in New York and the Coast Monday (30) to acquaint the company's divisional sales force with the label's mid-winter product and plans. Along with the new album product, the district sales force was also introduced to the addition of three new phonograph models. The homeoffice delegation to the N.Y. meet was led by **Sydney N. Goldberg**, Decca's veepee in charge of national sales, while the Coast contingent was headed by **Claude Brennan**, of the homeoffice sales force. . . . The **John F. Kennedy** disk memorial splurge continues: Latest to enter the race is Regina Records with an album titled "A Profile Of Courage," featuring several of the late President's speeches. The diskery will give 25% of the album's gross receipts to Mrs. Jacqueline Kennedy's favorite charities. . . .

The RCA Victor recording of Berlioz's "Romeo and Juliet," by **Charles Munch** with the Boston Symphony Orchestra, has been awarded France's "Prix du President de la Republique." It's the second international prize awarded to the two-record album this year, the first having been the "Grand Prix des Discophiles 1963" . . . Pianist **Lee Evans**, Command Records disker, guests on **Joe Franklin's** WOR-TV show Friday (3) . . . Masterwork Audio Products, designed and sold by Columbia Records Sales Corp., is introducing 10 new models for its 1964 merchandising campaign . . . London Records has released the original cast album of "Prince and the Pauper," children's musical currently running in New York . . . **Sol Kaplan** has been set to compose the score for **Samuel Goldwyn Jr.'s** "The Young Lovers."

Comedian **London Lee's** first album for Columbia, "My Mother Said To Tell Ya," will be ready for market in the early spring . . . A collaboration by **Leontyne Price** and the late **Fritz Reiner, Artur Rubinstein's** first interpretation of Mozart's 20th piano concerto and the first Mozart performance by **Erich Leinsdorf** and the Boston Symphony are among the highlights of RCA Victor's eight-album Red Seal release for January . . . The Glad-Hamp diskery has released "East Meets West," first recording in this country by **Miyoko Hoshino, Lionel Hampton's** discovery.

Violinist **Aaron Rosand**, recently back from a tour of the Continent, will be the featured soloist with the Baltimore Symphony on Jan. 25. The orch will be under the baton of **Elyakum Schapira** . . . **John Gary**, who clicked with his debut RCA Victor album, "Catch A Rising Star," has readied his second LP, "John Gary—Encore," and the diskery is preparing to issue a Gary single as well . . . **Sir Edward Lewis**, British Decca topper, presented **Richard Rodgers** with a silver plaque for the 1,000,000 U.K. sales of the RCA soundtrack album of "South Pacific."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE BEATLES . . . . . I WANT TO HOLD YOUR HAND
(Capitol) . . . . . I Saw Her Standing There

The Beatles' "I Want To Hold Your Hand" (Duchess†) brings the clicko English group to the U.S. with the side that went over 1,000,000 in sales in the U.K. This "Liverpool sound" fits neatly into the rocking teen pattern that's popular here and it shapes as a Stateside winner. "I Saw Her Standing There" (Walter Hofer†) sends out some more of their highly rhythmic sounds that add up to spinning excitement.

* * *

THE DIXIEBELLES . . . . . SOUTHTOWN U. S. A.
(Sound 7 Stage) . . . . . Why Don't You Set Me Free

The Dixiebelle's "Southtown U.S.A." (Al Gallico†) follows the pattern set by their successful "Down At Papa Joe's" slice with the catchy blending of voices and beat that has all the earmarks of another click for the group. "Why Don't You Set Me Free" (Tuneville†) has an impressive rhythmic pull and a potent vocal to give it okay spinning chances.

* * *

GENE PITNEY . . . . . WHO NEEDS IT
(Musicor) . . . . . That Girl Belongs To Yesterday

Gene Pitney's "Who Needs It" (Pitfield†) mixes up folk and country styles with a forceful rhythmic drive that gives it payoff potential on all spinning levels. "That Girl Belongs To Yesterday" (Pitfield†) is a big ballad pushed across with the kind of vocal power that pulls plays.

* * *

SKEETER DAVIS
HE SAYS THE SAME THINGS TO ME
(RCA Victor) . . . How Much Can A Lonely Heart Stand

Skeeter Davis' "He Says The Same Things To Me" (Geld-Udell) will have strong appeal for the teener market because of the meaningful way this ballad message is pushed across. "How Much Can A Lonely Heart Stand" (Tree†) backs up a good beat with a nifty vocal attack to pull in some teener requests for spins.*

* * *

RON WINTERS . . . . . SNOW GIRL
(Dimension) . . . . . In The Middle of The Morning

Ron Winters' "Snow Girl" (Grand Canyon†) will heat up the turntables because of the driving beat the kids will like to jump to and build into a payoff spinning item. "In The Middle Of The Morning" (Grand Canyon†) has an okay counry-styled approach with a teen message that could attract some play.

* * *

THE SURFARIS . . . . . SCATTER SHIELD
(Decca) . . . . . I Wanna Take A Trip To The Islands

The Surfaris' "Scatter Shield" (Champion†) roars out with a driving beat that develops into a solid instrumental that's good for a strong spinning pickup. "I Wanna Take A Trip To The Islands" (Champion†) sets up some more surf music sounds with a snappy vocal and instrumental blending.

* * *

GEORGE MAHARIS . . . . . SARA DARLING
(Epic) . . . . . It's A Sin To Tell A Lie

George Maharis' "Sara Darling" (B.F. Wood) has a warm, folk-styled appeal that will catch lots of spinning action because of the winning vocal manner. "It's A Sin To Tell A Lie" (BVC*) continues the trend of bringing oldies up for teener approval with a forceful vocal and a sharp backing of voices and orch.*

* * *

BRUCE & TERRY . . . . . CUSTOM MACHINE
(Columbia) . . . . . Makaha At Midnight

Bruce & Terry's "Custom Machine" (Sea of Tunes†) is in the hot rod music groove and drives across a hot beat to keep the turntables moving at a payoff pace. "Makaha At Midnight" (Daywin†) dishes out some catchy instrumental sounds for fair spinning reaction.

* * *

SHEB WOOLEY SHE CALLED ME BABY
(MGM) . . . . . Papa's Ole Fiddle

Sheb Wooley's "She Called Me Baby" (Central Songs†) has a catch-on blues-ballad feel done in a straight and appealing approach that will surprise and attract many disk fans. "Papa's Ole Fiddle" (Channel) tells a sentimental tale with a narrative approach that makes it a bit sticky.*

* * *

THE BOYFRIENDS . . . . . LET'S FALL IN LOVE
(Kapp) . . . . . Oh Lana

The Boyfriends' "Let's Fall In Love" (Bourne) gives another oldie the new teen tempo with some interesting harmony techniques that can push it to the top of the spinning heap. "Oh Lana" (Signet-Highwood†) spells out a romantic salute to still another girl's name with some sound gimmicks that the juves may find enjoyable.*

* * *

GERRY & PACEMAKERS . . YOU'LL NEVER WALK ALONE
(Laurie) . . . . . It's All Right

Gerry & The Pacemakers' "You'll Never Walk Alone" (Harms) is another teen-sounding interpretation of the Rodgers & Hammerstein oldie that the kids seem to find inspirational and they give it plenty of play, too. "It's All Right" features a neat swinging tempo to pull some coinbox action.*

* * *

FRANK FONTAINE . . . . . R.S.V.P.
(ABC-Paramount) . . . . . Alouette, Pretty Alouette

Frank Fontaine's "R.S.V.P." (Grayson) is full of the sentimental song mood he's popularized on Jackie Gleason's CBS-TV show and it ought to go far because of it. "Alouette, Pretty Alouette" (Pamco†) takes the familiar French oldie for a happy ride with new English lyrics sung in the style of one of his tv characterizations.*

* * *

BUDDY HOLLY . . . . ROCK AROUND WITH OLLIE VEE
(Coral) . . . . . I'm Gonna Love You Too

Buddy Holly's "Rock Around With Ollie Vee" (Valley†) is a posthumous release but it has enough of a driving rocking beat to keep it alive on the turntables. "I'm Gonna Love You Too" (Nor-Va Jak†) sends out some more of his brisk rocking approach and makes the disk a good parlay for juke action. Gros.

*ASCAP. †BMI.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	**DOMINIQUE** Singing Nun	Philips
2	2	6	**THERE, I'VE SAID IT AGAIN** Bobby Vinton	Epic
3	3	7	**LOUIE LOUIE** Kingsmen	Wand
4	4	5	**POPSICLES & ICICLES** Murmaids	Chatahoochee
5	5	7	**YOU DON'T HAVE TO BE A BABY** Caravelles	Smash
6	7	6	**DRIP DROP** Dion	Columbia
7	6	13	**I'M LEAVING IT ALL UP TO YOU** Dale & Grace	Michelle
8	9	8	**SINCE I FELL FOR YOU** Lenny Welch	Cadence
9	10	10	**EVERYBODY** Tommy Roe	ABC-Par
10	8	8	**TALK BACK TREMBLING LIPS** Johnny Tillotson	MGM
11	11	4	**FORGET HIM** Bobby Rydell	Cameo
12	13	5	**MIDNIGHT MARY** Joey Powers	Amy
13	12	8	**LODDY LO** Chubby Checker	Parkway
14	14	12	**SHE'S A FOOL** Leslie Gore	Mercury
15	20	5	**QUICKSAND** Martha & The Vandellas	Gordy
16	16	5	**WIVES & LOVERS** Jack Jones	Kapp
17	15	9	**WONDERFUL SUMMER** Robin Ward	Dot
18	17	4	**KANSAS CITY** Trini Lopez	Reprise
19	18	9	**CAN I GET A WITNESS** Marvin Gaye	Tamla
20	21	6	**HAVE YOU HEARD** Duprees	Coed
21	22	5	**NITTY GRITTY** Shirley Ellis	Congress
22	25	3	**OUTER LIMITS** Marketts	Warner Bros.
23	19	15	**SUGAR SHACK** James Gilmer	Dot
24	23	13	**MARIA ELENA** Los Indios Tabajaias	Victor
25	27	6	**THE BOY NEXT DOOR** Secrets	Philips
26	28	3	**TURN AROUND** Dick & Dee Dee	Warner Bros.
27	24	8	**BE TRUE TO YOUR SCHOOL** Beach Boys	Capitol
28	26	6	**IN MY ROOM** Beach Boys	Capitol
29	29	9	**LITTLE RED ROOSTER** Sam Cooke	Victor
30	—	1	**HEY LITTLE COBRA** Ripchords	Columbia
31	31	3	**WHEN LOVE LIGHT SHINES** Supremes	Motown
32	32	3	**AS LONG AS HE KNOWS** Marvelettes	Tamla
33	—	1	**CHEERLEADER** Paul Peterson	Colpix
34	33	2	**STEWBALL** Peter, Paul & Mary	Warner Bros.
35	34	5	**BABY DON'T YOU WEEP** Garnett Mimms	UA
36	36	3	**SURFIN BIRD** Trashmen	Garrett
37	35	3	**PRETTY PAPER** Roy Orbison	Monument
38	—	1	**AS USUAL** Brenda Lee	Decca
39	30	12	**IT'S ALL RIGHT** Impressions	ABC-Par
40	37	11	**BOSSA NOVA BABY** Elvis Presley	Victor
41	39	11	**DOWN AT PAPA JOE'S** Dixie Belles	S.S.7
42	38	10	**WALKING THE DOG** Rufus Thomas	Stax
43	43	4	**DRAG CITY** Jan & Dean	Liberty
44	41	9	**LIVING A LIE** Al Martino	Capitol
45	40	15	**DEEP PURPLE** April Stevens & Nino Tempo	Atco
46	45	4	**YOU'RE GOOD FOR ME** Solomon Burke	Atlantic
47	46	9	**HEY LITTLE GIRL** Major Lance	Okeh
48	42	9	**24 HOURS FROM TULSA** Gene Pitney	Musicor
49	47	11	**500 MILES AWAY FROM HOME** Bobby Bare	Victor
50	44	13	**WASHINGTON SQUARE** Village Stompers	Epic

Elvis' Gold Disk 'Christmas' LP

Elvis Presley has copped a gold record for his "Elvis' Christmas Album" on the RCA Victor label. The album, which was first released at Christmas in 1959, topped the $1,000,000 sales figure this Yule season.

It's the sixth Presley package to earn the RIAA (Record Industry Assn. of America) plaque signifying the $1,000,000-plus sales figure. The other LPs are "Elvis," "Elvis' Golden Records, Vol. 1," "G.I. Blues," "Girls! Girls! Girls!" and "Blue Hawaii."

"Blue Hawaii," Presley's all-time Victor bestseller, is close to the $3,000,000 sales figure; "G. I. Blues" is well past the $2,000,000 sales figure, and "Elvis' Golden Records, Vol. 1" is also nearing the $2,000,000 mark.

Presley's current Victor LP, "Fun In Acapulco" and "Elvis' Golden Records, Vol. 3," are now approaching the $1,000,000 sales mark.

Warner Bros. Label And Reprise Subsid Under 1 Burbank Roof Mid-Feb.

Hollywood, Dec. 30.

Mike Maitland, prexy of Warner Bros. Records who recently returned from an extended European junket, revealed that Reprise Records, subsid acquired last summer, will abandon its Hollywood offices in mid-February and staff will then share same building with parent company on the Warner lot in Burbank.

Some 80% of the business Maitland conducted overseas was on behalf of Reprise. While abroad, he firmed deals with Pye for Reprise and Decca for Warner Bros. label for distributing in England. In Belgium and Holland, Artone has been set to handle Reprise, Jerry Oord for Warners.

In Paris Vogue will rep both Warners and Reprise for next three years. Still to be decided upon are distribs for the Scandinavian countries, Italy and Germany. "Thus," Maitland states, "we will have considerable enlarged our Burbank-based international department."

Although all things point to marriage of two diskeries, Maitland insists they'll retain separate identities. Reprise, having a more firmly rooted adult following than Warners label in Frank Sinatra, Sammy Davis Jr., Dean Martin and now the Trini Lopez group, will concentrate on appealing to teen market as well.

Only other big change Maitland has in mind for Reprise is reduction of its artists roster.

Ties on AFM

Continued from page 35

have any desire to foreclose national unions from giving more weight to their large locals on this question."

The dissent concluded: "The term 'majority vote of the delegates voting' is susceptible to a construction which would allow delegates' votes to be weighted in accordance with the strength of the different locals they represent. We ought to accept that construction and reverse the summary judgment herein."

In advising all U.S. Local officers of the modified ruling and its effect on local procedures, Herman Kenin, AFM president, said, in part: "I have instructed our attorneys immediately to seek redress in the Supreme Court against the injunctions remaining. The majority interpretation against weighted-voting by delegates is not alone the concern of the musicians' union, but of countless other labor organizations devoted to union democracy.

"Meanwhile, I have instructed our Local officers to comply with the act as presently interpreted. Very many of our Locals already have conformed to the voting procedures required by federal statute and we shall continue to devote our energies to carrying out the fiscal policies so responsibly ordered by our last convention—in spite of a few would-be 'union busters' who seek to harass the Federation."

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	8	**THE SINGING NUN** (Philips) Soeur Sourire (PCC 203)
2	2	12	**PETER, PAUL & MARY** (Warner Bros.) In the Wind (W 1507)
3	3	16	**BARBRA STREISAND** (Columbia) Volume II (CL 2054)
4	4	8	**VILLAGE STOMPERS** (Epic) Washington Square (LN 24078)
5	5	4	**ANDY WILLIAMS** (Columbia) Xmas Album (CL 2087)
6	9	13	**FRANK SINATRA** (Reprise) Sinatra's Sinatra (R 1010)
7	7	13	**AL MARTINO** (Capitol) Painted Tainted Rose (T 1975)
8	6	22	**JOAN BAEZ** (Vanguard) Vol. II (URS 9094)
9	8	7	**LOS INDIOS TABAJAREZ** (Victor) Maria Elena (LPM 2822)
10	13	10	**SWINGLE SINGERS** (Philips) Bach's Greatest Hits (PHM 200-097)
11	11	39	**ANDY WILLIAMS** (Columbia) Days of Wine & Roses (CL 2015)
12	10	51	**PETER, PAUL & MARY** (Warner Bros.) Moving (W 1473)
13	12	9	**ROBERT GOULET** (Columbia) In Person (CL 2088)
14	15	113	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
15	17	37	**BARBRA STREISAND** (Columbia) Barbra Streisand Album (CL 2007)
16	14	16	**ELVIS PRESLEY** (Victor) Golden Records, Vol. III (LPM 2765)
17	16	14	**BOBBY VINTON** (Epic) Blue Velvet (LN 24068)
18	18	84	**PETER, PAUL & MARY** (Warner Bros.) Peter, Paul & Mary (W 1449)
19	21	4	**ELVIS PRESLEY** (Victor) Fun in Acapulco (LSP 2756)
20	19	21	**TRINI LOPEZ** (Reprise) Trini Lopez at PJ'S (6093)
21	20	20	**NEW CHRISTY MINSTRELS** (Columbia) Ramblin' (CL 2055)
22	23	4	**SMOTHERS BROS.** (Mercury) Curb Your Tongue, Knave (MG 20862)
23	28	36	**BYE BYE BIRDIE** (Victor) Soundtrack (LOC 1081)
24	22	8	**JOHN GARY** (Victor) Catch a Rising Star (LPM 2745)
25	24	16	**RAY CHARLES** (ABC-Par) Recipe for a Soul (465)
26	27	43	**JOAN BAEZ** (Vanguard) Baez in Concert (VRS 9112)
27	25	6	**BEACH BOYS** (Capitol) Little Deuce Coupe (T 1998)
28	32	3	**HENRY MANCINI** (Victor) Charade (LPM 2755)
29	26	40	**ROY ORBISON** (Monument) Greatest Hits (MLP 8000)
30	29	12	**BEACH BOYS** (Capitol) Surfer Girl (T 1981)
31	—	1	**THE WEEK THAT WAS** (Decca) Original Sound Track (DL 9116)
32	30	40	**HOW THE WEST WAS WON** (MGM) Soundtrack (1E5)
33	35	8	**PERCY FAITH** (Columbia) Shangri-La (CL 2024)
34	37	2	**ERNIE HECKSCHER** (Columbia) That S. F. Beat (CL 2085)
35	31	21	**ALLAN SHERMAN** (Warner Bros.) My Son the Nut (WB 1501)
36	33	8	**HERE'S LOVE** (Columbia) Original Cast (KOL 6000)
37	39	15	**JOAN BAEZ** (Vanguard) Vol. I (URS 9078)
38	34	9	**AL HIRT** (Victor) Honey in the Horn (LPM 2733)
39	40	18	**MONDO CANE** (United Artists) Soundtrack (UAL 4105)
40	36	31	**SMOTHERS BROS.** (Mercury) Think Ethnic (MG 30777)
41	41	14	**BOB DYLAN** (Columbia) Freewheelin (CL 1986)
42	38	19	**NANCY WILSON** (Capitol) Hollywood My Way (T 1934)
43	45	3	**JIMMY SMITH** (Verve) Any Number Can Win (V 8552)
44	—	1	**MARTY ROBBINS** (Columbia) Return of the Gunfighter (CL 2072)
45	42	27	**JAMES BROWN** (King) James Brown Show (826)
46	43	10	**CHAD MITCHELL TRIO** (Mercury) Singing Our Minds (MG 20838)
47	47	44	**LAWRENCE OF ARABIA** (Colpix) Soundtrack (CP 514)
48	44	6	**JIMMY GILMER** (Dot) Sugar Shack (LP 3545)
49	46	17	**SURFARIS** (Dot) Wipe Out (DLP 3535)
50	48	4	**TRINI LOPEZ** (Reprise) More at P.J.'s (6103)

B'way's 'Supper,' Hoffman's 'Swinger,' Susan Stein's 'Nun,' Top New LPs

JOSE FERRER-FLORENCE HENDERSON: "THE GIRL WHO CAME TO SUPPER" (Columbia). The Noel Coward score for the Broadway tuner, "The Girl Who Came To Supper," is rich in melody and sophisticated lyrics. Coward is fortunate in having Florence Henderson's melodious song styling to enhance his work as well as Jose Ferrer to make much of the words in his peculiar talk-sing fashion. The most outstanding feature of this original cast album, though, is the London medley sung by Tessie O'Shea. It's a show-stopper in the theatre and a wow on disks. Show tune collectors will run to this package for this segment alone. However, there are also such tasty items as "Here and Now," sung by Miss Henderson, and "Curt, Clear and Concise," sung by Ferrer and Roderick Cook to keep the buffs happy, too. And once again, Columbia has done a handsome packaging job.

JEANNIE HOFFMAN: "THE FOLK-TYPE SWINGER" (Capitol). Here's a nifty twist on the current folk cycle. Jeannie Hoffman is a lyric-voiced balladeer, but she brings a contemporary jazz feeling to her vocals which give them an extra edge amidst the welter of more traditional versions. Backed shorply by a swinging combo, Miss Hoffman turns up in fresh workovers of numbers like "Sing Hallelujah," "The Riddle Song," "Jamaica Farewell," "Frankie and Johnnie" and "Hush Little Baby."

SUSAN STEIN: "SONGS OF THE SINGING NUN" (Golden). Soeur Sourire, currently riding the top of the disk heap as the singing nun, gets an English language counterpart in this session which is labeled an "authorized version." The vocalist is Susan Stein, who skillfully performs English translations of the French ditties, prepared by Noel Regney. As an added feature, the lyrics to the English translations are included on the back of the LP's jacket. The package is a pleasant and entertaining one and should capture some of the coin now circulating on the Singing Nun craze. It has all the spirit and atmosphere of the original. Incidentally, she's J. C. Stein's daughter.

"THE THREEPENNY OPERA" (London). The Kurt Weill-Bertolt Brecht score for "The Threepenny Opera," which already has a good disk run, is up for another recording flurry because of the new film version produced by Kurt Ulrich in Germany. This package is the German language version of the pic's track and upcoming will be the English version of the track on RCA Victor label. The German lingo track may limit its sales potential in the U.S. but it does recapture the Weill-Brecht mood in an excellent manner and there are plenty of "Threepenny Opera" addicts around who'll want it for just that. Heading the cast on the disk are Curt Jurgens, Hildegarde Neff, Maria Korber and Konrad Wagner.

JO MAPES: "THE HOOTENANNY STAR" (Kapp). Mixing a variety of w.k. folk tunes and some lesser-known items, Jo Mapes has come up with a suitable pop-folk session. Although reminiscent of many folk artists, Miss Mapes impresses with her vocal stylings and guitar strumming. While there is little particularly distinctive about the session, it deserves attention because of the artist's forthright and dynamic approach to the now-familiar vogue.

DAVID WHITFIELD: "A MILLION STARS" (London). A singer with a fine set of pipes, easily capable of handling the more complex classical vein, David Whitfield has come up with a set of pop songs, some of which are from legit. He has a strong, clear voice which he uses to substantial advantage in delivering the tunes which include such as "Climb Every Mountain," "On the Street Where You Live" and "Maria." Whitfield, a Britisher, displays a dramatic feeling for his selections and enjoyment in his work to make this a fine vocal LP which should be appreciated by "good" music fans and programmers.

THE WOMENFOLK-THE VILLAGES: "WE GIVE A HOOT" (RCA Victor). Part of the current hootenanny cycle, this set showcases a couple of excellent folk-singing combos in a live performance at the Ice House in Pasadena, Calif. On one side, the Womenfolk, a distaff quintet, is featured in a finely executed group of half-dozen numbers including such titles as "A Hundred Miles," "Jane Jane" and "Hard Times Cotton-mill Girls." On the flip side, The Villages, a mixed quartet, deliver in bright style on such numbers as "Good News," "Run Molly," "Sing Early In The Morning" and "Kum Ba Ya." Both groups join in a rousing "Down By The Riverside."

JUDY COLLINS: "#3" (Elektra). Among folksingers, one of the finest femmes currently practicing is Judy Collins. Her Elektra waxings have each been solid examples of the art of folk styling and this LP continues the tradition with grace and spirit. With a strong, clear voice and the authority to control it with skill and savvy, Miss Collins delivers her songs with dynamics and understanding. The cover photo of the striking songstress alone should attract attention but the music on the LP is about as fine as the folk boom has produced.

"THE EXCITING VOICE OF CHARLES K. L. DAVIS" (Colpix). A dramatic song purveyor, Charles K. L. Davis has a nice voice which he uses for top emotional effect on this strong ballad session. Arrangements are by O. B. Masingill who also batoned the outing and they are lush and stringy. Davis sometimes comes on a bit too strong with the vocal dramatics but his pipe prowess is substantial and this collection of standards is brought into good musical focus by the singer. Included are tunes like "How Deep Is the Ocean," Because of You" and "Time After Time."

TIP & TINKER WITH CHARLIE SCOTT: "MOANIN' 'N' GROANIN'" (Audio Fidelity). This is a rousing session of pop and blues numbers presented with style and vigor by Tip & Tinker with Charile Scott. The material, which also includes folk stylings, is delivered with spirit and an enthusiasm that make for distinctive listening. The vocalists display an emotional verve and knowhow on such tunes as "Ghost Riders in the Sky," "I'm On My Way," "Lindy Lou" and others. The waxing will delight folk, blues and country listeners.

"THE GREAT JAZZ PIANO OF PHINEAS NEWBORN JR." (Contemporary). Displaying hip dexterity and style, Phineas Newborn Jr. has a groovy jazz set with this latest outing. The music he plays comes from the pens of some of top hipsters around today, including Bud Powell, Bobby Timmons, Duke Ellington, Thelonious Monk, Miles Davis, Sonny Rollins as well as a couple of Newborn originals. He's also backed by the swinging likes of Leroy Vinnegar, Milt Turner, Sam Jones and Louis Hayes on various selections. It all adds up to a slick jazz album.

ERIK DARLING: "TRAIN TIME" (Vanguard). Erik Darling, formerly with The Weavers and The Tarriers, has recently stepped out as a soloist in this set. A knowledgeable performer in the folk idiom, Darling compensates for his thin pipes with a mastery of the guitar and banjo and skillful use of his vocal equipment. His repertory is consistently interesting, ranging over traditional folk items and blues songs. He's particularly effective on numbers like "Charlie Green," "Guitar Blues," "Train Time," "I Love My Love" and "Long John."

LAWRENCE WELK
Has Another Hit Dot Album!
"WONDERFUL, WONDERFUL"

LONDON UPS WESEN TO N.Y. BRANCH MGR.

Phil Wesen has been set as branch manager of London Records' New York operations. Frank La Rocca was named assistant branch manager.

Wesen, who has been with the firm for the past 11 years, has been assistant branch manager for the past three years. He'll report directly to Herb Goldfarb, London's national sales manager.

In another sales assignment, Sam Trofe will now act as London's eastern division district manager with a territory running from New England to Charlotte, N.C. He'll work out of his home base in Philadelphia.

Longplay Shorts

Decca Records held simultaneous sales meetings in New York and the Coast Monday (30) to acquaint the company's divisional sales force with the label's mid-winter product and plans. Along with the new album product, the district sales force was also introduced to the addition of three new phonograph models. The homeoffice delegation to the N.Y. meet was led by **Sydney N. Goldberg**, Decca's veepee in charge of national sales, while the Coast contingent was headed by **Claude Brennan**, of the homeoffice sales force . . . The **John F. Kennedy** disk memorial splurge continues: Latest to enter the race is Regina Records with an album titled "A Profile Of Courage," featuring several of the late President's speeches. The diskery will give 25% of the album's gross receipts to Mrs. Jacqueline Kennedy's favorite charities.

The RCA Victor recording of Berlioz's "Romeo and Juliet," by **Charles Munch** with the Boston Symphony Orchestra, has been awarded France's "Prix du President de la Republique." It's the second international prize awarded to the two-record album this year, the first having been the "Grand Prix des Discophiles 1963" . . . Pianist **Lee Evans**, Command Records disker, guests **on Joe Franklin's** WOR-TV show Friday (3) . . . Masterwork Audio Products, designed and sold by Columbia Records Sales Corp., is introducing 10 new models for its 1964 merchandising campaign . . . London Records has released the original cast album of "Prince and the Pauper," children's musical currently running in New York . . . **Sol Kaplan** has been set to compose the score for **Samuel Goldwyn Jr.'s** "The Young Lovers."

Comedian **London Lee's** first album for Columbia, "My Mother Said To Tell Ya," will be ready for market in the early spring . . . A collaboration by **Leontyne Price** and the late **Fritz Reiner, Artur Rubinstein's** first interpretation of **Mozart's** 20th piano concerto and the first Mozart performance by **Erich Leinsdorf** and the Boston Symphony are among the highlights of RCA Victor's eight-album Red Seal release for January . . . The Glad-Hamp diskery has released "East Meets West," first recording in this country by **Miyoko Hoshino, Lionel Hampton's** discovery.

Violinist **Aaron Rosand**, recently back from a tour of the Continent, will be the featured soloist with the Baltimore Symphony on Jan. 25. The orch will be under the baton of **Elyakum Schapira** . . . **John Gary**, who clicked with his debut RCA Victor album, "Catch A Rising Star," has readied his second LP, "John Gary—Encore," and the diskery is preparing to issue a Gary single as well . . . **Sir Edward Lewis**, British Decca topper, presented **Richard Rodgers** with a silver plaque for the 1,000,000 U.K. sales of the RCA soundtrack album of "South Pacific."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE BEATLES . . . . . I WANT TO HOLD YOUR HAND
(Capitol) . . . . . I Saw Her Standing There

The Beatles' "I Want To Hold Your Hand" (Duchess†) brings the clicko English group to the U.S. with the side that went over 1,000,000 in sales in the U.K. This "Liverpool sound" fits neatly into the rocking teen pattern that's popular here and it shapes as a Stateside winner. "I Saw Her Standing There" (Walter Hofer†) sends out some more of their highly rhythmic sounds that add up to spinning excitement.

* * *

THE DIXIEBELLES . . . . . SOUTHTOWN U. S. A.
(Sound 7 Stage) . . . . . Why Don't You Set Me Free

The Dixiebelle's "Southtown U.S.A." (Al Gallico†) follows the pattern set by their successful "Down At Papa Joe's" slice with the catchy blending of voices and beat that has all the earmarks of another click for the group. "Why Don't You Set Me Free" (Tuneville†) has an impressive rhythmic pull and a potent vocal to give it okay spinning chances.

* * *

GENE PITNEY . . . . . WHO NEEDS IT
(Musicor) . . . . . That Girl Belongs To Yesterday

Gene Pitney's "Who Needs It" (Pitfield†) mixes up folk and country styles with a forceful rhythmic drive that gives it payoff potential on all spinning levels. "That Girl Belongs To Yesterday" (Pitfield†) is a big ballad pushed across with the kind of vocal power that pulls plays.

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SKEETER DAVIS
HE SAYS THE SAME THINGS TO ME
(RCA Victor) . . . How Much Can A Lonely Heart Stand

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(Dimension) . . . . . In The Middle of The Morning

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THE SURFARIS . . . . . SCATTER SHIELD
(Decca) . . . . . I Wanna Take A Trip To The Islands

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GEORGE MAHARIS . . . . . SARA DARLING
(Epic) . . . . . It's A Sin To Tell A Lie

George Maharis' "Sara Darling" (B.F. Wood) has a warm, folk-styled appeal that will catch lots of spinning action because of the winning vocal manner. "It's A Sin To Tell A Lie" (BVC*) continues the trend of bringing oldies up for teener approval with a forceful vocal and a sharp backing of voices and orch.*

* * *

BRUCE & TERRY . . . . . CUSTOM MACHINE
(Columbia) . . . . . Makaha At Midnight

Bruce & Terry's "Custom Machine" (Sea of Tunes†) is in the hot rod music groove and drives across a hot beat to keep the turntables moving at a payoff pace. "Makaha At Midnight" (Daywin†) dishes out some catchy instrumental sounds for fair spinning reaction.

* * *

SHEB WOOLEY . . . . . SHE CALLED ME BABY
(MGM) . . . . . Papa's Ole Fiddle

Sheb Wooley's "She Called Me Baby" (Central Songs†) has a catch-on blues-ballad feel done in a straight and appealing approach that will surprise and attract many disk fans. "Papa's Ole Fiddle" (Channel) tells a sentimental tale with a narrative approach that makes it a bit sticky.*

* * *

THE BOYFRIENDS . . . . . LET'S FALL IN LOVE
(Kapp) . . . . . Oh Lana

The Boyfriends' "Let's Fall In Love" (Bourne) gives another oldie the new teen tempo with some interesting harmony techniques that can push it to the top of the spinning heap. "Oh Lana" (Signet-Highwood†) spells out a romantic salute to still another girl's name with some sound gimmicks that the juves may find enjoyable.*

* * *

GERRY & PACEMAKERS . . YOU'LL NEVER WALK ALONE
(Laurie) . . . . . It's All Right

Gerry & The Pacemakers' "You'll Never Walk Alone" (Harms) is another teen-sounding interpretation of the Rodgers & Hammerstein oldie that the kids seem to find inspirational and they give it plenty of play, too. "It's All Right" features a neat swinging tempo to pull some coinbox action.*

* * *

FRANK FONTAINE . . . . . R.S.V.P.
(ABC-Paramount) . . . . . Alouette, Pretty Alouette

Frank Fontaine's "R.S.V.P." (Grayson) is full of the sentimental song mood he's popularized on Jackie Gleason's CBS-TV show and it ought to go far because of it. "Alouette, Pretty Alouette" (Pamco†) takes the familiar French oldie for a happy ride with new English lyrics sung in the style of one of his tv characterizations.*

* * *

BUDDY HOLLY . . . . . ROCK AROUND WITH OLLIE VEE
(Coral) . . . . . I'm Gonna Love You Too

Buddy Holly's "Rock Around With Ollie Vee" (Valley†) is a posthumous release but it has enough of a driving rocking beat to keep it alive on the turntables. "I'm Gonna Love You Too" (Nor-Va Jak†) sends out some more of his brisk rocking approach and makes the disk a good parlay for juke action. Gros.

*ASCAP. †BMI.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	DOMINIQUE Singing Nun	Philips
2	2	6	THERE, I'VE SAID IT AGAIN Bobby Vinton	Epic
3	3	7	LOUIE LOUIE Kingsmen	Wand
4	4	5	POPSICLES & ICICLES Murmaids	Chatahoochee
5	5	7	YOU DON'T HAVE TO BE A BABY Caravelles	Smash
6	7	6	DRIP DROP Dion	Columbia
7	6	13	I'M LEAVING IT ALL UP TO YOU Dale & Grace	Michelle
8	9	8	SINCE I FELL FOR YOU Lenny Welch	Cadence
9	10	10	EVERYBODY Tommy Roe	ABC-Par
10	8	8	TALK BACK TREMBLING LIPS Johnny Tillotson	MGM
11	11	4	FORGET HIM Bobby Rydell	Cameo
12	13	5	MIDNIGHT MARY Joey Powers	Amy
13	12	8	LODDY LO Chubby Checker	Parkway
14	14	12	SHE'S A FOOL Leslie Gore	Mercury
15	20	5	QUICKSAND Martha & The Vandellas	Gordy
16	16	5	WIVES & LOVERS Jack Jones	Kapp
17	15	9	WONDERFUL SUMMER Robin Ward	Dot
18	17	4	KANSAS CITY Trini Lopez	Reprise
19	18	9	CAN I GET A WITNESS Marvin Gaye	Tamla
20	21	6	HAVE YOU HEARD Duprees	Coed
21	22	5	NITTY GRITTY Shirley Ellis	Congress
22	25	3	OUTER LIMITS Marketts	Warner Bros.
23	19	15	SUGAR SHACK James Gilmer	Dot
24	23	13	MARIA ELENA Los Indios Tabajaias	Victor
25	27	6	THE BOY NEXT DOOR Secrets	Philips
26	28	3	TURN AROUND Dick & Dee Dee	Warner Bros.
27	24	8	BE TRUE TO YOUR SCHOOL Beach Boys	Capitol
28	26	6	IN MY ROOM Beach Boys	Capitol
29	29	9	LITTLE RED ROOSTER Sam Cooke	Victor
30	—	1	HEY LITTLE COBRA Ripchords	Columbia
31	31	3	WHEN LOVE LIGHT SHINES Supremes	Motown
32	32	3	AS LONG AS HE KNOWS Marvelettes	Tamla
33	—	1	CHEERLEADER Paul Peterson	Colpix
34	33	2	STEWBALL Peter, Paul & Mary	Warner Bros.
35	34	5	BABY DON'T YOU WEEP Garnett Mimms	UA
36	36	3	SURFIN BIRD Trashmen	Garrett
37	35	3	PRETTY PAPER Roy Orbison	Monument
38	—	1	AS USUAL Brenda Lee	Decca
39	30	12	IT'S ALL RIGHT Impressions	ABC-Par
40	37	11	BOSSA NOVA BABY Elvis Presley	Victor
41	39	11	DOWN AT PAPA JOE'S Dixie Belles	S.S.7
42	38	10	WALKING THE DOG Rufus Thomas	Stax
43	43	4	DRAG CITY Jan & Dean	Liberty
44	41	9	LIVING A LIE Al Martino	Capitol
45	40	15	DEEP PURPLE April Stevens & Nino Tempo	Atco
46	45	4	YOU'RE GOOD FOR ME Solomon Burke	Atlantic
47	46	9	HEY LITTLE GIRL Major Lance	Okeh
48	42	9	24 HOURS FROM TULSA Gene Pitney	Musicor
49	47	11	500 MILES AWAY FROM HOME Bobby Bare	Victor
50	44	13	WASHINGTON SQUARE Village Stompers	Epic

Elvis' Gold Disk 'Christmas' LP

Elvis Presley has copped a gold record for his "Elvis' Christmas Album" on the RCA Victor label. The album, which was first released at Christmas in 1959, topped the $1,000,000 sales figure this Yule season.

It's the sixth Presley package to earn the RIAA (Record Industry Assn. of America) plaque signifying the $1,000,000-plus sales figure. The other LPs are "Elvis," "Elvis' Golden Records, Vol. 1," "G.I. Blues," "Girls! Girls! Girls!" and "Blue Hawaii."

"Blue Hawaii," Presley's all-time Victor bestseller, is close to the $3,000,000 sales figure; "G. I. Blues" is well past the $2,000,000 sales figure, and "Elvis' Golden Records, Vol. 1" is also nearing the $2,000,000 mark.

Presley's current Victor LP, "Fun In Acapulco" and "Elvis' Golden Records, Vol. 3," are now approaching the $1,000,000 sales mark.

Warner Bros. Label And Reprise Subsid Under 1 Burbank Roof Mid-Feb.

Hollywood, Dec. 30.

Mike Maitland, prexy of Warner Bros. Records who recently returned from an extended European junket, revealed that Reprise Records, subsid acquired last summer, will abandon its Hollywood offices in mid-February and staff will then share same building with parent company on the Warner lot in Burbank.

Some 80% of the business Maitland conducted overseas was on behalf of Reprise. While abroad, he firmed deals with Pye for Reprise and Decca for Warner Bros. label for distributing in England. In Belgium and Holland, Artone has been set to handle Reprise, Jerry Oord for Warners.

In Paris Vogue will rep both Warners and Reprise for next three years. Still to be decided upon are distribs for the Scandinavian countries, Italy and Germany. "Thus," Maitland states, "we will have considerable enlarged our Burbank-based international department."

Although all things point to marriage of two diskeries, Maitland insists they'll retain separate identities. Reprise, having a more firmly rooted adult following than Warners label in Frank Sinatra, Sammy Davis Jr., Dean Martin and now the Trini Lopez group, will concentrate on appealing to teen market as well.

Only other big change Maitland has in mind for Reprise is reduction of its artists roster.

Ties on AFM

Continued from page 35

have any desire to foreclose national unions from giving more weight to their large locals on this question."

The dissent concluded: "The term 'majority vote of the delegates voting' is susceptible to a construction which would allow delegates' votes to be weighted in accordance with the strength of the different locals they represent. We ought to accept that construction and reverse the summary judgment herein."

In advising all U.S. Local officers of the modified ruling and its effect on local procedures, Herman Kenin, AFM president, said, in part: "I have instructed our attorneys immediately to seek redress in the Supreme Court against the injunctions remaining. The majority interpretation against weighted-voting by delegates is not alone the concern of the musicians' union, but of countless other labor organizations devoted to union democracy.

"Meanwhile, I have instructed our Local officers to comply with the act as presently interpreted. Very many of our Locals already have conformed to the voting procedures required by federal statute and we shall continue to devote our energies to carrying out the fiscal policies so responsibly ordered by our last convention—in spite of a few would-be 'union busters' who seek to harass the Federation."

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	8	THE SINGING NUN (Philips) Soeur Sourire (PCC 203)
2	2	12	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
3	3	16	BARBRA STREISAND (Columbia) Volume II (CL 2054)
4	4	8	VILLAGE STOMPERS (Epic) Washington Square (LN 24078)
5	5	4	ANDY WILLIAMS (Columbia) Xmas Album (CL 2087)
6	9	13	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
7	7	13	AL MARTINO (Capitol) Painted Tainted Rose (T 1975)
8	6	22	JOAN BAEZ (Vanguard) Vol. II (URS 9094)
9	8	7	LOS INDIOS TABAJAREZ (Victor) Maria Elena (LPM 2822)
10	13	10	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
11	11	39	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
12	10	51	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
13	12	9	ROBERT GOULET (Columbia) In Person (CL 2088)
14	15	113	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
15	17	37	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
16	14	16	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
17	16	14	BOBBY VINTON (Epic) Blue Velvet (LN 24068)
18	18	84	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
19	21	4	ELVIS PRESLEY (Victor) Fun in Acapulco (LSP 2756)
20	19	21	TRINI LOPEZ (Reprise) Trini Lopez at PJ'S (6093)
21	20	20	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
22	23	4	SMOTHERS BROS. (Mercury) Curb Your Tongue, Knave (MG 20862)
23	28	36	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
24	22	8	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
25	24	16	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
26	27	43	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
27	25	6	BEACH BOYS (Capitol) Little Deuce Coupe (T 1998)
28	32	3	HENRY MANCINI (Victor) Charade (LPM 2755)
29	26	40	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
30	29	12	BEACH BOYS (Capitol) Surfer Girl (T 1981)
31	—	1	THE WEEK THAT WAS (Decca) Original Sound Track (DL 9116)
32	30	40	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
33	35	8	PERCY FAITH (Columbia) Shangri-La (CL 2024)
34	37	2	ERNIE HECKSCHER (Columbia) That S. F. Beat (CL 2085)
35	31	21	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
36	33	8	HERE'S LOVE (Columbia) Original Cast (KOL 6000)
37	39	15	JOAN BAEZ (Vanguard) Vol. I (URS 9078)
38	34	9	AL HIRT (Victor) Honey in the Horn (LPM 2733)
39	40	18	MONDO CANE (United Artists) Soundtrack (UAL 4105)
40	36	31	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
41	41	14	BOB DYLAN (Columbia) Freewheelin (CL 1986)
42	38	19	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
43	45	3	JIMMY SMITH (Verve) Any Number Can Win (V 8552)
44	—	1	MARTY ROBBINS (Columbia) Return of the Gunfighter (CL 2072)
45	42	27	JAMES BROWN (King) James Brown Show (826)
46	43	10	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
47	47	44	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
48	44	6	JIMMY GILMER (Dot) Sugar Shack (LP 3545)
49	46	17	SURFARIS (Dot) Wipe Out (DLP 3535)
50	48	4	TRINI LOPEZ (Reprise) More at P.J.'s (6103)

Victor Sets Snow to New Deal; MGM Gets Hank Williams Jr.; Others

Hank Snow has been signed to a new longterm deal by RCA Victor. Snow first joined Victor in Canada in 1937. In the late 1940s, Snow transferred his recording activities to the U. S. where he recorded under supervision of Steve Sholes.

In 1957, Snow's recording sessions were taken over by Chet Atkins, who has produced every Snow record to date. Nashville will remain the base of their recording activities.

MGM: Hank Williams Jr.

Hank Williams Jr. is following in his late father's footsteps. The young singer has been tagged to a disk deal by MGM Records, the label on which his father recorded up until the time of his death on New Year's Day 1953.

William Jr., who is 14 years old, will bow under the MGM banner later this month with "Long Gone Lonesome Blues," which he sang on Ed Sullivan's CBS-TV show Sunday (29). His father also recorded the tune. He's being managed by his mother, Aubrey Williams.

United Artists: Danny Meehan

Danny Meehan, one of the leading players in the upcoming Broadway tuner, "Funny Girl," has joined the United Artists roster.

Meehan's initial single effort for UA will be released shortly, followed by an album. Jack Gold will produce Meehan's disks. The original Broadway cast album of "Funny Girl," however, will be released by Capitol Records.

Epic: Dave Clark Five

Epic Records has acquired the Dave Clark Five, a new British vocal-instrumental group. In addition, EMI (Electrical & Music Industries) has given Epic the U.S. distribution rights to "Glad All Over," the group's current hit single in Britain. The tune features the new "Mersey Sound With The Liverpool Beat," which is the new musical fad in England.

With the acquisition of the Dave Clark Five, Epic currently represents three EMI artists in the U.S. The other two are Cliff Richard, from England, and Rolf Farris from Australia.

Polydor: Bert Kaempfert

Bert Kaempfert, German orch leader, has signed a longterm deal with the Polydor diskery in Hamburg covering the whole world with the exception of U. S. and Canada. Kaempfert is represented in North America by Decca.

Kaempfert will record in Hamburg and deliver the master tapes simultaneously to Polydor and Decca. He will make at least two LPs and two singles each year which both Decca and Polydor will release on the same schedule.

Columbia: Judy Roderick

Judy Roderick, 20-year old blues-folk singer, has been added to the Columbia roster.

Her first LP for Columbia is being directed by Bobby Scott, pop artists & repertoire producer. It will be released in February.

Philips: Serendipity Singers

The Serendipity Singers, a folk-pop group of seven young men and two girls, has been signed by Philips Records.

The unit got together at the U. of Colorado and scored with guest shots on ABC-TV's "Hootenanny."

Four Star: Gene Barry

Gene Barry, star of Four Star's "Burke's Law" series on ABC-TV, has signed a disk pact with Four Star Records.

Barry's initial assignment for the diskery will be to make an album.

Fritz Mahler Out As Conductor Of Hartford Symph

Hartford, Dec. 30.

Two-year controversy between conductor Fritz Mahler and the Hartford Symphony's board of directors has ended with his replacement. Taking over the batoner reins will be Arthur Winograd, conductor of the Birmingham, Ala., Symphony.

Winograd moves in when Mahler's contract expires in May. Mahler led the local symph for 11 seasons. After leaving Hartford, he plans a concert tour to guest conduct major symphony orchs in Europe, Japan and South America.

Winograd is a cellist and former conductor of the classical division of MGM Records. He formerly served on the faculty of the Julliard School of Music. He will work under a two-year contract as conductor and musical director of the symphony, starting in September.

W. German TV Maker Into LP Disk Production

Villingen, Dec. 30.

Saba Radio & Television Manufacturers is going into the record business in West Germany. The firm, called Saba Black Forest Building Organization, which has been turning out television and radio sets and record players, will extend its production to LPs as well.

Saba Radio of Switzerland, a branch of Saba International, is taking over the Kristall Record factory of Cologne, plus acquiring two-thirds of Carl Lindstroem Corp. of Cologne and one-third of Electrola Corp. of Cologne.

State Dept.

Continued from page 35

seas tour of country-western artists.

The OCP director stated that whomever it was that the CMA reps met with in the State Dept., it was not with him. And he made it clear that he would be glad to listen to their proposal and offer it to the panel of music experts who recommend the performing groups which are selected to tour abroad each year under the State Dept. aegis.

Wolfe, in his letter, was not altogether encouraging, however. He wrote, "In general, folk music presents some special difficulties in terms of fitting it into the cultural presentations program.

"Surveys of our field posts in foreign countries bring out the problems of language and song content in reaching or appealing to audiences in their areas. In many instances, even those who know English do not have the background to understand western dialect or stories in song."

Cleve. Symph

Continued from page 35

1961, when the committee appointed by members of the ensemble brought an action against Local 4 officers. They were charged with failing to represent the concert group's musicians fairly.

Longhaired orchestra men lost this case and also a second suit. A third complaint was then filed by committee seeking to prevent the union from punishing 16 of their members who were accused of leading the rebellion.

Raffaelli said he was extremely optimistic that the union's charges against the symphony men and the third lawsuit would be dropped. He predicted the adopted resolution will "provide a different and improved relationship between Local 4 and the concert orchestra, in which George Szell is conductor.

Orchestra's contract with the Musical Art's Assn. will expire next September, and negotiations for a new one will start after the first of the year. Duprez said Local 4 is seeking an increase in minimum wage of $175 per week during the 32-week winter season. It will also seek an improvement in the $105-a-week minimum pay scale for the summer season.

Big Biz Yens Premiums

Continued from page 35

that the cost is covered by the purchaser. ("As with all special premium album," Arnold notes, "the large initial order by the sponsoring manufacturer permits special arrangements with the programming artist or units.

Additionally, the sponsor does not count cost of advertising, point sale display and other promotional materials in the purchasing price. Result: The combination of high volume and small per unit costs enables sponsors to provide a premium whose retail value is three or more times the price charge, attract customers and yet not have to bear the full expense.")

2) Another indication of the popularity of premium records is a pair of albums conceived for the American Tobacco Co. The campaign for Lucky Strike cigs was, like many other premium records, tied with another major promotional effort from the manufacturer.

Since Lucky's theme was "Remember How Great Cigarettes Used To Taste . . . Luckies Still Do," Arnold conceived the idea of a recording called "Remember How Great." It featured the great ensembles of the Big Band era. The album was offered in return for 10 Lucky Strike wrappers and $1.

3) Examples of other phonograph records specially created by industrial companies run a wide range. In the automotive field, Firestone Tire & Rubber, a competitor of Goodyear, has for the last three years also sponsored Christmas LP albums. Currently A.C. Sparkplugs is advertising and promoting a special LP recording of the Osmond Bros., "We Sing You A Merry Christmas." This was developed by MGM Records as a tiein with the maker's sponsorship of the ABC-TV show, "The Travels of Jamie McPheeters."

4) Tieins with tv shows have been the basis for many special recordings. Capitol Records created a special Dinah Shore album linked with her appearnaces for Chevrolet, resulting in sales exceding 1,000,000. MGM created a special "Wizard of Oz" album based on music from its film — and issued for Procter & Gamble. Sales exceeded 100,000 copies. Decca Records produced "Edie Adams Sings" tied in with the tv show sponsored by Muriel Cigars. "Perry At His Best" was developed by RCA Victor as a tiein with the sponsorship of Como's tv show for Kraft.

5) Other food users include Dole Pineapple which sponsored "Music For The Dancing Years," a recording of top bands; "Taken From The Top," an album of current hits created for Birdseye Foods Division of General Foods. Buitoni Foods had Decca produce "Italian Sing-A-Long" and an album of Jewish folk songs. Last year Royal Crown Cola tied in with the holiday theme with an album of Christmas carols while Lipton Soup sponsored a Mary Martin "Peter Pan" album linked with the sponsorship of the Christmas showing of the tv version.

6) A number of makers have had special records created for sale only in retail stores — with sales tied in with their products. These include "Jazz From Harry James" for Kleenex; a children's song album for Poly-Bi-Sol, a children's vitamin made by Mead Johnson, and a Bobby Darin album for Scripto Pens, tied in with merchandise of which over 1,000,000 were sold.

7) In almost all of these, Arnold points out, the music comes from the recording company's existing library. More unusual is to have specifically recorded music as was done for the Goodyear album this year. The disk was produced by Columbia Records in association with Arnold & Norfolk Music. The disk features Julie Andrews, Robert Goulet, Isaac Stern, Leonard Bernstein and Eugene Ormandy conducting orchs, as well as the Norman Luboff. and Mormon Tabernacle Choirs.

The Goodyear executives requested Young & Rubicam, their ad agency, to prepare an extensive campaign. But the response was far greater than anticipated and the advertising had to be cancelled a full month before Christmas since there were no records left. The second year's pressing of nearly twice as many albums repeated the earlier success.

The HIT! OF THE WEEK

GINNY ARNELL

Sings

DUMB HEAD

K-13177

M-G-M Records

LINDA SCOTT

Sings

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FA2397 New Lost City Ramblers, v. 2
FA2398 New Lost City Ramblers, v. 3
FA2399 New Lost City Ramblers, v. 4
FH5263 Moonshine & Prohibition Songs
FH5264 Songs from the Depression

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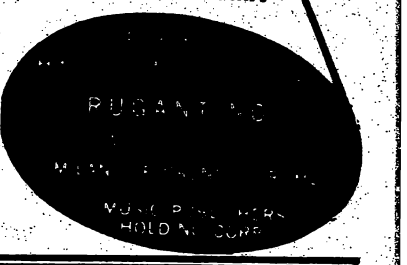

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Sad Saga of 34 Bunnies In a New Detroit Playboy Bunny Hutch

By FRED TEW

Detroit, Dec. 30.

Once upon a time, 34 beautiful bunnies went to live in a big city and right away got into trouble. Some people tried to shoo them away because their fur was said to be too short and because they lived only on lettuce tips. Then, some other people tried to stop Father Bunny from getting a license for the nice warren he had bought for his 34 beautiful bunnies to play in.

The bunnies were very sad and big tears rolled down their pretty cheeks. When some kind people saw the bunnies crying they said loud and clear so everybody could hear that the bunnies' fur was not too short. They said the bunnies looked exactly like bunnies are supposed to look. These kind people also said that if the bunnies wanted only lettuce tips, that was all right, too. Furthermore, these kind people said officials had no right to refuse to license the bunnies' nice warm warren which was called the Playboy Club of Detroit. So, pretty soon almost everyone said the kind people were right and it looked as if everything would be all right and the bunnies would live happily ever after, after all.

But, when the bunnies, frightened by the strange roaring and screeching sounds of a big city, arrived at their nice new, licensed warren, they coudn't get in.

It was cold outside the warren and little snowflakes were coming down and tickling their long ears. The bunnies shivered because, while their fur really wasn't too short, it wasn't really long, either. The bunnies were very sad because they knew it was nice and warm in the warren. Besides, they knew the warren had a good supply of nice crispy green lettuce tips with all the leaves nicely numbered so a bunny could count her calories and not get so fat that the fur would seem shorter than it actually was. The lettuce was pretty, too. There were pictures on the lettuce and nice little signs that looked like this $.

Un-angelic Picket

Well, there were the bunnies standing in the cold outside the nice warm warren filled with all that pretty green lettuce. They couldn't get in because pickets surrounded the warren. There were signs on the pickets. The signs said: "Local 705, Hotel & Restaurant Employees & Bartenders Union (AFL-CIO)." One of the pickets even looked like an angel but the sign said: "I'm No Angel but I Protest Women being called Bunnies." It was a curious sign all right because the Angel Picket really didn't shout like you would expect an Angel Picket to shout. The shouting was even curiouser because whoever heard of an angel shouting?

It certainly looked bad for the bunnies and their kind friends with lettuce tips. But, then, some men in blue coats with badges pinned on them came and moved the pickets a little this way and a little that way. Quickly, the 34 beautiful

(Continued on page 40)

Kahala Hilton's Informal Bow Registers 6 Guests

Honolulu, Dec. 30.

Although most major hotels here are at absolute capaciy and near-capacity through the holidays, the new Kahala Hilton opened with a grand (?) total of six guests.

First resort hotel to be built on the "far" side of Diamond Head, beyond Waikiki, won't have its formal opening until Jan. 22.

Hotel was opened without fanfare and little publiciy. Initial guest roster included baseball's Joe DiMaggio and Willard Keith, a Los Angeles director of the Hilton

W. German Cafes Would Hang Crepe On Mourning Days

Frankfurt, Dec. 30.

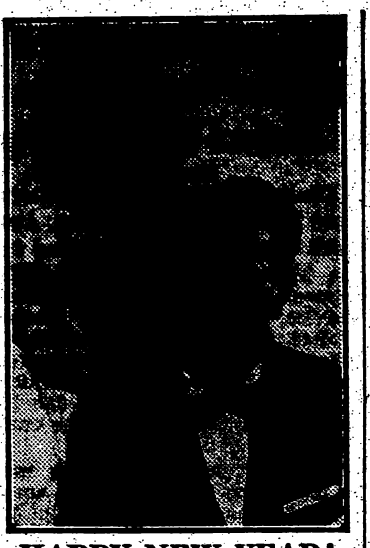
An interesting test case is being brought in a West German court to determine whether the many mourning days—on which dancing and other forms of entertainment are often banned—are legal.

Problem resulted here in November and December that had a disastrous effect on many German dance halls, restaurants, pubs and clubs. An official five days' mourning for the death of President Kennedy was followed by five days' mourning for the death of former German President Theodor Heuss.

In addition the month of November is a very difficult one for the German entertainment business with five folks' mourning days—Death Sunday, People's Mourning Day, All Soul's Day, All Holy Day, and Penitence and Prayer Day. When these days fell on Sunday, all public entertainment had to cease at midnight on Saturday, and often Saturday dances were cancelled.

Now, the Bavarian Hotel & Restaurant Assn. is bringing a test case to determine whether all these mourning days are legal. A spokesman pointed out that during the Kennedy mourning period

(Continued on page 40)



HAPPY NEW YEAR!

NELSON EDDY and **GALE SHERWOOD** say a 1964 Hello, before starting this year's first tour—Boston, Washington, Montreal, Toronto and Columbus. One more Australian review: "Since the last Eddy-Sherwood, Sydney season, we have not seen a better partnership at work. Neither has Chequers done such business." — Sydney Telegraph.

A.P.A., Inc., Handles

George Moro To Produce at Copa

Las Vegas, Dec. 30.

George Moro, of the Moro-Landis Dancers, is currently negotiating to produce the shows at the Copacabana, N. Y., it was learned here. Moro, who is in charge of production at the Sahara Hotel as well as Harrah's, Lake Tahoe, and the Latin Casino, Cherry Hill, N. J., will provide both the costuming and choreography. The entire production is to remain in charge of Doug Coudy, the current choreographer and iongtime producer at the Jules Podell cafe.

The deal being worked out would give the Copacabana first choice in costuming and routines. Loyouts designed for New York would have to be entirely new and not exhibited in any other spot where Moro-Landis produces. The Copa would also get more frequent changes of production under the new deal. Spot now changes its basic revue twice or three times annually; new names come in for two-to-four-week semesters.

Merchandising Shows' Act Potential Could Top Old Keith Chain: Jarwood

Once retailers and manufactures realize the efficacy of direct selling with the help of entertainers, a new show biz circuit will emerge that will provide acts with more employment than the Keith Albee chain ever did, according to Arthur Jarwood, clothing firm exec. He's now conferring with talent agencies on setting up a series of merchandising shows in various department stores.

Jarwood has shows mapped for outlets of the Gimbel chain in several cities, as well as other department stores. Having done well with one series already played, he hopes to do a series of shows several times a year in conjunction with cooperating retail outlets.

Thus far, the Jarwood shows on behalf of Raleigh clothes have been done with non-name talent. However, he envisions the time when he will be using top acts in these store engagements. Jarwood used to run the Riobamba and Famous Door niteries in New York, both of which were major operations in their day.

The use of talent is important, he said, citing figures in which fashion shows were given by firms which employed models only and not talent. He added that in these instances not only was there little traffic brought into the store despite newspaper ads and promotion but the resultant sales were virtually nil.

Jarwood asserted that if manufacturers took the cost of one large ad in a national magazine and diverted it to direct selling with shows, a new market for talent would open immediately. He pointed out that the ads are necessary to establish a national image. However, their effectiveness can be hightened by the direct pitches made through shows.

In his department store forays, Jarwood found that direct sales more than paid for promotion and show costs. In addition, the store itself benefited because of impulse buying resulting from the additional traffic.

He also pointed out that in most cases the deal is such that neither the shows nor promotion costs the store anything. Most of these costs are borne by the exhibitor. However, the store benefits greatly.

Jarwood noted that because of differences in scales of Actors Equity and the American Guild of Variety Artists he has been careful not to create revue type shows which would force the production into the more expensive Equity jurisdiction. Acts, he pointed out, particularly comedians, can still throw in lines about the product without creating special script situations.

Minn. Display at N.Y. Fair Now 'Financially Sound'

Minneapolis, Dec. 30.

With the addition of General Mills and Northwest Airlines, the Minnesota exhibit at the upcoming New York World's Fair finally is becoming "financially sound," it was disclosed last week. There had been difficulty in lining up enough exhibitors.

The exhibit's construction is moving acording to schedule. An addition to this "Minnesota polyhedron," it's said, will be a sunken outside sandwich and soft-drink area to be called "the Twins-Viking Dugout."

New Ops Acquire Vegas Tallyho In $30,000,000 Pkg.

Las Vegas, Dec. 30.

The Tallyho Hotel, newest on the Strip, has been taken over by new operators on a $30,000,000 package covering a 25-year lease. The new partnership of Edward Nealis and Charles Luftig signed the longterm lease with Kings Crown Tallyho Inn Inc., the Indiana corporation which purchased the hotel from New York industrialist Ed Lowe on Nov. 2. Lowe tried to operate the Tallyho sans casino, but gave it up as a bad experiment.

Neal Barry and Mel Walter will be associated with Nealis and Luftig in exec capacities in the new venture.

Immediate construction will begin on a casino "comparable in size and decor to anything in Las Vegas," according to J. A. Richmond of Beverly Hills, who has been retained as designer and interior decorator.

Also planned for a July 1 opening is a theatre-restaurant seating 750 persons, a lounge seating 350, an exclusive restaurant with 100-plus capacity, and a convention hall with 1,000 capacity. A 15-story high rise with 500 additional rooms is also in the blueprint stage.

Nick Podar has been named op-

(Continued on page 40)

OUT NEXT WEEK!

The

58th Anniversary Number

Of

VARIETY

Regina Fair Sez It Will Tune Out AFM Demands For More Tooters in '64

Regina, Sask., Dec. 30.

The Regina Exhibition Assn. wants the American Federation of Musicians to reduce the number of tooters usually required for the grandstand show orchestra.

Union demands will be bucked in 1964, even if the matter has to go to court, said T. H. McLeod, manager. He wants the band cut from 25 to 15, for a saving of about $800.

"In the past we have been forced to use more musicians than required, simply because the union demanded it," he said. "The size of the orchestra should be left up to the leader, rather than the union."

Other fairs in Western Canada are also expected to take issue with the AFM's standby demands.

At the recent convention of the Canadian Assn. of Exhibitions in Toronto, Godfrey P. Schmidt, a New York lawyer, was quoted as saying: "The American Federation of Musicians is bleeding Canadian fairs and pricing them out of the market."

69-Year-Old Woman Wins $54,300 Damages in Suit Filed Vs. Murray Studio

Des Moines, Dec. 30.

Polk County District Court here awarded Mrs. Agnes Syester, 69, a widow $54,300 damages against operators of the Arthur Murray Dance Studio. Of the amount awarded, $40,000 was punitive damages and $14,300 represented moneys held to have been overpaid on dancing lessons.

Mrs. Syester had sued the studio operators for $83,084.30, including $60,000 punitive damages, on allegation she was induced through fraud, deceit and misrepresentation to enroll in 4,057 hours of dance courses between Sept. 1954 and March 1960.

The plaintiff's attorney said that having "defrauded" the widow of $29,000 other fraud was devised to keep the money that had been taken from her. He was referring to another lawsuit brought by Mrs. Syester against the same studio in 1961 that was settled when the widow was refunded $6,090 and after that she resumed taking lessons.

Defendants are Nicholas P. Theiss, studio manager here, his two brothers, George B. and Forest L., also James R. and Mary L. Banta of Ft. Lauderdale, Fla., and all said to have interests in other

(Continued on page 40)

Honolulu May Become 150G Angel For Show Biz Events to Bow Its New Aud

Honolulu, Dec. 30.

City councilmen may yet set the city up as a $150,000 angel for a series of the artical and sports attractions to formally open the new municipal auditorium complex.

The "invitation" comes from a citizens' committee organized by Mayor Neal Blaisdell to mastermind plans for a 16-day premiere celebration next September.

But even that target date is dubious in view of City Council Chairman Masato Doi's pointed reminder that September will come at the height of the 1964 election campaign. "It (the dedication) might better be held after the election," said Doi, who just happens to be the incumbent mayor's probable rival in the next election.

Doi also said the "angel pitch "needs a lot of refinement" and warned that the council isn't about to ante up $150,000 "without having a lot more details on what the money will be used for."

Hugh O'Reilly, citizens' committee chairman, promised that the entertainment lineup would be "big and elaborate." He also opined that it would "be a program unique in the history of Honolulu, in both size and scope."

Names of just about every top vaude and tv star have been mentioned unofficially as possible bookings. It's figured—hopefully or otherwise—that boxoffice revenue, plus concession income, would get the city off the hook Financially. (Local show biz pros, however, recall that a star-studded special show in 1950 ended up $32,000 in the red—and it was a "benefit" show at that. And a 1961 circus venture dropped $44,000.)

Originally projected as a $3,000,000 investment, the auditorium complex finally is coming in at a cost pegged at between $8,000,000 and $10,000,000. There's a 2,200-seat theatre, an arena that can seat up to 9,000, and an exposition hall between. There's also a parking area that can handle 1,200 autos.

The drive for a modern municipal auditorium and or convention centre dates back almost 15 years. It's been marked with off-and-on squabbles and problems ever since, most notably regarding financing, choice of site, size and type of facilities and, most recently, even a name.

Premiere or not, initial bookings for the new arena and exposition hall are shaping up for April, with concert and theatre bookings to follow late in June. A road company version of "Camelot" reportedly will be one of the summer bookings. Convention bookings, which potentially may spell the difference between profit or deficit, to date are sparse.

Byron Trimble has the $18,000 a year managerial job.

Jersey Resort Mayor's Threat to Toss Out Rock Puts Ops in Irate Rolls

Atlantic City, Dec. 30.

Suburban Somers Point's new mayor Walter Stretch, who takes office New Year's Day, is set to curb seasonal rough stuff in the town's rock 'n' roll alley. That's the street where a half-dozen niteries do a booming summer biz catering to youths by booking bands and singers in the rock idiom.

The thousands of teenagers who flock to the Point during the 10-week season make the nitery ops happy but it's a long headache for municipal authorities. For each week up to 50 teeners face court charges ranging from fraudulent use of identification cards to brawling. No drinks are sold to persons under 21 in New Jersey.

Mayor-elect Stretch said that young people who misbehave have given the town a bad name. He suggested an end to rock 'n' roll and added that he wanted more formal attire in the clubs as a means of stamping out rowdyism.

Bistro operators are grim over the reform threat. Anthony Marotta, owner of the Tony Mart Cafe which the kids call "The Pit," "Twist Boulevard" and the "Princeton Walk," is prepared to fight.

On a summer night as many as 1,000 youths, most of them students, flock into Mart's. Some 20 bartenders serve drinks at seven bars. There's a $1 admission tap and Mart says his talent budget runs up to $5,000 or more per week.

Stretch said he'll call a meeting of tavern ops after he takes office and ask 'em to toss out rock 'n' roll. "This," he said, "will keep under-aged folk out of the bars."

For Mart, this is for the birds. "The only thing that draws them is rock 'n' roll," he said. "We have tried everything through the years. I have tried to wean them away from rock 'n' roll and the Twist, and such, and they say, 'what are you trying to do?' If we don't give them what they want they will go to some other spot what has their kind of music."

Tallyho, Vegas

Continued from page 39

erations advisor for the new setup.

Nealis is the former owner-operator of the Clover Club on the Sunset Strip, which he had for eight years, opening in the '30s. He produced "Johnny O'Clock" at Columbia which starred Dick Powell, and coauthored such films as "Mr. Lucky," "Boots Malone" and "Salty O'Rourke."

Luftig is the former personal manager of Red Skelton, and was producer of the Skelton vidshows. Barry was general manager of Louis Prima Enterprises. Walter is a former nitery owner.

W. German Cafes

Continued from page 39

in Germany, dances were held in the U.S. and business went on as usual in many nightclubs there. In Germany, the stores did not have to close, and one opera production in which about $250,000 was invested was given permission to open so that the city would not sustain losses.

Nightclubs, theatres and restaurants were hard hit, however. This is illegal restraint of trade, the hotel and restaurant association maintains.

During the November and December mourning periods, about 200,000 of the workers in these trades lost as much as a third of their income, it's claimed.

Vice Squad, Revenooers Put Two-Way Stretch On Hartford Citadel of Strip

Hartford, Dec. 30.

Charles Steak House here, which long has featured strippers, last week was simultaneously raided by the vice squad and had its till tapped by the Internal Revenue Service. Police arrested owner Walter Andrews and dancer Angel Dior on charges of indecent or immoral exhibitions. The IRS, which claimed nearly $4,000 was due it, took almost $1,700 out of the cash register.

Night of the double pinch was to have been the start of an amateur stripper policy. Complaint to gendarmes resulted in arrest of a pair of tyros, although only one amateur appeared on the boards. She stripped to a bathing suit.

Both wouldbe strippers pleaded no contest to charges in Hartford Circuit Court and were fined $50 each by Judge Douglas B. Wright. It's understood that both local papers, Hartford Courant and Hartford Times, refused further ads to plug the amateur strippers after complaints were received on the initial ad copy.

AGVA, Equity In Jurisdiction Tiff

Two developments last week indicate a growing tension between the American Guild of Variety Artists and Actors Equity Assn. The variety union's executive board has taken steps to abrogate its agreement with Equity on industrial shows and it's protesting its slice of shows at the N.Y. World's Fair.

As a result of the latter kick, a meeting is scheduled for Jan. 18 between both unions and World's Fair labor relations execs on status of shows to be produced for the Flushing Meadows extravaganza. Meet, to be held at the Commodore Hotel, will also be attended by other performer unions in an attempt to iron out all beefs likely to come up as a result of jurisdiction problems. The situation in this respect stems from Equity's claim to the Fair show "To Broadway with Love" to be produced for the Texas Pavilion. AGVA is protesting.

Although an agreement has been signed with Equity on industrial shows, the new AGVA administration is unhappy with the pact and has told Equity that it's stepping out. The Associated Actors and Artistes of America, the parent of the performer unions, presumably will step into the squabble.

At AGVA's recent executive meeting a resolution was passed indicating the union's dissatisfaction with the agreement signed by a previous administration in this field. The deal was made by Bobby Faye, who was recently ousted as AGVA national administrative secretary.

AGVA protested that under the formula agreed to, virtually every industrial show by a major advertiser went to Equity. The interim committee now governing AGVA also charged that under present Equity terms, only bluechip advertisers could afford these displays.

There was, however, some dissension at AGVA on this score. There were opinions expressed that the union should hike its scale in this field since the pay-scale was devised sometime ago and living costs have gone up.

Greco's 'Hootenanny'

Dallas, Dec. 30.

Jose Greco and his Spanish dancers did some rush, post-Christmas shopping here Thursday (26) and opened on schedule that night in the Statler-Hilton's Empire Room.

In appearance, but not execution, the show resembled a hootenanny. Greco performed in frontier pants and cowboy shirt, with others in the 21-member troupe decked in calico and jeans.

The company's lavish costumes were delayed en route from San Juan, Puerto Rico, and didn't arrive until Friday (27) before showtime.

Sad Saga of Bunnies

Continued from page 39

bunnies wiggled through the open spaces between the pickets and, their little white tails twitching, disappeared into their warren.

Soon, squeals of joy could be heard as the bunnies found some kind friends inside who had come to warm their warren. These kind friends were known as freeloaders. These particular freeloaders were picked because after they have loaded up on free food and something called "free booze," whatever that is, why they just have to go and tell everybody how nice and cozy the warren is and how beautiful the 34 bunnies are. They are counted on to tell everybody, except each other, of course, because they're freeloaders, to visit the warren and bring the bunnies lots of lettuce.

Hefner's Partners

Three Father Bunnies, Eugene A. Howard and Richard Underwood, of Chicago, and Robert Schiffer, of Detroit, gave some lettuce to Big Daddy Bunny Hugh Hefner who, then, let them build the new $600,000 warren. Anyway, the freeloaders liked the Living Room and the Play Room and the Playmate Bar and something called the Penthouse. But, most of all the freeloaders liked "free booze" and they told one another how nice it would be the next night when some kind people, who were not freeloaders, would come to see the bunnies in their new warren and bring with them 25 leaves of lettuce, each, which the bunnies, in turn, would give to something called the Muscular Dystrophy Assn., whatever that is. You see, freeloaders like to practice telling other freeloaders what they are going to tell everybody.

When the freeloaders came out of the warren, after bidding the 34 beautiful bunnies goodnight by kissing them and patting them and pinching them, some of the happy freeloaders found their machines had been hurt. The machines, which the freeloaders use to carry them to places where they can tell everybody everything, have something called tires which usually are nice and round—but were not—and canvas tops which usually do not have holes in them—but did.

Punctured Tires—and Patrons

So, instead of telling everybody about how nice the bunnies' new warren was, they told everybody about an Angel Picket which didn't behave like an angel at all, and they told about holes in tires and tops. Also, they told how a picket was arrested for something called "assault and battery" on a "Police Sgt."

In addition, they told about a lady who bosses the pickets who had complained loudly about the bunnies' short fur and said it was "indecent," whatever that means. This same boss lady picket also had complained about the fact that the bunnies get only lettuce tips instead of something she called a "salary," although she may have intended to say lettuce salad. This boss lady picket, the freeloaders told everyone, has offered 1000 leaves of lettuce for "information leading to the arrest and conviction of any person responsible for the vandalism."

Then, the next night, the freeloaders started telling everybody about what happened to kind people, dressed in something called fish and soup, with 25 leaves of lettuce sticking out of their pockets so the bunnies could give the lettuce to the Muscular Dystrophy Assn. There was more trouble, that's what there was.

Somebody called the Fire Marshal went to the warren and closed the door right in the face of those people in fish and soup. He said only 315 of them could go into the warren at one time. So, there were about 200 kind people standing in line outside the warren waiting to give their 25 leaves of lettuce to the bunnies. They could only go into the warren if someone came out, which didn't happen too often. So, many of the kind people had to go home without seeing the bunnies.

The 34 beautiful bunnies in their nice new warren are wondering if the freeloaders will remember them and start telling everyone to bring them lots of lettuce they can keep so they can live happily ever after the big trouble about short fur, lettuce tips, licenses, vandalism and a cross old Fire Marshal.

Yank Singers

Continued from page 1

other Yank tenor domiciled at Stuttgart, was once seen as Radames.

In addition, the Stadttheatre's roster of singers for the 1963-'64 season includes, for regular and/or guests spots, not less than eight Americans: Joan Carroll, Lucille Kailer, Dorothy Krebill, Sandra Warfield, Albert Da Costa, Andrew Foldi, Glade Peterson and Robert Thomas. Add to this stage director Lotfi Mansouri and solo dancers Virginia Zango and Jerry Burr—and you might end up with, proportionally, more Yanks working at Zurich or other European operas than possibly at some of the big houses in the homeland!

Dance Studios

Continued from page 1

Arthur Murray studios in Cedar Iowa, Omaha and Lincoln, Neb. and other cities not named.

Name-Dropping Studio

Minneapolis, Dec. 30.

Palaver dished out via tape recording by two now defunct Twin Cities dance studios quoted Sir Isaac Newton, Marcus Aurelius, Disraeli, Norman Vincent Peale and Ralph Waldo Emerson, along with some excerpts from St. Mark in the New Testament.

Testifying for the Federal prosecution, a former dance instructor and salesman for the studios, that are alleged to have conducted a "racket," identified the tape as one which he heard played for studio sales trainees. He also testified that, after being employed by the studios, he was given only 30 minutes of waltz, rhumba and fox-trot instruction before being "qualified" as a teacher of those dances.

The Government charges that the studios mulcted unmarried women and widows between the ages of 30 and 75 of sums ranging up to $6,950 each for "lifetime" dancing lessons.

One of the defendants, the studios' principal owner, is a Long Island, N.Y., resident. In its fifth week, the trial has been adjourned for two weeks because of the holidays.

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Video Invasion of Icers Continues With Shasta Telecasting Buy of 'Ice Follies'

Television interests have invaded the ice show field for the second time in recent months. The sale of "Ice Follies" to the Shasta Telecasting Co., headquartered in Fresno, was completed over the weekend. Roy & Eddie Shipstad and Oscar Johnson, who have helmed the show since its start 28 years ago, will continue to head the layout. Purchase price wasn't revealed. Shasta bought all the "Follies" stock, but the former owners have options to buy into the parent company.

Shasta Telecasting Corp. operates a telestation in Fresno and a radio station in California. Metromedia, parent of WNEW-TV and WNEW, radio station, N. Y., and others bought "Ice Capades" several months ago.

There had been reports that "Ice Follies" had been up for sale for sometime. At one point there was a denial that the femme lingerie firm, Kayser-Roth was the purchaser. At that time, illness of one of the partners was said to have been the reason for their desire to sell.

The shipstads and Johnson started their icer in 1936 and pioneered this form of entertainment as a shoestring operation. It became the most prosperous show in the business. They had the smallest overhead of all the three blades shows, and for years, they never had permanent office, and operated out of their hats.

"The Follies" sale leaves only one icer, "Holiday on Ice" with its original owner, Morris Chalfen without tv sale.

Det. Roostertail to Crow With Top Names in Jan.

Detroit, Dec. 30.

The Roostertail, one of Detroit's swankier niteries, has changed to a "big-name" entertainment policy. J. Lee Schoenith, executive v.p. of the riverside supper club, said the new policy begins Jan. 10. when comedian Jack E. Leonard starts a week-and-a-half engagement.

Other talent booked this winter includes Vic Damone, Roberta Sherwood, the Jane Russell-Connie Haines and Beryl Davis Trio, Mel Torme, Herb Shriner and Pat Suzuki. Negotiations are underway to book additional names.

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DAKOTA STATON WORKS IN OFAY B'HAM NITERY

Birmingham, Dec. 30.

Negro disker Dakota Staton spent the holidays in Birmingham. Although first booked for Dec. 27 at Club 401, Negro nitery. Later she was engaged for the Bamboo Room, an ofay spot.

A prior city ordinance against colored performers entertaining a white audience has since been struck off the books and is no longer valid.

Pacific Ocean Pk. Sale Due Soon In $2,500,000 Deal

Hollywood, Dec. 30.

Deal is on for sale of Pacific Ocean Park, acknowledges owner Jack Morehart. He refuses to discuss details, stating "I cannot talk on this subject until after first of the year." However, Morehart admits that Jack Roberts, who has been a veepee and asistant general manager of POP as well as headman at the Aragon ballroom, is "one of the group with whom I had had discussions."

Roberts said he is the sole figure involved; that outright purchase price will be "around $2,500,000."

Morehart bought the amusment park five years ago after the founding partners—CBS and Santa Anita race track—each lost $5,600,000 in 18 months of operation. Roberts says his purchase deal has entered escrow "and should emerge Jan. 8." Roberts also volunteers that Neil Blaney, who has been veepee-general manager of POP for Morehart, "will not be a member of my operation."

Prior to site's development into POP, Roberts operated some rides at the Old Lick Pier. He continued to do so after POP came into being on the Lick site. Roberts also says that National General Corp.'s cotton candy concessions at park expire in April, 1965. NCC had two theatres in what is now the park, and took the concessions as part payment when CBS and the racetrack sank millions into modernizing the amusement park and area.

Vaude, Cafe Dates

New York

Diahann Carroll discharged over the weekend from Mt. Sinai Hospital after an attack of meningitis . . . **Smothers Bros.** pacted for Basin St. East June 8 . . . **Vi Velasco** set for the Village Vanguard starting Jan. 11 . . . Israeli dancer **Oshra Elkayam** and Japanese terper Kazuko Hirabayashi to present a joint recital at the Kaufman Concert Hall of the YMHA Jan. 9 . . . **John Gary** tapped for Blinstrub's, Boston, Jan. 6 . . . **Vaughn Meader** reports to the Crescendo, Hollywood, April 1 for two weeks . . . **Damita Jo** to tour Japan starting March 20.

Chicago

Janet Blair has been set for the Palmer House Feb. 15-28. Down for the same spot are **Four Kovacs,** Dec. 31-Jan. 31, and **Pat Cooper,** Feb. 1-14 . . . **Vicki Carr** into the Drake Hotel Feb. 4-23 . . . **Caroline Richter** returns to the Blackstone Hotel Jan. 13-Feb. 3, **Constance Towers** inked for same room May 5-16, and **Lilo** skedded for May 18-30 . . . **Three Men From Montana** slated for the Chi Playboy Jan. 27-Feb. 16 . . . **Mickey Sharp** plays the Miami Playboy Jan. 6-26, and the Chi club Jan. 27-Feb. 16 . . . **Gaylord & Holiday** signed for the Shamrock, Houston, Feb. 27 for a fortnight . . . **Susan Barrett** into the Embers, Indianapolis, April 2 for two weeks . . . **Jane Russell, Connie Haines & Beryl Davis** set for the Cork Club, Houston, Dec. 28 for two weeks, and for the Hotel Roosevelt, N.O., Jan. 16 for a pair.

Town Casino, Buff, Drops Names; Switches to Jazz

The Town Casino, Buffalo, long one of the major strongholds of cafe names in western New York, is switching to a jazz policy Jan. 1. Opener will be Miles Davis for six days to be followed by Maynard Ferguson Jan. 8. Other bookings lined up by operator Harry Altman include Count Basie Jan. 21, for two days, to be followed Jan. 23 by Dizzy Gillespie for one week. Don Menza has been pacted for the lounge.

Altman had been attempting to continue the Casino's name policy. However, he was unable to get a steady flow of headliners at prices he could afford. Altman, in the past few years, had been clobbered by the severe winters which cut off traffic not only from Buffalo but also from Toronto, which he regarded as one of his major markets.

The initial jazz bookings are frankly experimental for Altman. He's slated to stay in this groove for the remainder of the season. He'll continue with names in the Glenn Casino, Williamsville, N.Y., which he operates during the summer.

Rosemary Clooney Sues Atty. Andy Weinberger For Accounting of Funds

Rosemary Clooney filed suit in N.Y. Federal Court last week against attorney Andrew D. Weinberger, seeking an accounting of monies he allegedly withdrew from the songstress' bank accounts and either retained or invested.

Miss Clooney asserts that Weinberger had acted as her attorney from 1951 through Feb. 18, 1963. She charges that, while acting as her counsel Weinberger caused large sums to be withdrawn from her accounts which he either kept or invested in his own enterprises without accounting to her.

He was supposed to be acting as an investment counselor, according to the complaint, but Miss Clooney Claims that she was never notified as to what investments had been made on her behalf.

The singer is seeking both an accounting and the return of the monies.

$100,000 Govt. Grant Lifts Edmonton Fair Into Black

Edmonton, Alta., Dec. 30.

With the help of a $100,000 provincial government grant, the Edmonton Exhibition Assn. showed a $14,169 profit on the year's operations. Without the grant, a loss of $88,728 was indicated.

The association's surplus at the end of 1963, including $1,132,513 at the start of the year, was $1,-149,682.

Losses included $159,000 on the new Sportex building, designed for curling and commercial displays; $12,740 on the fall livestock show; $6,700 on the spring livestock show; $8,000 on operations of the Oil Kings hockey team, and $17,900 on the fall race meet.

The spring and summer race meets grossed about $600,000 and the net profit was just under $8,-000. The summer exhibition grossed about $500,000 and finished with a profit of $83,000.

Piqued Mayor

Continued from page 2

the room from time to time. It has been in use about 15 years.

Cowger said the room has been supplied "at no expense" and asked various news media to remove desks and other privately owned furnishings by Jan. 1. He noted that other governmental units in the area—Federal, county and state—do not provite space for the use of reporters. Cowger will establish a schedule of weekly news conferences. WHAS-TV news carried a segment on its Friday (20) 6:15 airing, showing reporters on sidewalk outside City Hall with typewriters on a table, shivering and typing their stories in the near-zero weather.

Fred Wiche, WHAS-TV news, one of the dispossessed reporters, gave a goodhumored, tongue-in-cheek commentary on the unusual procedure as a closeout on his local news period.

Japan Welcomes U.S. Acts, Musicians But AFM Blocks a Two-Way Street

Japanese imports of U.S. acts are on the upbeat, according to Tokyo promoter Dan Sawyer, currently in the States lining up performers. He asserted that barring any changes in the political climate between both countries American talent will continue to do big in Japan.

Sawyer is particularly on the prowl for record names as well as headliners brought out by films and television. A big disk or the presentation of a teleshow or motion picture is a key to big b.o. in the islands, he said.

He had been attempting, for example, to get Robert Stack as well as others in the "Untouchable" group. However, since Stack didn't want to participate in the venture, the entire deal had to be scrapped, even though other cast members were willing to go along.

Sawyer pointed out that periodic visits to the U.S. as well as other sources of his act supply are mandatory. Not only can he see the new developments in the act and music sectors, but he can o.o. talent already submitted. Latter is especially important since he can test the reliability of agents who have been offering the acts to him.

According to Sawyer, a rough area in Japanese-American relations is resentment at Japan's inability to send some of its native musical acts to he U.S. He declared that there is no restriction on admission of musicians to Japan, but Japanese are not admitted to the U.S. because "they replace American musicians."

He stated that resentment is especially evident when Japanese trade or cultural organization, having an exhibit in the U.S., attempt to import Nipponese musicians and their native instruments. He said this cannot be done unless the American Federation of Musicians gets standby employment. He added that incidents like these hurt the cultural relations between both countries.

Sawyer pointed out that there is no such antagonism to performers since American Guild of Variety Artists regulations stipulate only that valid employment contracts are the major criterion on which Japanese talent is admitted to the U.S.

Sawyer is a Texan who was a Honolulu policeman when he went over to Tokyo to manage a hotel for American interests. As a result of talent promotion on which he figured, he decided to remain in that field and is now one of the top importers of American as well as European performers.

Bearded, Bathless Folksters Could Ax Props, Sez Rodgers

Tokyo, Dec. 30.

Looking more like the choir boy he used to be than the pop folk singer he is today, Jimmie Rodgers says he does not believe it essential for performers of his musical persuasion to be bearded, barefoot and bathless.

"You can perform as a folk singer even in a tuxedo," Rodgers noted. "I don't go along with the idea that you have to be a purist. Most of us who are young are not really folk singers, but singers of folk songs. And I think that when you dress and carry yourself as a gentleman you are certainly in good taste.

Accompanied by a trio called The Fairmont Singers and guitar player Ralph Grasso (and offstage by his wife and Seymour Heller, his manager), Rodgers made a Far East swing filled mainly with U.S. military dates under promotion of Eddie Sereno.

While Rodgers prefers folk songs because they tell a story taken from the heritage of a country, his style and choice of material spill into the pop field. "I don't like to think commercially all the time, but you have to do some commercial things for your career," offered Rodgers, now 30.

"There are many songs I'd prefer to do, but they probably wouldn't sell five records. You have to have been in this business a good many years before you can rely on your own choice of material. I'm not old enough yet. When I've been in the business for 20 years, I won't have to sing 'Honeycomb' any more."

The head of Dot Records' folk department for about a year, Rodgers is gradually working into the production end of the business. "I like to work with other people —to collect material and write for them," he said.

As further insurance against idleness in middle-age, Rodgers is partner in two music publishing outfits and in a record production company. With associates Randy Sparks and Rod McKuen, he writes songs, sometimes in collaboration and sometimes by himself.

One-Woman Show

Colette Renard

(THEATRE MONTPARNASSE)

Paris, Dec. 26.

Colette Renard is one of the few femme singers who has enough diversity, style and drive to be able to bring off a one-woman show. She sums up what is almost classical in French singers but is always modern in her emotive force and presence.

In a brown, brocaded dress she belts out songs of the streets that are sentimental plaints or poetic acceptance of reality. But the shrugs, tremulous voice and controlled shivers of emotion give them all a force and vitality.

There is also an optimistic outlook in her pert presence. For she can also bring off oldtime Gallic blue songs with the right gaiety, insouciance and taste to make them affable instead of leering.

Well backed by a small orch batoned by Raymond Legrand, she should do four weeks of fine biz.

Mosk.

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Copacabana, N. Y.

Jerry Vale, Pat Henry, Cally Dodd, Rene Martell, Joseph Mele & Frank Marti Orchs; $6.50-$7 minimums.

Some of the calculated risks in the nitery field do not pay off as anticipated. In a room as important as the Copacabana, a performer has been known to make it on a single appearance, and any subsequent engagement is designed to confirm an earlier impression.

That seemed to be the strategy behind Jerry Vale's quick repeat at the Jules Podell hospice, and according to blueprints, the following morning should have decreed a new star on the horizon. His cause was also aided by an extremely successful Carnegie Hall appearance recently.

Vale is an able and personable singer, well schooled and disciplined with a style and a viewpoint. All these items are again evident during his recital at the Copa. He has the equipment to create mood with some excellently arranged and executed tunes.

But at show caught, he seemed intent to make good in a hurry. He failed to linger lovingly over the lyrics. There was an extreme nervousness in his demeanor and he appeared to halt what had been a remarkable career progression.

Yet Vale didn't impress as having done any permanent damage. It will be possible to restore the earlier impact, but it'll be more of an uphill batte than had been realized. He didn't destroy his potential that evening, only the immediate impetus.

Pat Henry, who had been hitting highspots with a pleasant comedy act, proceeded as per usual with skilled underplaying of some good material. His verbiage seems a bit more commercial than on previous appearances here. This seemed evident in the early part of his turn. His later remarks were confined to bits that he has been doing. He stirred the customers to good hands.

The surrounding Doug Coudy production, with the singing by Cally Dodd and Rene Martell, holds up well. Joseph Mele showbacks competently and Frank Marti provides colorful relief music. *Jose.*

Sahara, Las Vegas

Las Vegas, Dec. 21.

Buddy Hackett, Buddy Greco, Moro-Landis Dancers (16), *Louis Basil Orch* (13); *produced by Stan Irwin; presented by Milton Prell;* $5 *minimum.*

The Buddys, Hackett and Greco, give an excellent balance of comedy and music to the new show in the new Congo Room.

Hackett not only has become a tv fave in the past few years—he's become a favorite on the Strip. His very funny side-of-the-mouth delivery tosses some very funny stories which are gems because they are recognizable to most in the audience. The trademark "Chinese Waiter" skit has become a classic, and gets requested at each show.

Greco, with an exciting, distinctive sound, hits a fresh peak here, and shows he's one of the top vocal personalities in the biz. His turn seemed much too short as he offered such tunes as "Most Beautiful Girl In The World," "Let There Be Love" and "Nobody Till Somebody Loves You." He also does a fine stint of keyboarding on "Tenderly."

The Moro-Landis Dancers (16) are seen in a delightful salute to "My Fair Lady" in this bill, produced by Stan Irwin. The Louis Basil orch (13) backs the bash, in until Jan. 21 when Connie Francis returns. *Duke.*

Ye Little Club, L. A.

Los Angeles, Dec. 18.

Patti Kim, Marc Douglas, Git Barios, Jack Smalley; two-drink minimum.

In Patti Kim and Marc Douglas, Marshall Edson has a well-balanced attraction for a fortnight at YLC, where the customers are accustomed to sampling fresh talent scrambling uphill. Neither of the two vocalists yet has that final coat of performing polish, but both have strong and well-defined attributes that set them apart.

Miss Kim, a Korean, has been in this country only six months and is making her Coast nitery debut following a hitch in Vegas, where she had a key assignment in "Flower Drum Song." Considering that she has quite a language barrier to hurdle, she does quite well with the English lyrics.

Her voice is uncommonly robust and has a fairly unique throaty quality. She loves to belt. But her work is marred by occasional stridency and a tendency to fall out of sync with her instrumental backing.

Among tunes done by Miss Kim are "S'Wonderful," "Basin Street Blues," "Over The Rainbow," "Love Look Away," "Cry Me A River," "Besame Mucho" and "Summertime," the latter two in Korean as well as English.

Douglas is very imaginative in song selection and has a rich, expressive voice. Among the not-oft-heard refrains he contribs are "Heigh Ho" from "Snow White" and several numbers ordinarily restricted to instrumental interpretation. He goes in for bunching related tunes in intricately-arranged medleys, i.e., "Let There Be Love—Let Me Love You—Let's Fall in Love," but has a tendency to overdo this gimmick.

In the absence of regular YLC pianist Paul Suter, Gil Barios holds forth commendably at the 88, with Jack Smalley his usual reliable self on the bass. *Tube.*

Chi Chi, Palm Springs

Palm Springs, Calif., Dec. 24.

Eleanor Powell, Rip Taylor, Bobby Winters, Bill Alexander Orch (16); $2 *cover.*

Eleanor Powell wasn't breathing as hard as the audience at the end of her opening tap routine in the Starlite Room of the Chi Chi. Her competent technique, perfect figure and the beautiful charm of those sweet, soft tap sounds brought the capacity house to rousing applause. A new generation is being treated to her great talent.

It's a nostalgic bit when Miss Powell remembers "Bojangles" Robinson and does his famous "step dance." A fascinating gimmick is showing, with film clips, how sound is dubbed on a tap routine for movies. While she changes into another of her becoming costumes, a series of sheet music covers flash on the curtain and top songs from her Broadway and Hollywood successes are sung.

Miss Powell's act builds and never drops. Her finale is a rouser. She talks, taps and moves fast.

Comedian Rip Taylor, who overflows into Miss Powell's act, has the ability to caricature with a gesture such names as Pearl Bailey, among others. A versatile fellow, he works smoothly and is a perfect foil for Miss Powell.

Gerry Dolan conducts the 16-piece Bill Alexander band with Steven Dweck sitting in on drums to accent Miss Powell's taps. *Scul.*

Savarin, Toronto

Toronto, Dec. 23.

Hi-Lites (3), *Paul Grosney Quartet;* $1.50 *cover.*

Just back from an eight-weeks' tour of Britain, France and Germany, plus a side trip of five weeks with Connie Francis to South Africa, the Hi-Lites have moved into the Savarin for a two-week stint.

Harmony trio, fresh-faced on delivery and diapason, have come a long way in showmanly experience since they played Toronto some two ears ago. Still the same threesome, they are Johnny Nodrilan, lead singer; Harry Harding, tenor; Larry Sturino, bass. All arrangements are by Earl Parnes. Act stayed on 45 minutes when caught opening night Monday (23), the first of their twice-nightly appearances.

Their walkaround to "The End of Time" is a standout on balladeering, ditto their more bouncy "Hands" number in which they get the customers joining in the handclapping. They also score in "Everybody Dance," an Israeli harvest song in fast time.

Switch in tempo and styling is "When Vaudeville Was King," complete with strawhats and sticks for a soft shoe shuffle and finishing with a hot "Bill Bailey." The Hi-Lites had no difficulty in getting over.

Paul Grosney's quartet gives excellent backing to the harmony vocalistics of the Hi-Lites, plus playing for the dance sessions. *McStay.*

Desert Inn, Las Vegas

Las Vegas, Dec. 23.

Eddie Fisher, Elkins Sisters (3), *Holly Twins, Beverly Richards, Bob Fletcher, Folliette, Paul Ggem, Arden Dancers* (24), *Carlton Hayes Orch* (28); *produced by Frank Sennes; presented by Wilbur Clark; musical arrangements, Jim Harbert;* $5 *minimum.*

Eddie Fisher breaks the champagne on the brand new showroom here, and had these appropriate words for firstnighters: "I'm very happy to have been asked to open the new Crystal Room—the most beautiful in the world. And as I look around this room I'm glad to see Wilbur Clark didn't spend my money foolishly."

The plush room, which during production numbers can display chorines on small stages at either side of the audience, lacks the intimacy of the old room, but Fisher made up for this by doing many of his songs while strolling in all parts of it.

Among tunes are "Falling In Love With Love," "This Nearly Was Mine," "White Christmas" and a Jolson medley. Eddy Samuels is Fisher's 88er-conductor fronting the Antonio Morelli orch (28), and Sammy Goldstein is on drums. Special material was written by Eli Basse.

The Elkins Sisters (3) are shapely brunet lookers on the bill; they get gasps and appreciative applause for their tumbling-balancing routine.

Donn Arden has conceived a clever miniature musical in four scenes called "Almost Paradise" which takes advantage of all the mechanical gadgetry of the new stage—it almost equals that of the Stardust across the street.

The Holly Twins are femme singers in the hootenanny style; comely Beverly Richards and handsome Bob Fletcher, vocalist; curvy Folliette and graceful Paul Ggem, Co. dancers, all are strong plus factors giving fine balance, being featured along with the 24 gorgeous Arden Dancers.

This bill in for four weeks. *Duke.*

Executive, Knoxville

Knoxville, Dec. 26.

Frankie Capri, Barry McDonald Orch; $1 *cover.*

Comic Frankie Capri, in a return date at the Executive Club, wins the audience easily during his 55-minute stint. Much improved, compared to his previous booking here, he has developed a razor-sharp style and excellent timing.

His material, clean and fresh, gets maximum patron response via good delivery. Switching to an accordion, he does such tunes as "Granada," "Malaguena" and "Fascination" to nab lotsa palm-pounding.

Capri also vocals several numbers, self-accomped by the squeeze-box. He proves his versatility by unveiling a vibraharp, contribs some hip chatter to give the Barry McDonald Orch a breather, then goes into "September Song" and a Hamptonish rendition of "Hava Nagila." Capri, who begs off, is a natural for the better lounges. *Brad.*

Hootenanny, L. A.

Los Angeles, Dec. 19.

Bud & Travis, Modern Folk Quartet; $1.50 *admission plus one-drink minimum.*

Valleyites apparently are with the folk music craze, from the reception Charles Greene and Brian Stone are geeting with their big new club. Room was filled for Tuesday (17) opening of Bud & Travis, in their first local appearance in more than a year, supported by the Modern Folk Quartet.

B&T prove their worth with an act that has been slightly modified and a sound that shows them better than they have been in some time. Delivery is the mainstay of the two performers, who work a variety of numbers from the colorful and rhythmic Mexican swingers like "La Bomba" to softly tender "Bon Soir Dame" and intermingled comedy bits.

But they need fresh material. In opening set only one tune was new —"Golden Apples of the Sun"— and this one which they have recorded. Pair please with old favorites like the beautiful "Malaguena Salerosa" and rousing "Raspberries, Strawberries." However, they can't rely on the tried and true forever.

Performers are still highly inventive and use plenty of hip comedy pattern throughout the act. But it has been wisely cut down, giving them more class and showing their superb musicianship to better advantage.

Folk Quartet are four clean cut college types with soup bowl haircuts that make them resemble England's Beatles. They have much to offer, performing with sensitivity and taste on several nicely-arranged folk ballads with excellent vocal blend and bright flair. Boys are well staged, particularly hit well on softly balladed "A Very Good Year" and an unusual but highly musical 15th Century madrigal.

Show is in for three weeks. *Dale.*

Playboy, Detroit

Detroit, Dec. 28.

Jackie Gayle, Roy Petty, Matt Michaels Trio; $2.50 *cover.*

This elegant and newest Playboy Club, keyless because private key clubs are illegal in Michigan, and beset with licensing troubles, was previewed on schedule Friday (27) by about 500 newsmen and civic leaders. The festivities went on despite picketing by union waiters who complain that the club's bunnies work only for tips and receive no salary.

Entertainment will be featured in the Penthouse, while instrumentalists will be in the Play Room and the Living Room. The Penthouse cover is $2.50.

Initial act in the Penthouse was singer Roy Petty who gets things off to a hot, swinging and loud start with "Gonna Sit Right Down," followed by "Up a Lazy River," "What Kind of Fool Am I?" and "Bye Bye Blackbird." Petty was well received.

The swinging pace Petty set is too well matched by comedian Jackie Gayle. He attacks the audience with machinegun-like chatter that is too overpowering and self-defeating. The quips follow one another so swiftly that the audience gets the point and laughs while the next joke is being set up. Hence, about every other story falls flat merely because the audience can't keep up with the frenetic Gayle. He should watch his timing.

Matt Michaels, musical director of the new club who has moved over from the Caucus Club, and his trio provide fine backing for Petty and Gayle, both of whom obviously were improvising much of the time.

A girl singer is scheduled to join Petty and Gayle in the Penthouse in a few days. The plan is to have three acts for three weeks each in the Penthouse. *Tew.*

Interlude, L.A.

Los Angeles, Dec. 23.

Pat Collins; $1.50 *admission.*

Pat Collins' hypnosis act is largely dependent on the people she has to work with, rather than the material she has at her apparently easy call. If they are swingers, she swing and, given the unusual situations of a midnight opening on her gala return to the interlude, she fortunately got them.

Several of the very willing subjects who "slept" with Pat Collins for an hour and a half on the preem were regulars, people who have been coming back for more ever since her earlier dates at this nitery. A couple of them, by this time, are almost part of the act.

Thus, if the "hip hypnotist" also has a "regular" audience, she is going to have to work much harder to change her own pattern and suggestion ideas in order to alter the now-expected reactions of some of her subjects. She is beginning to do it.

There remains the usual "The Redcoats Are Coming" shouts of the hypnotics upon suggestion of the club's name by Miss Collins, as well as the usual laugh at a funny film, dance the hula, bumps and grinds or stripper bits. And, of course, the clincher for those who disbelieve, the rigid suspension catalyptic state of a subject between two chairs. They are all humorous or amazing and highly entertaining.

Miss Collins herself is getting even more hip. She gets very close to the blue side and stays just within the law with many of her own asides and those she gets out of the subjects. Often, the reactions are quite Freudian, sometimes they are embarrassingly poignant; most of the time they are hilarious.

Booking is indefinite. *Dale.*

Sands, Las Vegas

Las Vegas, Dec. 21.

Joey Bishop, L.A. Dodgers (Don Drysdale, Frank Howard, Tommy Davis, Ron Perranoski, Willie Davis, Bill Skowron), Mack Pearson, Levee Singers (4), *Harry Nofal, Copa Girls* (12), *Antonio Morelli Orch* (17); *produced and staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow;* $5 *minimum.*

Joey Bishop is back with a new set of teammates — this time six members of the Los Angeles Dodgers. The sextet from the world champ baseball team consists of Don Drysdale, Frank Howard, Tommy Davis, Ron Perranoski, Willie Davis, and Bill Skowron; Bishop strikes out the ball players one by one in his beautiful deadpan style.

Three of these nitery-type Dodgers (Drysdale, Howard, W. Davis) were here last year when Milton Berle brought six near-champs to the Desert Inn in what was a more disciplined group — but they still seem to have fun and are entertaining to an audience especially if it likes to see heroes good-naturedly put down.

Drysdale sparkplugs, and in a pleasant voice sings "Heart In San Francisco" (in the best gag of the show, Bishop brings relief pitcher Perranoski in to finish the song when Drydale's voice falters), "All The Way," and special Sammy Cahn lyrics to "High Hopes" in which he's joined by the other champs.

The Davis boys do an okay dance routine, and Tommy is effective with a solo on a German instrument similar to the Italian clavietta. Skowron plays the dunderhead, perhaps Bishop's way of kidding him for being traded to the Senators. Mack Pearson does a bit of hilarity in a Mets uniform, demanding "equal time," and reprising the ukulele routine he did here before with Bishop.

The male Levee Singers (4) balance the bill; group clicks solidly with such numbers as "Cotton Fields," "Beautiful City," "Battle Hymn of the Republic," and a "Porgy and Bess" medley. Curtainraiser is a colorful Renne Stuart production number featuring vocalist Harry Nofal and the dozen Copa Girls. Show, produced by Jack Entratter, and backed by the Antonio Morelli orch (17), is in until Jan. 6 when George Gobel opens. *Duke.*

Rendezvous Room, L. A.

Los Angeles, Dec. 27.

Chuck Dodds, Mimi Dillard, Jimmy Sheldon Trio; no cover, no minimum.

After successful engagements earlier in the year, Chuck Dodds and Mimi Dillard are doing an encore at the Rendezvous showcase. Both young singers have varied appeal, but the question now is where do they go from here?

Most potential is Dodds, tall, blond, handsome and vocally superb. Youngster has been seen in various local spots, from a standout bit several years ago in the El Capitan Theatre production of "Most Happy Fella" to production singer chores at the Moulin Rouge and similar stints in Las Vegas and other clubs throughout the country.

The experience has given him polish, secured his vocal capacity and trained him well. But at this point, Dodds is just a very good singer. To make the step to big time, he must now concentrate on style, individuality in arrangements and more personalized delivery.

Every song is straight, big voice and hard sell, as in rhythm punch on "Other Side of the Tracks," from "Little Me." Singer is more than capable, but should strive to put himself a cut above the general competition in the talent market.

Miss Dillard is lovely to look at and has a pleasant personality. Sepia songstress, however, hasn't found her identity as a performer. There is a big, powerful voice with definite potential, but she has never been properly trained. She pushes into vocal sounds that make her delivery a harsh yell that must be softened.

Better phrasing for lyric communication and some personalized arrangements would aid Miss Dillard well. Her most pleasing work shows on near balladed "More" and she strikes interesting, but undeveloped, idea on "Kids," from "Bye Bye Birdie." *Dale.*

Red Garter, N. Y.

The G-String Strugglers (6); 25c-50c *admission.*

Herbert Jacoby, who used to be the co-boniface at the chi-chi Blue Angel, has traveled a complete circle with his opening of The Red Garter, located on the site of the now defunct Greenwich Village jazzery, Nick's.

Jacoby seems to be taking advantage of an axiom long known to showmen—that the audience provides its own entertainment. The discovery of the banjo as a catalyst in that department is a comparatively recent development from San Francisco. The original Red Garter in that city is franchising spots throughout the country, and this is an independently operated branch of the mother cafe. Jacoby is partnered in this venture by Joel Schiavone, who has been associated with other branches of the Garter, notably in Boston.

The Red Garter's sole entertainment, aside from the customers, who seem to be willing witnesses to the efficacy of the format, is a kerplunk group comprising three banjos, a trombone, bass tuba and a washboard. This concert ensemble plays the oldies. Schiavone himself is at one of the plectrum desks. That's it.

It's probably the cheapest nitery format known, and it should get a lot of Village trade. There are some other items that go together with this musical format. The decor is in warm and passionate reds, very much like a Victorian parlor. Jacoby and Schiavone must have invaded every antique (or junk) shop in the city to buy up every ancient photo of family patriarchs. There are deer heads scattered about the room, and various other items prevalent during the era. The servitors and the musicians are in striped blazers. The entire atmosphere is rich and colorful.

The room is geared for the have-nots on a fling. What's more it's likely to be discovered that there's a lot of loot to be made in that category, and Jacoby & Co. seem to have the right format. There's an exclusion policy with a 25c and 50c (latter on weekends) admission. The beers, and a healthy stein it appears to be, are 50c; a 2-quart pitcher is $3. The signs say "good whiskies" are $1.05. There are sandwiches, hamburgers, and assorted goodies at prices that appear to be for the slim budgeteers on a night out. The waiters are young and vigorous, probably college kids from the neighborhood, who have the agility to hustle the fodder. With a seating capacity of about 300, the spot seems headed for solvency as a permanent condition.

The Red Garter is the second spot of its kind in New York. This spot was preceded by the Red Onion, in another part of town, which is a smaller version of the same. Older established niteries may soon complain of the Red menace. *Jose.*

Tropicana, Las Vegas

Las Vegas, Dec. 21.

"Folies Bergere," Bob Williams, Les Compagnons de la Chanson (9), *Les Olympiades* (3), *Les Charlivels* (3), *Palermo & Phillips, Lena pastor, Nancy Kilgas, Felicia Atkins, Corinne Vial, Allen Conroy, Monica Lind, Christian Cardin, Maria Andre, Ugo Pelliccia, Jose Dornini, Girl Dancers* (42), *Ray Sinatra Orch* (19); *conceived & directed by Michel Gyarmathy; produced by Tony Azzi; choreography, Tony Charmoli; musical arangements, Russell Garcia and Bill Reddie; $5 minimum.*

The revamped "Folies Bergere" leaves the production numbers intact, changes the specialty acts, and the show continues as one of the most colorful sexy spectaculars seen on any stage anywhere.

Bob Wiliams and his wonderfully apathetic dog, Louie, have joined the festivities, and the act, a real hunk of hilarity, is wisely put in the closing slot, as it's a toughie to follow.

Three gilded musclemen in an act called Les Olympiades are effectively suspensful as they do unbelieveable pyramid balancing in slow motion.

Les Compagnons da la Chanson is one of the best vocal groups of this type. The nine male Frenchmen stirringly sing in both French and English with outstanding musical arrangements.

Les Charlivels, the fast-moving trio of musical acrobats, click both vocally and instrumentally, blending some topnotch tumbling.

Male team of Palermo & Phillips is skilled in an assortment of juggling displays. Lena Pastor is a superb songstress, and her well-trained operatic voice embellishes the production numbers.

Nancy Kilgas, a brilliant ballerina, is seen in several graceful displays; beautiful brunette Felicia Atkins is a curvy femcee; Corinne Vial is the luscious featured nude, and handsome Allen Conroy is a fine specimen of beefcake who should excite the ladies.

Frederic Apcar does a smooth job of staging the "Midnight In Paris" number; overall choreography (with 42 chorines) is imaginatively done by Tony Charmoli for producer Tony Azzi, who has faithfully followed Michel Gyarmathy's concept of the original "Folies Bergere."

This edition, backed with aplomb by the Ray Sinatra orch (19), is in for an indefinite run. *Duke.*

Flamingo, Las Vegas

Las Vegas, Dec. 27.

Carol Lawrence, Jackie Mason, Volantes (2), *Russ Black Orch* (15); *presented by Morris Lansburgh; produced by Mitch DeWood; lighting, Hugo Granata;* $5 *minimum.*

Carol Lawrence lives up to advance raves about her new act, and this versatile display of singing, dancing, and pleasant patter registers as a blue chip attraction for Morris Lansburgh.

She cuts the dancing boy gimmick down to two, and in David Evans and Robert Lone has the best of that specialized fraternity—they look good, are fine performers, and are good for Miss Lawrence.

In staging this turn, expert Girl Star Guider Tony Charmoli outdoes himself; the delightful simplicity is pure class, coming across with memorable impact. Very effective is the way Miss Lawrence, on a rolling ladder, is gracefully spun around the stage by her two teammates as she sings.

She includes such numbers as "Friendly Star," "The Boy With the Blue Eyes," "Goodbye is a Lonesome Sound" (done so dramatically ringsiders could see real tears), "Jenny Jenkins," and a way, way up arrangement of "Hallelujah" which had first-nighters cheering.

With her boys, she gives the appreciative audience a basic dance lesson which erupts into festive routines of jazz, Spanish, cha-cha, hoedown and striptease. She winds with vocals on "Thank Heaven For Little Boys," and a "West Side Story" medley including "Tonight," "Something's Comin'," and "I Feel Pretty."

Richard Priborsky conducts the Russ Black orch (15) for Miss Lawrence's 42 minutes, and her special material is by Fred Ebb. Dance music was cleffed by Don Pippin, and Hugo Granata is in the light booth.

Jackie Mason, fresh from his London triumphs, is comedy star of the bill. He adds new material to some of the surefire semi-dialect stories he's offered here before, and was warmly accepted by the preem audience.

The male Volantes (2) initial things with gasp-provoking unicycle and juggling feats, in this room which is still without a chorus line.

Jack Carter and Julie London open Jan. 24. *Duke.*

Kaliph, Tel Aviv

Tel Aviv, Dec. 22.

Isanka, Adolpho Leon & Ballet d'Espana (5), *Gerald Kester, The Voice & Instrument Quartet; Torquato Orch* (4); $2.50-$3.50 *admission.*

This night club is the first in Israel to install two orchestras for continuous dancing. For an admission fee of $2.50-$3.50 the customers, mainly Israelis although many bring along visitors and tourist trade, is offered a bill of diverse numbers.

Isanka, a thirdrate stripper, does her routine tease-dances but without the stripping, which is outlawed. The Ballet d'Espana, with Adolpho Leon and five members, offer two scenes from Spain and some Spanish singing. Gerald Kester sings French favorites and "The Voice & Instrument" quartet, local musicians, share the dancefloor with Torquato, a four-piece combination of Italian youngsters, with style but lacking precision and verve. *Rapo.*

Cocoanut Grove, L. A.

Los Angeles, Dec. 28.

Gordon & Sheila MacRae; Meredith & Evelyn MacRae, Craig Smith, Mike Storm, Freddy Martin Orch (19); $3-$3.50 *cover.*

Biz here last few months had been as bleak as that of a bargain basement post-Christmas. Santa and his gifts of patronage arrived two days after the Yule when Gordon & Sheila MacRae opened a two-and-half-week stand.

The best man-wife act now playing nitery time has become a fixture at the Grove over five years. Booked in at least annually, they have never failed to generate customers and obviously to build their own following. This outing will be no exception and, as always, these "real pros" bring much new material each appearance here in their hometown, much of it spiced by colloquialisms.

Heart and highpoint of the long turn are the baritone's songalogs, but his wife's brisk, biting lampoons nudge him for honors, and he is growing ever more adept at satiric impersonations himself. His Dean Martin, Bo Belinsky and Frankie Fontaine takeoffs score and a climax is reached when MacRae costumes as Skelton, his mate as Lucille Ball and they romp through a bit ending with meringue pie (for real) in her face. They never veer from their characterizations throughout.

Mrs. MacRae's needle is jabbed deepest into Liz Taylor, rather gasp-provocative. Her Carol Channing, Judy Garland and Peggy Lee are quick and pointed, and for virtuosity her best is a Barbra Streisand bit that concludes with Miss Streisand-papering Allan Sherman.

MacRae's top-received songs are his showtune evergreens.

To bridge stagewaits for costuming, four youngsters — the MacRaes' daughters Meredith and Evelyn and two guitar-strumming youths, Craig Smith and Mike Storm — dish bits and madrigal and folktuning, with "If I Had a Hammer" pounded across best. Miriam Nelson's staging of act is excellent, as is most of the material written by Shirley Henry, Harry Crane and Jack Lloyd. Harry Frohman conducts.

Opening Friday (27) night, before near-SRO turnout, act ran overlong at 72 minutes. To tighten, the "Chase Manhattan" bit could be dispensed with, as it is a time and energy consuming routine with less punch-per-minute than other bits. Its excision also would eliminate quite a wardrobe and staging problem.

Freddy Martin is back on the grandstand and consequently "Mr. Grove" is back in the groove. This is a 25th anni for the batoneer, who in toto had spent more than a decade in this spot. He has a three-generation following, and it manifests itself. This time Martin is using a five-fiddle, bass, accordion ensemble to spell his orch 'tween shows and also to sit in with regular crew in backstopping show.

String group is led by Eddie Bergman, who has been stroking a gypsy fiddle around L.A. for lo! these many years. In all, stunt adds much novelty; looks like it, too, will become a fixture.

Next: Johnny Mathis, Jan. 16. *Was.*

Chez Paree, Chi

Chicago, Dec. 27.

Kay Stevens, Yonely, Jimmy Nuzzo Orch; $2.50-$3.50 *cover.*

The Chez Paree went dark for the two dismal cafe weeks before Christmas and reopened in time to get an early start on the New Years Eve trade and catch the early birds in for one of Chi's biggest annual conventions — the furniture show. They're among the free-spendingest conveners to meet in Chi, and many a club has staved off creditors by asking them to wait until the furniture men arrive.

While all of the cabarets will benefit from the home furnishings confab, the Chez Paree will undoubtedly carve out one of the largest shares because, despite its three-year absence, the name still stands for the nitery bigtime in Chi.

The current bill will not disappoint the spenders. Kay Stevens is in the long brash and brassy tradition of the Chez Paree when it was on Fairbanks Court, and Yonely is a nonpareil panto artist and guaranteed laughgetter.

This booking has great significance for Miss Stevens, who cut her show biz eyeteeth in the neighborhood clubs out near the steel mills on Chi's southern city limits. Like the storybook show biz troupers, she caught on in the Las Vegas and Lake Tahoe lounges a few years ago, picked up a couple of good film jobs, and has become a regular guest on the tv variety shows.

Miss Stevens is a tall and amply proportioned redhead with a stage air summed up in her closing number—"I Ain't Down Yet." Her comedic style is broad and her singing needs little mechanical amplification.

Her turn is a mixture of rubber-faced mugging, stops-out song belting, and a line of impertinent chatter. She mixes them all up in such numbers as "Getting To Know You," "A Good Man Nowadays," "Some of These Days" and a medley of "Wish I Could Shimmy" and "Eagle Rock."

Yonely is beginning to talk more than in recent local outings, but his stock in trade is pantomime, and he can play emotions across his face as though he were playing an instrument. His basic routine centres on his troubles and eventual triumphs with an array of miniature musical instruments, among them a tiny fiddle, trumpet and accordion.

His closer is a couple of tunes on the piano using large rubber balls instead of his fingers, and aside from the novelty, they are more than passable piano solos by any standard. *Mor.*

Slate Bros., L. A.

Los Angeles, Dec. 26.

Don Rickles, Eileen Barton, Herb Dell Trio; $2.50 *cover, two-drink minimum.*

Still battling for the same worthy cause—the lampoon of bigotry—via the same ferocious comedy style, Don Rickles has returned to his original base of bigtime operations for a three-week stand supported by vocalist Eileen Barton. It should be a profitable booking for los hermanos Slate.

Rickles' quick wit, masterful timing and rapidfire delivery spark a slambang turn in which he needles prejudice by characterizing, in the most distorted manner, the compleat bigot. Along the way, no race, creed or ringside celebrity is safe from his shafts and barbs. On opening night, Frankie Avalon goodnaturedly bore the brunt of Rickles' attack.

Miss Barton, remarkably youthful to be the vet she is, uncorks a dependable voice and plenty of zeal and showmanship. She scores especiallly on a batch of showtunes such as "I Wish I Were In Love Again," "Let's Face The Music And Dance," and an obscure Irving Berlin tune, "You're Laughing At Me," which the cute canary warbles soulfully with the technical augmentation of an echo chamber gimmick.

Although Miss Barton manages an adept vocal impression and physical impersonation, a somewhat less than inspired climax of her act is the Frank Sinatra takeoff, "The Gentleman Is A Champ," especially its maudlin final chorus.

Herb Dell Trio skillfully backstops both acts. *Tube.*

Deauville, Miami B'ch

Miami Beach, Dec. 27.

Sammy Davis Jr., Inga & Rolf, Les Rhode Orch; $5-$10 *minimum.*

Return of Sammy Davis Jr. to this biggery's 650-seater, the Casanova Room, marked a booming season start for prexy Morris Lansburgh. First night was a virtual sellout at both performances; succeeding nights were in the near no-tables status via advance reservations. So much so, that Davis is being moved into 1,500-capacity Napoleon Room for New Year's eve.

Davis doesn't let them down. He's as full of drive and dynamic delivery as ever and seems to have reached smooth perfection in every move that stamps the authoritative topliner. There's plenty of new material in his book; the reprises on click recordings and inserts of new arrangements.

(Continued on page 44)

'Casino de Paris,' In Vegas Dunes Bow, Colorfully Carbons the Paris Original

The Dunes has a dandy in its bid to rival the pioneering Stardust French spectaculars, and the subsequent Tropicana Parisian sex circuses, which have been highly successful for those hotels. This entry is called "Casino de Paris," and it's a colorful adaptation of the perennial show of that name.

The Vegas edition was conceived, produced, and directed by Frederic Apcar with masterful flair. Opening night reaction assures a long run. Seemingly it's a yank variation on the Paris original.

Line Renaud, the longrunning star of the original 'Casino de Paris' revue, repeats her success

Dunes, Las Vegas

Las Vegas, Dec. 27.

"Casino de Paris," starring Line Renaud; with Cinq Peres (5), *Carsonys* (3), *Great Pusztai Troupe* (7), *Rudas Acrobatic Dancers* (10), *Brix Twins, Marya Linero, Ailsa Winton, Michel Zapla, Ralph Young, Tony Sandler, Michele Frascoli, Rosalyn Roy, Valda Godwin, Gary McCurdy, Jean Louis Bert, Girl Dancers* (16), *Boy Dancers* (8), *Nudes* (12), *Bill Reddie Orch* (22; *produced and directed by Frederic Apcar; music for Mme. Renaud by Louis Gaste; costumes, Jose Luis Vinas; lyrics, Pat Jacob; musical score, Bill Reddie; settings and lighting, Sean Kenny; Production by special agreement with Henri Varna, Owner and Director, 'Casino de Paris,' Paris; presented by M. A. Riddle;* $5 *minimum.*

here; she's personably distinctive with her vocals, her sparkplugging of adoring male dancers, and her wandering into the audience. She has soloed in the posh hostelries in the U.S. before, so has good concept of Yank values.

Mechanical star of the show is an amazing "octuramic" stage, so called because its octopus-like arms contain revolving stages on several levels to spread performers in many directions. Apcar makes the most of John Newson's gadget, using it often for fascinating effect.

Also deserving top billing are the orb-dazzling Jose Luis Vinas costumes.

The Cinq Peres, vocal comedians who make their music with calliope-type sounds, end their very funny turn with an old but in this case exciting device—they sit in a small car onstage in front of a movie screen which makes the audience feel as if it's on a wild automobile ride.

The Carsonys (3) are handsome males skilled in finger, head, and cane balancing; the male Hungarian "Great Pusztai Troupe" (7) also is suspenseful with its acrobatics.

The Rudas acrobatic dancers (10) are shapely femme tumblers who score in a frantic flipflop romp and again as wild can-can terpers; lead nude is the beautiful fantastically proportioned Marya Linero; Ailsa Winton and Michel Zapla do a provocative nude dance; the Brix Twins are musclemen who are adept at balancing; Jean Louis Bert is excellent as the lead male dancer in the can-can number; Ralph Young and Tony Sandler are outstanding on production vocals in numbers also populated by the lovely Michele Frascoli and Rosalyn Roy.

"Casino de Paris" has everything expected of a show of this type: novelty acts punctuated by dancing girls (16), dancing boys (8), nudes (12), and overwhelming pageantry backed by the orch (22) of talented composer-conductor Bill Reddie, who wrote the vivid score. *Duke.*

Omar Khayam, Tel Aviv

Tel Aviv, Dec. 22.

Rosita, Larry Welk & Trio; admission $3.

Tiny Spanish singer Rosita, accompanying her singing on the guitar, is bursting with temperament and brings a new fire to the romantic atmosphere of the arty Omar Khayam nitery. Having appeared in London's Victoria Palace, at a "command performance," and recording for Philips, Rosita gives even the popular numbers a folkloristic touch. She replaced Israeli singer Yaffa Yarkoni.

South African singer Larry Welk joins an efficient ten-trio in dance tunes and blues & rhythm numbers. *Rapo.*

CURRENT BILLS

WEEK OF JANUARY 1

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc., "The Nativity."

AUSTRALIA

MELBOURNE (Tivoli Theatre) — Van Loewe, Don McManus, Jennifer Hurley, Ted Muller.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRIGHTON HIPPODROME — Charlie Cairoll, Freddie Frinton, Billy Dainty, Nico Ferry, Henry Lytton, Astar Blair, Dolby Sainton, The Derek Taverner Singers.

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, Derek Taverner Singers. Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redfern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

MORECAMBE WINTER GARDENS — "Dick Whittington & His Cat"

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Keely Smith, Count Basie.

BITTER END—Spider John Koerner.

BON SOIR—Karen Chandler, Three Flames, Gene Bayles.

BLUE ANGEL—Dave Astor, Rosa Morena, Woody Jones, Reyneaux.

CHARDAS—Millie Fling, Bela Babai Orc., Elemar Horvath, Tibor Rakosay, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Senor Wences, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Jerry Vale, Pat Henry, Cally Dodd, Rene Martell, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Larry Storch, Jay Lawrence.

EMBERS—Jonah Jones.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Pearl Bailey, Lester Lanin Orc., Al Conte Trio.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Alfredo Munar, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Juliet Prowse, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Mannino, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Novelites, Bobby Breen, Szony & Francois, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Olga Guillot, Candido, Elena Del Cueto, Gloria Ochoa & Nestor, Herman Le Batard Orc., Pancho Cardenas Orc.

LIVING ROOM — Johnny Desmond, Danny Davis, Elenora Pivan.

NO. 1 FIFTH AVENUE—Hankinson & De Maio.

RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Bancrai Orc., Gabri Ders., Margolit Ankory, Dr. Sheva Biron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"When The Owl Screams," Bob Dishy, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris.

THE MOST—Joe Mooney, Carol Sloane, Jorge Morel.

TOWN & COUNTRY—Allen & Rossi, Brascia & Tyler, Muri Leighton, Ned Harvey's Orchestra, Rodriguez Orc.

UPSTAIRS-DOWNSTAIRS—"Twice Over Nightly," Alexander, MacIntyre Dixon, Richard Libertini, Mary Louise Wilson.

VIENNESE LANTERN—Yaffa Yarkoni, Ernest Schoen Orc.

VILLAGE BARN—Ivy Marker, Roy Calhoune, Jim Ray James, Astronotes.

VILLAGE GATE—Leon Bibb, Modern Folk Quartet, Roland Kirk Quartet.

VILLAGE VANGUARD—Herbie Mann Orc.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'lacey Orc.

CONRAD HILTON — "Ladies First" George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marei Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Eileen Barton, Franz Benteler Orc.

CRYSTAL PALACE—Amanda Ambrose.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Earl Wrightson & Lois Hunt, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

GATE OF HORN—Village Stompers, Ron Eliran.

LONDON HOUSE—Ramsey Lewis Trio, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—George Kirby, Claiborne Cary, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Xavier Cugat & Abbe Lane, Ben Arden Orc.

PLAYBOY—Sonny Sands, Wayne Roland, Jackie Carol, Russ Arno, Judy Curtis, Brothers Cain.

SECOND CITY—"13 Minotaurs," Ann Elder, Sally Hart, Avery Schreiber, John Brent, Jack Burns, Del Close, Omar Shapli, David Steinberg, Gene Kadish, Bill Mathieu

SHERATON BLACKSTONE—Ray Shaw & Joe Costa, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Gordon & Sheila MacRae.

CRESCENDO—Judy Henske, Mike Clifford, Lou Alexander.

DINO'S—Jack Elton, Carol Brent, Steve LaFever.

ICE HOUSE—Don Paulin, Rene Herodia, The Villagers.

INTERLUDE—Pat Collins

JERRY LEWIS—Lionel Ames.

MELODY ROOM—Rita Moss.

PURPLE ONION—Jimmy Witherspoon, Hampton Hawes, Teddy Edwards.

SLATE BROS. — Don Rickles, Eileen Burton.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Sonny Terry, Brownie McGee, Hoyt Axton.

YE LITTLE CLUB—Marc Douglas, Patty Kim.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice."

BALMORAL—London Lee, Brown & Dann, Gaslight Singers, Turtles.

CARILLON—"Ooh La La," Barry Sis., Lynda Gloria, Jerry Newby, Pierre Jacques, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3.

CASABLANCA—Buck Buckley, Mario & Flora, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding Six, Peridots, Preacher Rollo Orc., M. B. Symphony Orc.

DEAUVILLE—Sammy Davis Jr., Inga & Rolf, Les Rhode Orc.

DIPLOMAT—Jack Jones, Berri Blair, Van Smith Orc.

DORAL BEACH—Damita Jo, Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers.

EDEN ROC—Belle Barth, Morry King, Sonny Kendis Orc., Monroe Kasse Orc.

FONTAINEBLEAU—"Vive Les Girls."

MURRAY FRANKLIN'S — Murray Franklin, Paula Page, Guy Rennie, Pepe Miller, Eddie Bernard, Dick Havilland.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—Woody Herman Orc., Don Sherman, Rene Roberts, **Lounge:** Don Randi Trio.

DESERT INN—Eddie Fisher, **Lounge:** Buddy Lester, Ben Blue, Mafalda Trio.

DUNES—Frederic Apcar's "Casino de Paris." **Lounge:** Rusty Warren, "Vive Les Girls." **Sultan's Table:** Arturo Romero Strings (11), Jacques Foti.

FLAMINGO—Carol Lawrence, Jackie Mason, Russ Black Orc. **Lounge:** Harry James, Billy Eckstine, Nita Cruz, Bob Sims.

FREMONT—Joe King Zanlacs, 4 Fables [illegible] Bill Britton.

GOLDEN NUGGET—Judy Lynn, Cut Ups, Herb Remington, Tommy Strange.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT—"Hong Kong Scandals."

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

RIVIERA—Tony Martin, Cyd Charisse, Half Bros., Jack Cathcart Orc. **Lounge:** Shecky Greene, Bobby Sherwood, Phyllis Dorne.

SAHARA — Buddy Hackett, Buddy Greco, Louis Basil Orc. **Lounge:** Louis Prima, Gia Maione, Sam Butera, Witnesses, Characters, George Rock.

SANDS—Joey Bishop, L.A. Dodgers, Antonio Morelli. **Lounge:** Sonny King, Vido Musso, Yacoubian Co., Dave Burton, Ernie Stewart.

SHOWBOAT—Rusty Isabel, Johnny Paul.

SILVER SLIPPER—Bo Belinsky, Taffy O'Neill, Donna Theodore, Sparky Kave, Danny Jacobs, Eddie Innes, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Fantastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris." Eddie O'Neal Orc. **Lounge:** Novelites, Bernard Bros., Nalani Kele, Esquivel, Andrini Bros.

THUNDERBIRD—Dick Shawn, Patricia Marand, Eileen Rogers, Pat Finley, Victor Rogers, Benny Baker in "Anything Goes" and "High Button Shoes," Nat Brandwynne Orc. **Lounge:** Billy Daniels, Dukes of Dixieland, Buddy Rich, Big Beats, Kitty Kover.

RENO-TAHOE

GOLDEN—Davis & Reese, Paris Playmates Revue, John Carleton Orc.

HAROLDS — New Christy Minstrels, Francis Brunn, Steiner Bros., Don Conn Orc.

HARRAH'S (Reno) — Tommy Dorsey Orc., Braman & Leonard, Judy Lynn, Tony Lovello, Red Coty.

HARRAH'S (Tahoe)—Jack Benny, Lettermen, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** Earl Grant, Jack Ross, Marksmen, Jimmy Wakely, Victorians.

HOLIDAY—Sue Thompson, Coronados, Requiros, Charles Gould.

MAPES—Freddie Bell and Bellboys with Robert Linn, Frankie Fanelli.

NEVADA LODGE (Tahoe) — Collins Kids, Hits And a Miss, Robert Paul and Maria Novotna.

NEW CHINA CLUB—Skip O'Connell.

RIVERSIDE—Jimmy Dorsey Orc., Riverside Varieties, Carlton MacBeth Orc., Travelers 3.

NUGGET (Sparks)—Mills Bros., Jack Carter, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Glenn Miller Orc., Country Gentlemen, Maaka Nuas Hawaiian Revue, Johnny Hamlin Quintet, Senators, Orrin Tucker Orc., Ron Rose.

House Review

Fox, Brooklyn

Brooklyn, Dec. 26.

Murray (the "K") Kaufman, Lloyd Price, Miracles, Wayne Newton, Mary Wells, Martha & The Vandellas, Duprees, Tommy Hunt, Jay & The Americans, Betty Harris, Ruby & The Romantics, Tommy Roe Little Anthony & The Imperials, Dale & Grace, Vibrations, Lloyd Price Band (13) conducted by Earl Warren and "Gun Hawk" (AA); $2.50 admission.

Despite the fact that rock 'n' roll is held in low intellectual repute by highbrows and harassed mothers of teenagers, it spells rich cabbage in the bank and decidedly snazzy showmanship for all concerned, especially as seasonal holiday stage fare.

Sufficient proof of this is to be seen at the rousing exhibition Murray Kaufman, better known among his radio followers as Murray the "K," is staging in the borough of Brooklyn, frequently dubbed Gotham's bedroom. Judging by the bursting melodics in the environs of downtown Brooklyn, the borough is no longer a sprawling babycarriage centre but one vast vortex of beehived hairdo teenagers clutching rock 'n' roll platters and shrieking their admiration for the talent on display in the darkened auditorium of the Fabian's Brooklyn Fox.

The WINS (N.Y.) platterspinner has another moneymaker in this Christmas holiday show. Booked for an eight-day run with four or five shows daily, depending on biz, it is estimated the house will gross in the region of $130,000, a handsome figure, to be sure, but not quite as high as Kaufman's total record of $180,000 which he racked up the last Labor Day week engagement at the Brooklyn house. The Christmas Day teeoff show, however, drew record attendance with $19,800 for four shows.

This is probably Kaufman's most polished and professionally produced show in the history of such productions at the Brooklyn house. Additionally, there's abundant entertainment for the audience with a good deal of it contributed by Kaufman's own patter.

Standouts in the nearly 90-minute performance include The Miracles, a show-stopping Negro vocal group with a stalwart list of recordings to their credit; Tommy Hunt, considered by Kaufman one of the coming headliners of 1964, who churns the audience into a shrieking army of admirers with his version of "Human"; Little Anthony & The Imperials, gifted singers and agile dancers with superb lighting effect to back them up.

Clicking, too, with the younger set are Betty Harris with her snaky rendition of "Cry to Me"; Tommy Roe, who has the audience with him all the time he socks out "Everybody"; Martha & The Vandellas who score with their interpretation of "Quicksand," and The Vibrations, whose vocalizing and dancing footwork bring the house down with enormous applause.

Adding impetus to the show attendance is the free giveaway before noon daily of Murray "the K's" Golden Gasser album to every patron. But once the youngsters are in the house they're viewing a fast-paced holiday offering under the aegis of a smooth and winning host. What's ahead for the Kaufman package appears even more promising. Negotiations are under way to play it on the Loew's Circuit plus a series of concerts in New Haven, Hartford and other areas which dig this brand of entertainment. As played at the Fox, Murray "the K" has himself a singing swinging soiree with beaucoup bread at the b.o.

Rans.

New Acts

UKIE SHERIN
Comedy, Songs
53 Mins.
Art Leonard's, Phoenix

Ukie Sherin has been rattling around the Hollywood bistro beat for years but this little baldpated character has yet to be booked, printed and mugged in New Acts.

As a longtime observer of the nitery scene, this Mr. Magooish looking funster has developed an undeniable onstage poise and an inexhaustible bag of gags.

His chatter, as a standup or prattling away at the upright, doesn't belt or overwhelm the tablers but he elects to feed 'em a potpourri of unlikely, outlandish one-liners and situations and lets the yocks fall where they may. He has an uncanny talent of sensing the mood of the payees and letting their reactions set the pace of the show. Credit him with succeeding more than he fails. He can be nostalgic or waspish with equal ease.

Shelly Kaston, house booker for the Playboy chain, caught his preem and promptly inked him for a series of PC gigs. His peculiar brand of humor should suit Hefner's Ivy League auditors just fine. Sherin is OK for large rooms but better suited for tight little offbeat saloons populated by the hip "inside" set. *O'Haf.*

BARBARA LEIGH
Songs
20 Mins.
Society, London

Barbara Leigh, an Australian blonde, is making quite a name for herself on the local nitery circuit. She is a personable performer, establishes an easy rapport with the diners and has fashioned a neat routine, which makes a pleasant post-prandial diversion.

There is ample evidence that Miss Leigh has taken pains in prepping an act suited to her talents, which is adaptable to the needs of the room in which she is appearing. She has a lively set of pipes, and makes excellent use of an echo effect for a couple of her number, to provide a contrast in delivery.

After a conventional, but suitable, opener, she segues into "Fill My Heart With Song," has change of pace in "I Believe in You," and a good offbeater in "High Society." Appropriately, the songfest includes an Australian folk number, which has comedy overtones, and puts the seal on a promising act. *Myro.*

DAVE FRYE
Comedy
25 Mins.
Living Room, N.Y.

Although Dave Frye has been around for some time, he is a stranger to the New Act files. Frye is a capable comic, albeit in need of material at this point, and also faced with the requirement of sharpening his act in several spots.

Frye has a keen ear and voice for impressions. He mimics not only with vocal fidelity, but gets characterizations down excellently. He has a fairly good script to provide a continuity, but the format under which he works makes for a lot of repetition and overtime. The same items could be presented more simply and with it more effectively. Frye needs a bit of bluepencilling to bring out the maximum effectiveness of his script and also a greater awareness of the overall time for his act. *Jose.*

SYLVIA DE SAYLES
Songs
25 Mins.
Living Room, N.Y.

Sylvia De Sayles has been operating in the Carib area for sometime and this is her first local cafe presentation. Miss De Sayles has a warm and ingratiating manner with a song. She can be dramatic and yet state matters fairly simply. The Negro songstress seems to have a good potential for many media.

Miss De Sayles, in showing her versatile modes of presentation, sometimes seems to work against her best interests, since she tends to diffuse her impact. However, her top effectiveness is merely a matter of organization. She has looks and basic ability that should give her an extremely wide scope. *Jose.*

RICH LITTLE
Impressions
40 Mins.
Gatineau Club, Hull, Que.

"Sixty characters in search of a writer"—to paraphrase Pirandello—pretty well describes the act of this good-looking young Ottawa performer, who's just had his first U.S. date. He actually does 72 characters and got called to do them all, for 90 minutes, by the Thanksgiving crowd at Guy Lombardo's Port o' Call near Tierra Verde, Fla., where he was in for two weeks with Joan Fairfax & Her All Girl Orchestra. (Latter are in till Jan. 2, when Lombardo returns from tour, then probably go to Puerto Rico).

Most nightclub audiences, though, demand meaty or freshly funny material—not just impressions, uncanny though many of his are. Little, who's been doing them for six years (two of them on radio, plus d.j.ing), undoubtedly has a high talent—but not for writing; and his present writers serve him very spottily. Nonetheless, he's had an LP "My Fellow Canadians" that sold well in eastern Canada, and has a new one "Scrooge and the Stars" just out, on which he does 24 voices.

When caught, his excellent carbons were Vaughan Monroe, Louis Jourdain (in "Gigi"), Howard Keel (in "7 Brides for 7 Brothers"), Gary Cooper, James Stewart ("Let's get out of here so I can go home and have some of mom's apple pie!"), Fred MacMurray ("I'm suffering from Flubberitis"), Hitchcock, Peck, Benny, Raymond Burr ("Perry Mason"), James Mason, Walter Brennan, Ed Sullivan ("The entire population of Canada—where are you seated? Will you stand up, please?") and his longtime ace, former Canadian Prime Minister John Diefenbaker.

When Rich Little, who works sans custumes, noses or props, gets a sharp-etching writer, he'll really go places. In fact, he's just been signed for the Judy Garland tv show—called in by its Canadian writing team Frank Peppiatt and John Aylesworth, who will doubtless sharpen up his material. They'd auditioned him for a now defunct show last winter. He goes to Hollywood Jan. 5 to prepare for taping Jan. 10. He's also booked into Toronto's posh Royal York Hotel's Imperial Room, cobilled with Margaret Whiting. Both will be backed by Moxie Whitney Orch. Little sings a split opener-closer quite adequately. *Gard.*

JOAN LONG
Songs
35 Mins.
Executive Club, Knoxville

Fashionable dresser with a pert walk-on, Joan Long opens strong with "Show Business" followed by "Coming Up Roses." Ethel Merman-type belter has good intonation, displays a broad smile and relaxes her audience. Other numbers include excerpts from "Oliver" and "Stop The World." She closes with torchy version of "Man That Got Away." Good for large or intimate niteries. *Brad.*

Night Club Reviews

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Deauville, Miami B'ch

There also a plentiful bag of lightly purveyed topical lines to garner appreciative chuckles.

Davis hits the heel-and-toe segment sharp and sure, in his sans-orch tap-estry, and eases into an upbeat vocal set that sets them to mitting long before he hits final note. The fast gunslinger demo bit is a sure pleaser, to top matters. Another topper is his standard quickie impressions bit; on for over an hour, they kept pounding for more.

Inga & Rolf are well chosen warmer-uppers. Handsome pair are ace terpers, from American rhythmic ideas to the class continental patterns that weave in lifts, gasp-raising drops and split slides. Femme is an eyecatcher with it; they offer to solid returns.

Les Rhode and his orch back in top manner, with Davis' own trio of aides adding to the impact. Jack Carter and Julie London are due Jan. 5 for a 10-day stay. *Lary.*

PIX SAG HYPO TO GERMAN LEGIT

J. J. (Jake) Shubert, 86, Dies in N.Y.; Last of Founders of Theatre Firm

Jacob J. Shubert, the last of the three brothers who founded the Shubert theatre empire in New York and nationally, died last Thursday (26) at 86 of a cerebral hemorrhage in his top-floor apartment in the Sardi Building in the heart of Broadway's legit district. He had been ailing for virtually a year.

He died 10 years and one day after the death of his brother, Lee. Their older brother Sam, who was responsible for bringing the family into show business, was killed in a train wreck in 1905. Of the three brothers, J. J., as the recently-deceased Shubert was known, was the only one to have had a child—a son, John, who died during a trip to Florida in November, 1962. It is said J. J. never knew of John's passing.

Thus, there are no direct second generation descendants of the Shubert brothers to take over the theatrical dynasty now being managed by Lawrence Shubert Lawrence Jr., a nephew. His father, Lawrence Shubert Lawrence Sr., manager of Shubert theatre in Philadelphia, is the son of the Shuberts' sister, Fannie, who is also mother of Milton Shubert. The family included another sister Dora. Sam had never married and Lee was wed late in life.

J. J. whose Sardi apartment was across the street from the flagship Shubert Theatre and the alley that bears the family name, was the youngest brother. He had been inactive for several years with complete operation of the Shubert enterprises having been taken over by his son during the late 1950's.

Two days before J. J.'s death,

(Continued on page 49)

See Improved Russo-Israeli Cultural Pact

Tel Aviv, Dec. 30.

A certain "thaw," evident recently in the cultural relations between Russia and Israel, manifested itself this week both in actual visits and promised ventures. Violinist Valerie Klimov, accompanied by pianist Wladimir Yampolsky, came for a series of recitals and concerts with the Kol Israel Broadcasting orchestra. Yampolsky, permanent accompanist of David Oistrakh, also participated in concert, accompanying Klimov for four encores demanded by the enthusiastic gala concert audience.

Bogatir & Ory, local impresarios in charge of intercultural relations with Eastern Europe, having pioneered efforts in this direction, flew to Europe to complete arrangements for the forthcoming tour, scheduled for a Dec. 31 opening of the famous Berioska Dance Group, second only to the famed Moyseyev Dancers.

Victor Gregorovitch Komisarzevsky, wellknown Russian-Jewish theatre director, on visit to Israel with a group invited by the local Israel-Russia friendship league, seemed extremely emotional over the fact that the Habimah, Israel's national theatre, lives as a glowing memorial to the great artists of the Russian theatre, and to Stanislavsky and Vachtangov (who directed the famous "Dybbuk"). He said the known Russian theatre director, Youri Zabatsky, had promised the management of the Habimah to come and direct a play in Tel Aviv some time in late 1964, after the group returns from its U. S. tour. "Zabatsky, a pupil of Vachtangov, would be continuing the fruitful relations between the Habimah veterans, started at the Moscow Art Theatre more than 45 years ago, and continued under Vachtangov's tuition," said Komisarzevsky.

Coax the Muse in Boston

Boston, Dec. 30.

Boston Ballet, formerly the Boston Civic Ballet, is one of eight companies to receive a grant from the Ford Foundation. It gets $144,000, on a matched-dollar basis.

Money is to enable Virginia Wheeler, director, in the development of a permanent professional company with four new productions in each of the next three seasons. Performances of the Boston Ballet have for the past three years been given largely in connection with the cuffo Boston Arts Festival.

Below and Beyond Broadway's 'Ice'; So What's Next?

The office of N.Y. State Attorney General Louis J. Lefkowitz ended its questioning last Friday (27) of 90 boxoffice employees who had been subpoenaed the previous week in connection with Lefkowitz's probe of business irregularities in legit. Most of those quizzed, a spokesman for the Attorney General said, invoked the Fifth Amendment and refused to testify.

The investigation is continuing with subpoenas issued to individuals in the theatre not involved in the sale of tickets. Meanwhile, the office of N.Y. District Attorney Frank Hogan, which is studying the possibility of seeking criminal indictments by a grand jury in the area of ticket scalping, has subpoenaed the books and records of unidentified companies that buy Broadway tickets regularly from brokers. (Known to include banks.)

The Attorney General, who has civil jurisdiction, has turned over evidence of scalping to the D.A.

250 STAGE PLAYS NEW IN YEAR

The well-documented sag in the German film industry has had a positive effect on other segments of the entertainment scene in that country. This per William Dieterle, director of over 80 Hollywood films who returned to Germany four years ago when assignments began to slacken in Hollywood.

Back in the States again, Dieterle reports that the dubbing industry is flourishing in Germany because local audiences are so hungry for outside product. Actors there "make a fortune" dubbing tv and feature films, he said, some making upwards of $25,000 a year on dubbing alone. Only U.S., Italo and French pictures do any real biz there, Dieterle noted because native product is "so bad that nobody goes to see it."

Legit is flourishing in Germany. There are about 250 playhouses all over the country. Hence over 250 preems there of plays from all over the world last year. These included 45 German, 45 French and 30 American scripts. And, to top it off, most theatres run on a SRO basis 10 months or more.

The situation with the film industry is a big contributor to this boom, Dieterle opined. The best native actors and directors are in the theatre while those good picture actors and directors who develop leave the country to work elsewhere. A revival of the German film biz has been tried over and over, he noted, but the industry still remains in the same old hands "who have no idea of what's going on," Dieterle said.

Television quality is quite good there, the director testified. Much originates out of the country, however. But "it's very hard to get professionals when you start a picture over there," Dieterle said, because the reputation of the German product is so bad. "The people would rather see old westerns than many of these mediocre quickies," he pointed out.

As a result, the director found

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Lee Shubert Estate Faces U. S. Tax Claims and Erosion at 6% Interest

The U.S. Government is suing the estate of the late Lee Shubert for $15,705,387 in taxes, according to U.S. Attorney Robert M. Morgenthau. In an action filed Dec. 24 in N. Y. Federal Court, the Government estimates that the still unsettled estate of the late Shubert, who died at the age of 78 Christmas day, 1953, is worth more than $25,000,000.

Major assets, the complaint states include one-half interest in the theatrical partnership of Lee and his brother J. J. Shubert, who died last Thursday (26) at the age of 86 (but said to be older). Estate the action claims, also includes $162,500 in life insurance and personal property worth $18,289. According to Asst. U. S. Attorney Harvey R. Blau, the late Lee Shubert's will left $350,000 to his wife and $700,000 to relatives, friends and employees.

The bulk of the estate, Blau says, was left in trust with the ultimate beneficiary the Sam S. Shubert Foundation, a philanthropic entity established by Lee and J. J. in memory of their older brother and long-ago partner. Half the interest from the bulk, Blau explained goes to the foundation with the other half split equally among Mrs. Sylvia Wolf Golde, a niece; and two nephews, Lawrence Shubert Lawrence Sr. and Milton Shubert. They, the complaint states, together with William Klein, described as friend and counsel, were named as trustees and executors of the will.

Lawrence Shubert Lawrence Sr. manages Shubert theatres in Philadelphia. His son, Lawrence Shubert Lawrence Jr., is the manager of the Shubert enterprises, having

(Continued on page 49)

French Troupe Adds Two

Paris, Dec. 30.

Maria Mauban and Genevieve Page have been given temporary leaves from the Theatre National Populaire company to join the Madeleine Reynaud-Jean Louis Barrault troupe on its forthcoming trip to the U.S.

Company opens in New York at the City Center late in February, with a three month tour to follow.

Irish Equity Bids Dublin Theatre Adopt Repertory

Dublin, Dec. 30.

Irish Actors Equity has proposed a plan for the Gate Theatre to have a permanent repertory company and school of acting, as when the late Lord Longford operated the theatre. It's also suggested that small local theatre, the Eblana, should have a permanent company specializing in the production of contemporary plays, and that the Queen's, temporarily the home of the Abbey company, should be preserved as a Shakespearean theatre.

The Gate is controlled by a company of which Lady Longford is chairman, and is leased on a rental basis. The Eblana is owned by the national transport company and rented as a theatre weekdays, when bookings are obtainable, and used as an art cinema Sundays. The Queen's was a vaude house before being leased to the Abbey. It will revert to its owners, the Rank Organization, when the Abbey company moves to its new theatre late next year.

Equity, concerned about actor employment, hopes to persuade Irish industries, currently on a sponsorship jag for public relations, to subsidize the theatre.

Obtain Warrant For the Arrest Of Mrs. Thrasher

Philadelphia, Dec. 30.

A warrant for the arrest of Mrs. Ethelyn R. Thrasher, former managing director of the John B. Kelly Playhouse in the Park, has been obtained by District Attorney James C. Crumlish Jr. Mrs. Thrasher is charged with forgery, obtaining money under false pretenses, embezzlement and fraudulent conversion. The ousted Playhouse director is in Florida, but her attorney agreed to surrender her for a hearing after Jan. 1.

The charges stem from a recent report made by City Controller Alexander Hemphill, following his investigation of the theatre's financial management. The criminal accusations list four specific items. Mrs. Thrasher is alleged to have bought letterheads for her private company, Thrasher Productions, and billed the city $125 for them. She also allegedly billed the city $210 for cleaning costumes for "Romanoff and Juliet," a Thrasher production.

The director is accused of having had the Playhouse pay Walter Slezak, star of "Romanoff and Juliet," $1,000 more than he was entitled to receive for his performance here. The city also allegedly paid the bills and rental charges for the New York office of Thrasher productions, in an amount as yet unstated.

The filing of the criminal charges climaxes a long series of accusations and denials made by Hemphill and Mrs. Thrasher. Hemphill insisted Thrasher Productions was clear of conflict of interest and a violation of the managing director's contract. The accused's explanation was that stars insisted on more than one week's work to go out on the summer circuit, and that by guaranteeing them the extra engagements she was able to attract names and bolster the Playhouse season.

In November, the Fairmount

(Continued on page 49)

OUT NEXT WEEK!

The

58th Anniversary Number

Of

VARIETY

Shows Out of Town

What Makes Sammy Run?

Philadelphia, Dec. 27.

Joseph Cates presentation of musical comedy in two acts (16 scenes), with book by Budd and Stuart Schulberg, music and lyrics by Ervin Drake, based on the novel by Budd Schulberg. Staged by Arthur Storch; musical staging, Matt Mattox; settings and lighting, Herbert Senn and Helen Pond; costumes, Noel Taylor; vocal arrangements and musical direction, Lehman Engel; orchestrations, Don Walker; dance music arrangements, Arnold Goland; production supervision, Robert Weiner. Stars Steve Lawrence, Sally Ann Howes, Robert Alda; features Bernice Massi, Barry Newman, Victor Kilian, Richard France, Arny Freeman, George Coe, Graciela Daniele, Mace Barrett, Walter Klavun. Opened Dec. 26, '63, at the Erlanger Theatre, Philadelphia.

Van Dorn ..... Arny Freeman
Al Manheim ..... Robert Alda
Osborn ..... John Dorrin
Sammy Glick ..... Steve Lawrence
Bartender ..... Ralph Vucci
Julian Blumberg ..... George Coe
Rita Rio ..... Graciela Daniele
Tracy Clrak ..... Richard France
Lucky De Fazio ..... John Dorrin
Shiek Dugan ..... Barry Newman
Technical Advisor ..... Bob Mayer
Sidney Fineman ..... Victor Kilian
Kit Sargent ..... Sally Ann Howes
H. L. Harrington ..... Walter Klavun
Laurette Harrington ..... Bernice Massi
Seymour Glick ..... Mace Barrett

Singing Ensemble: Lillian Bosinoff, Natalie Costa, Judith Hastings, Jamie Simmons, Darrell Askey, John Dorrin, Richard Terry, Ralph Vucci.

Dancing Ensemble: Diaan Ainslee, Nancy Carnegie, Barbara Gine, Lavina Hamilton, Bella Shalom, Maralyn Thoma, Jean Blanchard, Marco Gomez, Buck Heller, Nat Horne, Jack Kresy.

Swing Couple: Lynn Gremmler, Douglas Spingler.

Musical numbers: "The New Boy," "A New Pair of Shoes," "You Help Me," "Sweetie," "Hometown," "Bachelor Girl," "Monsoon," "Lites — Camera — Platitude," "I See Something," "Maybe Some Other Time," "You Can Trust Me," "A Room Without Windows," "Kiss Me No Kisses," "I Feel Humble," "Something to Live For," "Paint a Rainbow," "You're No Good," "Something to Live For" (reprise), "The Friendliest Thing," "Wedding of the Year," "Some Days Everything Goes Wrong."

The sweet smell of success hovers over 'What Makes Sammy Run?" the hard-hitting, well decorated, fine moving musical comedy which Budd Schulberg, in collaboration with his brother, Stuart, has made from his time-tested novel.

The assets are many, the negatives few. The script efficiently tells its sage of the hero-heel, a recent contribution to musical comedy literature, and in the role of this colossal jerk, Steve Lawrence is brash, funny, animated and in spite of the role, oddly sympathetic.

It is well known that he can sell a song. He and his coworkers have good ones in the score provided by Ervin Drake, who is his own and clever lyricist. A reasonable prediction is that a lot will be heard from "A Room Without Windows" (in fact, that one seems to be getting a pre-Broadway airing of considerable proportions), and "Something to Live For," and while they are indigenous to the show, "I Feel Humble" and "You're No Good" are off-beat numbers which might be raised out of context.

Joseph Cates has provided a production which is opulant without being oppressive as it relates the story of Sammy Glick's progress from shoeless copy boy on a New York daily to Hollywood tycoon.

With Matt Mattox as choreographer, the large chorus performs an eye-catching number called "Monsoon" which relates how Sammy had changed Somerset Maugham's "Rain" into a new version where the Rev. Davidson becomes a female missionary and Sadie Thompson is metamorphisized into a fugitive gangster. Graciela Daniele and Richard France brilliantly dance the leading roles and the chorus, as in all its chores, is vivid and exciting.

Lawrence, of course, is not alone in furnishing the story line and songs. Robert Alda scores as the drama editor who made his mistake in giving Samy his first pair of "freebies." Sammy immediately sells them for the shoes which, figuratively, he uses to trample down all his later associates. Alda plays with distinction and his voice re-echoes the quality of his "Guys and Dolls" appearance.

Sally Ann Howes has a vibrant soprano and a sense of humor. Beatrice Massi plays a Hollywood daughter of the mighty who cuts Sammy down to size. Victor Killan has a good spot as the associate producer sent to his doom by Sammy, and Walter Klavin is effective as the overall cinema boss.

The flexible settings are provided by Herb Senn and Helen Pond, and whether in a New York bar, Graumen's Chinese or a studio set, they have the authentic touch. The whole show is wrapped up efficiently by directors Arthur Storch. If slightly long on its opening night, the musical seems to have no great problems in editing. *Gagh.*

Conversations in the Dark

Philadelphia, Dec. 24.

Theatre Guild Productions, Inc., presentation of drama in three acts, by William Hanley. Staged by Dan Petrie; settings and lighting, Ming Cho Lee; costumes, Michael Travis; associate producer, Don Herbert. Stars Jack Warden, Sandra Church; features Jon Cypher, Barabar Barrie. Opened Dec. 23, '63, at the Walnut St. Theatre, Philadelphia.

Eddie Harmon ..... Jack Warden
Maude ..... Sandra Church
Ray Phillips ..... Jon Cypher
Claire ..... Barbara Barrie

William Hanley, previously represented off-Broadway by a brace of short plays on one bill, "Mrs. Dally Has a Lover," and "Whisper in My Good Ear," is shooting "Conversations in the Dark" toward the big time. Philadelphia audience generally seemed in the down-thumbs mood for his story of marital infidelity.

Hanley's bed parade is serious instead of the usual farce attack, and some of his characters and philosophy might conceivably frighten Tennessee Williams.

"Conversations" is a four character play with Sandra Church, Jack Warden, Jon Cypher and Barbara Barrie as the interchangeable (almost) mates. They work hard in the also interchangeable apartments fluidly constructed by Ming Cho Lee and seem to obey the offhand direction of Daniel Petrie. But whether they make much sense or achieve sympathy will be the problem of the producing Theatre Guild.

Warden plays a prizewinning novelist, twice divorced, who believes that his marriage with a New York bistro folksinger will solve his emotional problems and result in the offspring which will leave him some sense of perpetuation. He is fervent on this subject because he knows that a bad ticker will soon end his life.

For reasons not too firmly established; his wife has been spending all of her spare time in bed with a successful Shakespearean actor. Miss Church plays the folksinger, John Cypher portrays the actor and Barbara Burrie enacts the latter's pregnant wife.

The cast works diligently, and to playwright Hanley's credit, he doesn't smirk about their predicaments. There is something a bit unrealistic however, in the way he takes an erotic pattern as a sampling of life. *Gagh.*

Bits of London

London, Dec. 30.

Bernard Miles has decided to quit acting and devote his full time to administration at the Mermaid Theatre, which he founded in the City of London a few years back. In the past two years, he has given over 500 performances at the Mermaid and also in the West End, but has found that the dual operation of management and acting has been too time demanding.

As part of the British Council's promotion for Shakespeare's quartercentenary celebrations, **Ralph Richardson** and **Barbara Jefford** are to tour South America and Enrope in "The Merchant of Venice" and "A Midsummer Night's Dream." The tour is being presented by Tennent Productions, and will open in Brighton early in February, and then go on to Mexico City, Caracas, Santiago and Buenos Aires before coming back to Europe for engagements in Lisbon.

Diane Elliott has joined the cast of "Boeing-Boeing," at the Apollo Theatre, succeeding **Carole Shelley**, who withdrew to take over the title part in "Mary, Mary," at the Globe, as replacement for **Maggie Smith**. The latter left the **Jean Kerr** comedy to join the British National Theatre company, her first assignment being a featured part in a revival of "The Recruiting Officer."

Michael Redgrave is president of the Questors Theatre, in the London suburb of Ealing, which is due to open next April with a production of "Brand," by Henrik Ibsen.

Off-Broadway Shows

(Figures denote opening dates)

Blacks, St. Marks (3-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Midway (12-19-63).
Brontes, Phoenix (12-20-63).
Corruption, Village South (10-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ginger Man, Orpheum (11-21-63).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Maids, 1 Sher. Sq. (11-14-63).
Pinter Plays, Pocket (11-26-62).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Theatre of Peretz, Gate (11-5-63); suspends Jan. 6-13.
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets of Lord, Astor Pl. (12-21-63).

CLOSED

Burning, York (12-3-63); closed last Sunday night (29) after 31 performances.

SCHEDULED OPENINGS

Play-Lover, Cherry Lane (1-4-64).
Pimpernel, Gramercy (1-6-64).
Betty-Sponge, East End (1-6-64).
Mail Train, New Bowery (1-10-64).
Cabin in Sky, Players (1-13-64).
Athenian Touch, Jan Hus (1-14-64).
House of Negro, East End (1-14-64).
Too Much Johnson, Phoenix (1-15-64).
Lovely Light Mayfair (1-20-64).
Riverside Drive, de Lys (1-22-64).
Once in a Lifetime, York (1-27-64).
Caretaker, Players (1-30-64).
Amorous Flea, E. 75th St. (2-5-64).
Jo, Orpheum (2-6-64).
Salad Mad Cafe, Wash. Sq. (3-9-64).

Show on B'way

Double Dublin

Josephine Forrestal Productions, Inc., presentation of revue in two acts (17 numbers), with material by the cast. Supervision, Gus Schirmer Jr.; musical direction, Baldwin Bergersen; setting and lighting, Helen Pond and Herbert Senn; musical number editor, David Nillo. Features John Molloy, Noel Sheridan, Deirdre O'Callaghan, Patricia Brogan. Opened Dec. 26, '63, at the Little Theatre, N. Y.; $5.75 top weeknights, $6.90 Friday-Saturday nights.

Cast: John Molloy, Noel Sheridan, Deirdre O'Callaghan, Patricia Brogan.

There's nothing much wrong with "Double Dublin" except that it's out of place. This inoffensive little revue from Dublin's Gate Theatre may have seemed novel and quaint and charming on its home grounds, but opening last Thursday night (26) at the Little Theatre, on the bustling, unheeding island of Manhattan, it's merely inadequate.

Mrs. Josephine Forrestal, widow of Secretary of Defense James V. Forrestal, has imported the show, a sort of Gaelic, amateurish version of "Beyond the Fringe." The motives of everyone, even the misguided producer, are unquestionably beyond reproach. But "Double Dublin" would be more suitable as a private entertainment, or possibly for one-night bookings in small-capacity college theatres, than for the exacting tastes of sophisticated metropolitan audiences.

The cast of two men and two girls includes a pair of character drolls, John Molloy and Noel Sheridan, plus a singer, Deirdre O'Callaghan, and a dancer, Patricia Brogan. Neither the comics nor their material, which is their own, are original, strong or sharp enough for major league presentation.

Although the girls are attractive and appealing, they are ordinary performers. Baldwin Bergersen has arranged the native Irish music and plays the piano accompaniments, and Miss O'Callaghan also supplies her own harp accompaniment.

There are, at a liberal estimate, a maximum of half a dozen mild chuckles during the evening, and one moderately touching sketch by Mollow about an old fish gutter and packer who has just lost his job after 54 years, and is trying to bolster his courage at a pub.

Mostly, however, the reaction to "Double Dublin" is merely an impulse toward kindness. After all, these agreeable-seeming people haven't harmed anyone, and their predicament merits sympathy.

(Closed last Saturday night (28), after four performances.) *Hobe.*

Scheduled B'way Preems

Milk Train, Atkinson (1-1-64).
Chinese, Royale (1-2-64).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-18-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Abraham Cochrane, Hudson (2-5-64).
Rugantino, Hellinger (2-8-64).
Fair Game, Lyceum (2-10-64).
Passion Josef, Barrymore (2-11-64).
Foxy, Ziegfeld (2-15-64).
Marco, ANTA-Wash Sq. (2-20-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
High Spirits, Alvin (3-31-64).
Hamlet, Lunt-Fontanne (4-2-64).
Royal Shakespeare, State (5-18-64).
Girl to Remember, Hellinger (5-26-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

Shows Abroad

Man in the Moon

London, Dec. 24.

Leslie A. Macdonnell presentation of a musical (21 numbers), with songs by Tom Springfield, Max Diamond and John Taylor, and book by Charlie Drake, Lew Schwartz, John Waterhouse and Phil Park. Based on a story by Jack Davies and Robert Nesbitt; production numbers and special material, Burt Rhodes, Phil Park. Staged by Robert Nesbitt; choreography, Michael Charnley; costumes, R. St. John Roper; decor, Tod Kingman and Roger Andrews; orchestra conductor, Billy Ternent. Opened Dec. 23, '63, at the Palladium, London; $3.15 top.

Editor ..... Michael Hawkins
Sally ..... Anna Dawson
Lord Whitcomb ..... Geoffrey Wincott
Assistant Editor ..... Peter Vernon
Charlie Cribb ..... Charlie Drake
Prime Minister ..... Andrew Laurence
Air Marshall ..... David Davenport
American General ..... Reed de Rouen
Russian General ..... Barry Shawzin
Chinese General ..... Joss Clewes
Prow. Jensen ..... James Ottaway
Air Force Policeman ..... Sidney Vivian
Air Force Doctor ..... Tom Gill
EUSPAC Orderlies ..... Jack Francols, Peter Dare, Sonny Willis, Peter Vernon, Gordon Sterne
Press Photographers ..... Gordan Sterne, John Leachman
Radio Commentator ..... Gordon Sterne
Diana ..... Barbara Evans
Heavenly Twins ..... Susan and Jenniffer Baker
Satellites ..... Vicki Mitchell, Elizabeth Belm
Argon ..... Eric Flynn
Commander of Martian Invasion Forces ..... David Davenport

Dancers: Ann Becher, Sadie Colclough, Mary Clubb, Jane Darling, Margaret Frost, Sandra Frost, Sarah Flemington, Ingrid Gregoriceva, Janet Kinson, Ann Roberts, Elaine Skelton, Valerie Sanders, Rosemary Smith, Margaret Veiler, Jenny Walton. Lorenzo Bianco, John Frost, Peter Fletcher, Bernard Jamieson, Russell Leachman, Kenneth Melville, Jerry Manley, Eric Wilson, John Walsh.

Singers: John Adrain, Ken Fraser, John Gordon, John Harvey, Lewis Henry, Gee Kenny, Peter Puves, David Rowley, Jean Collins, Anne Lester, Jennifer Maynard, Jacquie Stillwell, Jenny Wren, Delia Wicks.

Guardians: Peter Burroughs, Robert Curtis, Johnnie Lummiss, Angelo Muscat, Viv Pascoe, Tommy Reynolds, Willie Shearer, Albert Wilkinson.

Musical Numbers: World Headlines Theme, "This Is It," "What a Headline, What a Story," "Wonder Man," "Man Into Space," "You Can Do It," "Salute to Charlie Cribb," "So This Is the Moon," "My Love Has Flown Away," "Centre of the Moon Ballet," "Heavenly Twins," "First Lady," "The Lunar Cabaret," "Give Us the Lunar Sound," "In Our Pleasure Dome Tonight," "That's Kissing," "Plutonomic Rhythm," "The Dominant Sex," "Have You Heard About Love," "Teleportation Chant," "The Boston Crab."

Making a break from convention, the Palladium is presenting a "space age musical" in place of the more traditional pantomime. However, it has been staged by Robert Nesbitt, so Palladium regulars are in for a lavish spectacle, with emphasis on visual appeal. There is also the marquee draw of Charlie Drake for both children and adults.

"Man in the Moon" is set in 1990, when a lunar invasion is threatening the earth. Drake, as a strip cartoonist with a gift for predicting events a day ahead, is despatched to the moon to negotiate peace. That is a futuristic peg for Nesbitt to stage a succession of lavish production numbers. Effective use is made of film to show the flight from earth through the stratosphere and return.

Although Drake is a resourceful comedian, the book gives him scant opportunity, but he romps through the part with ease and good humor. There is a minimum of wit and invention to the book, with the emphasis on eyefilling splendor.

The cast is competent enough, with pleasant performances from Barbara Evans as the first lady of the moon, Susan and Jennifer Baker as heavenly twins, and Anna Dawson as the tenuous romantic interest. Apart from the star, the top male roles are suitably filled by Eric Flynn, Geoffrey Wincott and Andrew Laurence as the Prime Minister.

The dance numbers are lively enough, and there are several good tunes among the 20-odd song numbers, notably "That's Kissing," "Heavenly Twins" and "Boston Crab." *Myro.*

La Voyante

(The Fortune Teller)

Paris, Dec. 12

B. L. Deutsch presentation of two-act (five scenes) comedy-drama by Andre Roussin. Staged by Jacques Mauclair; set, Georges Wakhevitch. Stars Elvire Popesco; features, Jeanne Fusier-Gir, Jean Deschamps, Raymone, Madeleine Cheminat. Opened Dec. 2, '63, at the Theatre Madeleine, Paris; $3.50 top.

Karma ..... Elivre Popesco
Rosa ..... Jeanne Fusier-Gir
Pelletier ..... Jean Deschamps
Yerma ..... Raymone
Biscotte ..... Madeleine Cheminat

Andre Roussin, who has generally done better with light comedies than serious plays is making another try in the latter category with this uneven comedy-drama about a fortune teller and the reality or illusion of clairvoyance. It is a modest prospect for popular success in Paris and is negligible for export.

Elivre Popesco gives an impressively larger-than-life portrayal of the title character, and she and the author should have boxoffice draw, but "La Voyante" probably won't be one of Roussin's successful works.

The Comedy of Errors

London, Dec. 12.

Royal Shakespeare Co. revival of a two-act comedy by William Shakespeare. Staged by Clifford Williams, assisted by Sandy Black; decor and lighting, John Wyckham and Clifford Williams; costumes, Anthony Powell; music, Peter Wishart. Features Alec McCowen, Ian Richardson, Diana Rigg. Opened Dec. 11, '63, at the Aldwych Theatre, London; $3.50 top.

Solinus ..... Donald Sinden
Aegeon ..... John Welsh
Antipholus of Ephesus ..... Ian Richardson
Antipholus of Syracuse ..... Alec McCowen
Dromio of Epheus ..... Clifford Rose
Dromio of Syracuse ..... Barry MacGregor
Balthazar ..... Michael Murray
Angelo ..... Ken Wynne
Merchants ..... Philip Brack, John Hussey
Pinch ..... Martin Jenkins
Assistant ..... Derek Smith
Officer ..... John Corvin
Messenger ..... Ronald Falk
Gaoler ..... Martin Jenkins
Aemilia ..... Madoline Thomas
Adriana ..... Diana Rigg
Luciana ..... Janet Suzman
Luce ..... Caroline Maud
Courtezan ..... Susan Engel

Others: Barbara Barnett, Shaun Curry, Valerie Cutts, James Falkland, Peter Geddis, Brian Harrison, Marshall Jones, Tim Wylton, Robert Jenkins, Philippa Urquhart.

Prior to a foreign tour for the Shakespeare centenary celebrations in 1964, the Royal Shakespeare has revived this buoyant production for a three-week Christmas engagement at its London headquarters. It has already clicked at Stratford-upon-Avon and last year at the Aldwych.

The production will tour with the Paul Scofield-Peter Brock edition of "King Lear," first behind the Iron Curtain and then to the U.S. Both presentations are excellent achievements and a fine advertisement for Peter Hall's undersubsidized project.

There are some cast changes from last season, but the impeccable ensemble work has not suffered. Alec McCowen as the Syracusan Antipholus, in this extravagant comedy of mistaken identity, still gives the standout performance, ringing the changes with finesse on an expression of incredulous surprise.

As his lookalike, the other Antipholus, Ian Richardson makes a vehement foil, and Diana Rigg repeats her success as the fluttering wife who finds herself with a couple of husbands. Among the newcomers in an excellent company, Donald Sinden, Ken Wynne and Derek Smith score freely.

Clifford Williams' gay and inventive staging provides the right tone of poised artificiality, and the revival promises SRO business for its seasonal session at the Aldwych. *Otta.*

Touring Shows

(Figures cover Dec. 30-Jan. 11)

Beyond the Fringe, (2d Co.)—Shubert Cincy (Dec. 30-Jan. 11).
Black Nativity—Civic, Chi (Dec. 30-Jan. 11).
Boys From Syracuse—Split-week (Jan. 8-11).
Camelot—Opera House, Chi (Dec. 30-Jan. 11).
Camelot (bus-truck)—Oriental, Milwaukee (Dec. 30-Jan. 11).
Conversations in the Dark (tryout)—Walnut, Philly (Dec. 30-Jan. 11).
Dylan (tryout)—O'Keefe, Toronto (Dec. 30-Jan. 11).
Funny Thing Happened on the Way to the Forum (2d Co.)—Forrest, Philly (Dec. 30-Jan. 11).
Foxy (tryout)—Hanna, Cleve. (Jan. 6-11).
Hello, Dolly (tryout)—National, Wash. (Dec. 30-Jan. 11).
Hollow Crown—Split-weeks (Dec. 30-Jan. 11).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Dec. 30-Jan. 11).
How to Succeed in Business Without Really Trying (3d Co.)—Municipal Auditorium, Oklahoma City (Dec. 31-Jan. 4); Municipal Theatre, Tulsa (Jan. 6-11).
Man for All Seasons—Colonial, Boston (Dec. 30-Jan. 11).
Man for All Seasons (bus-truck)—Split-weeks (Dec. 30-Jan. 11).
National Repertory Theatre — Wilbur, Boston (Dec. 30-Jan. 11).
Never Too Late (2d Co.)—Blackstone, Chi (Dec. 30-Jan. 4); Academy, Mpls. (Jan. 6-11).
No Strings—Curran, S. F. (Dec. 30-Jan. 4 closes).
Pajama Tops—Split-Weeks (Dec. 30-Jan. 11).
Seidman and Son—Auditorium, Denver (Dec. 30-Jan. 4); Hartford, L. A. (Jan. 7-11).
Stop the World—I Want to Get Off (2d Co.)—Split-weeks (Dec. 30-Jan. 4, closes).
Thousand Clowns—Fisher, Det. (Dec. (Dec. 30-Jan. 11).
Thousand Clowns (bus-truck) — Split-weeks (Dec. 30-Jan. 11).
What Makes Sammy Run? (tryout)—Erlanger, Philly (Dec. 30-Jan. 11).
Who's Afraid of Virginia Woolf?—Geary, S. F. (Dec. 30-Jan. 4); Auditorium, Denver (Jan. 6-11).

B'way Gets Needed Yule B.O. Hypo; 'Girl' 69G, 'How To' 63G, 'Oliver' 60G, 'Albatross' $22,610, 'Marathon' 16G

Santa Claus made it to Broadway last week, and most shows rebounded from the drastic decline of the previous fortnight. Receipts rocketed as much as $30,144 for "Oliver." However, the SRO list was again limited to "Barefoot in the Park." The top-grosser remained "The Girl Who Came to Supper," but the take for the tuner was still substantially below its $97,000 potential capacity mark.

The top straight play-grosser was "Luther," which registered an impressive climb. There were six closings last Saturday (28), as detailed below and in a separate story. "Spoon River" remains the only Broadway show thus far scheduled to close next Saturday (4).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday; top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (9th wk; 67 p) ($6.90-$7.50; 1,280; $50,898) (Coleen Dewhurst, William Prince). Previous week, $16,944.

Last week, $24,746.

Barefoot in the Park, Biltmore (C) (10th wk; 75 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,424.

Last week, $38,638 with Play of the Month Guild patronage.

Beyond the Fringe, Golden (R) (62d wk; 491 p) ($7.50; 799; $34,874). Previous week, $9,098.

Last week, $21,114.

Case of Libel, Longacre (D) (12th wk; 90 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $15,426.

Last week, $21,187.

Chips With Everything, Plymouth (D) (13th wk; 101 p) ($6.90-$7.50; 1,084; $43,865). Previous week, $10,802. Moves next Tuesday (6) to the Booth Theatre.

Last week, $21,317.

Enter Laughing, Miller's (C) (42d wk; 331 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $9,347.

Last week, $23,320.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (86th wk; 685 p) ($8.60-$9.40; 1,334; $65,096). (Zero Mostel). Previous week, $26,723.

Last week, $53,088.

Girl Who Came to Supper, Broadway (MC) (3d wk; 25 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $66,466 with parties.

Last week, $69,231, with parties.

Here's Love, Shubert (MC) (13th wk; 98 p) ($9.60; 1,453; $71,205). Previous week, $50,923 with parties.

Last week, $60,681 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (116th wk; 919 p) ($9.60; 1,342; $66,615). Previous week, $43,599.

Last week, $62,946.

Luther, St. James (D) (14th wk; 107 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $42,002. Has to vacate theatre Jan. 11 and may move to the Lunt-Fontanne Theatre.

Last week, $57,203.

Marathon '33, ANTA (D) (1st wk; 8 p) ($6.90-$7.50; 1,174; $45,650) (Julie Harris).

Opened Dec. 22 to two affirmative reviews (Chapman, News; Nadel, World-Telegram), two qualified approvals (McClain, Journal-American; Watts, Post) and two negative notices (Kerr, Herald Tribune; Taubman, Times).

Last week, $16,095 for eight performances.

Mary, Mary Hayes (C) (147th wk; 1,170 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $6,208.

Last week, $16,934.

Never Too Late, Playhouse (C) (57th wk; 453 p) ($6.90- $7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $28,396.

Last week, $34,535.

Nobody Loves An Albatross, Lyceum (C) (2d wk; 12 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $14,121 for four performances and three previews.

Last week, $22,610.

Oliver, Imperial (MD) (51st wk; 407 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $30,032.

Last week, $60,176.

One Flew Over the Cuckoo's Nest, Cort (D) (7th wk; 50 p) ($6.90-$7.50; 1,100; $41,482) (Kirk Douglas). Previous week, $12,539.

Last week, $16,693.

110 in the Shade, Broadhurst (MC) (10th wk; 74 p) ($8.60-$9.40; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $51,211 with parties.

Last week, $55,207 with parties.

Private Ear and Public Eye, Morosco (D) (12th wk; 91 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $11,208.

Last week, $17,895.

She Loves Me, O'Neill (MC) (36th wk; 285 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $19,867.

Last week, $36,099.

***Spoon River,** Belasco (DR) (13th wk; 103 p) ($6.90-$7.50; 1,008; $34,277) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Previous week, $15,162 with Play of the Month Guild patronage. Closes next Saturday (4).

Last week, $22,353 with Play of the Month Guild patronage.

***Stop the World—I Want To Get Off,** Ambassador (MC) (65th wk; 515 p) ($8.60; 1,121; $51,795) (Joel Grey). Previous week, $14,104.

Last week, $28,114.

Who's Afraid of Virginia Woolf? Rose (D) (64th wk; 504 p) ($6.90-$7.50; 1,162; $46,485) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, $14,467. Mercedes McCambridge succeeds Miss Hagen Jan. 13 and Davis takes over for Hill next Monday (6). when he and Miss Stoddard will play matinee and evening performances for the week. Davis will then appear opposite Miss McCambridge and Miss Stoddard will resume matinee performances only Jan. 13 with Henderson Forsythe as male lead.

Last week, $27,538.

CLOSED LAST WEEK

Double Dublin, Little (R) (1st wk; 4 p) ($5.75-$6.90; 603; $23,900) (John Molloy, Noel Sheridan).

Opened last Thursday night (26) to a unanimous thumb-down (Chapman, News; McClain, Journal-American; Nadel, World-Telegram; Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $2,142 for four performances and three previews. Closed Saturday (28) at an estimated $45,000 loss.

***Irregular Verb to Love,** Barrymore (C) (15th wk; 115 p) ($6.90-$7.50; 1,079; $44,124) (Claudette Colbert, Cyril Ritchard). Previous week, $7,811.

Last week, $13,796. Closed Saturday (28) an estimated $35,000 loss on a $70,000 investment.

Jennie, Majestic (MC) (11th wk; 82 p) $9.60; 1,655; $91,714) (Mary Martin). Previous week, $59,445 with parties.

Last week, $47,102 with parties. Closed Saturday (28) at an estimated loss of, at least, its entire $550,000 investment (including 10% overcall).

Love and Kisses, Music Box (C) (2d wk; 13 p) ($6.90-$7.50; 1,010; $40,000) (Larry Parks, Mary Fickett). Previous week, $9,970 for five performances and two previews.

Last week, $4,960. Closed Saturday (28) at an estimated loss of, at least, its entire $100,000 investment.

Man and Boy, Atkinson (D) (7th wk; 54 p) ($6.90-$7.50; 1,088; $44,430) (Charles Boyer). Previous week, $11,181 with parties.

Last week, $7,544. Closed Saturday (28) at an estimated loss of its entire $72,000 investment (including 20% overcall), plus about $30,000 over that figure.

Rehearsal, Royale (D) (14th wk; 110 p) ($6.90-$7.50; 1,050; $43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, $11,675.

Last week, $25,931. Closed Saturday (28) at an estimated $35,000 loss on a $75,000 investment.

Opening This Week

Milk Train Doesn't Stop Here Anymore, Atkinson (D) ($6.90-$7.50; $1.088; $44,300) (Tallulah Bankhead, Tab Hunter, Ruth Ford). David Merrick presentation of revised version of play by Tennessee Williams; opens tonight (Wed.). Last week, $25,585 with Theatre Guild-American Theatre Society subscription, Ford's, Baltimore.

Chinese Prime Minister, Royale (D) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Roger L. Stevens presentation of play by Enid Bagnold; opens tonight (Wed.). Last week, $5,962, Colonial, Boston.

Other Theatres

Booth, 54th St., Hellinger, Hudson, Lunt-Fontanne, Winter Garden, Ziegfeld.

John Counsell's Unique Saga of Theatre Royal

London, Dec. 30.

To the legit-minded visitor to Britain the Theatre Royal, Windsor, is as much a "must" as Windsor Castle. It represents the top league of "out of town" theatres, the Royal Family's "local," a playhouse that has obstinately survived the financial rollercoaster of 25 years and over 1,000 productions.

In "Counsell's Opinion" (Barrie & Rockliff; $3.50) John Counsell tells the story of this theatre which has been a life's dream and spur first visualized in, of all places, Belgrade. Just down from university, he was acting as tutor to a British minister's son when he first had the dream. He knew he could earn a precarious living as an actor but it was the administration side of running a theatre that gave him a kick. Sign of his dedication is that he got a job for two years in a dull business establishment simply to get the hang of the figures-and-ledger side of running a business.

That patient dedication has colored all his activities in putting the Royal on the map. His well written, civilized book frankly outlines his mistakes and is an almost harrowing yarn of early frustrations and financial disappointments. It's a story of dedicated perseverance, self-sacrifice and guts. If ever a man hitched his wagon to a wobbly star, and after years, is enjoying the sight of that star shining bright and constant it is Counsell.

His wife, Mary Kerridge, can truly be said to have been his inspiration. When things were so black that even he thought he was crazy to push ahead he realized that the only chance to put this talented thesp on the map was to provide a theatre for her to work in. So he kept at it. Now he and Miss Kerridge and their twin actress-daughters are the family backbone of the theatre.

Counsell, in witty, urbane style, has many show biz yarns to spin and also some fascinating glimpses of his army career. He was no hero, but somehow found himself ghosting Eisenhower's dispatches and even drafting the instrument of German surrender. That event is no more remarkable than how he doggedly steered the Theatre Royal, Windsor, from the palest of blueprints to success. *Rich.*

'Sammy' 30G (5), 'Conversations' 15G, 'Forum' $37,599 for Six, All in Philly; 'Milk' 25½G, Balto; 'Chinese' 6G, Hub

The road got three new entries last week, all debuting in Philadelphia. Two were the Broadway-bound tryouts of "Conversations in the Dark" and "What Makes Sammy Run?" The other was the touring edition of "A Funny Thing Happened on the Way to the Forum." Business was slow for "Conversations," and okay for "Sammy" and "Forum."

Musicals in the big money last week were "Camelot" and "How to Succeed in Business Without Really Trying," both in Chicago, as well as "Dolly" in Washington.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Milk Train Dosn't Stop Here Anymore, Ford's (D-T) ($5.43; 1,819; $52,231) (Tallulah Bankhead, Tab Hunter, Ruth Ford). Previous week, $7,436 for five performances, Playhouse, Wilmington.

Last week, $25,585 with Theatre Guild-American Theatre Society subscription.

BOSTON

Chinese Prime Minister, Colonial (D-T) (2d wk) ($5.40-$6; 1,685; $55,085) (Margaret Leighton, Alan Webb, John Williams). Previous week, $9,846.

Last week, $5,962.

National Repertory Theatre, Wilbur (Rep-RS) (2d wk) ($5.50-$6; 1,241; $40,601) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, about $10,000 for repertory of "The Seagull," "Ring Round the Moon" and "The Crucible."

Last week, around $14,000 for same repertory.

CHICAGO

Black Nativity, Civic (MD-RS) (4th wk) ($5.50-$6; 904; $27,500). Previous week, $11,925.

Last week, $17,469.

Camelot, Opera House (MC-RS) (4th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $64,783 with TG-ATS subscription.

Last week, $84,182 with TG-ATS subscription.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (7th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $59,494.

Last week, $64,761.

Never Too Late, Blackstone (C-RS) (8th wk) ($5-$5.50; 1,447; $42,000) (William Bendix, Nancy Caroll, Will Hutchins). Previous week, $6,729.

Last week, $8,812.

Seidman and Son, Studebaker (C-RS) (4th wk) ($5.50-$6; 1,200; $35,000) (Sam Levene). Previous week, $22,573 with TG-ATS subscription.

Last week, $28,010 with TG-ATS subscription.

DETROIT

Thousand Clowns, Fisher (C-RS) (2d wk) ($4.85-$5.50; 1,606; $39,000) (Dane Clark, Margaret O'Brien). Previous week, $25,241 with Fisher Playgoer subscription.

Last week, $24,216 with Fisher Playgoer subscription.

INDIANAPOLIS

Thousand Clowns, Clowes (C-BT) (John Ireland). Previous week, unreported.

Last week, about $11,000 for four performances.

KANSAS CITY

Stop the World—I Want to Get Off, Music Hall (MC-RS) (Kenneth Nelson, Lesley Stewart). Previous week, unreported.

Last week, $15,353 for five performances. Closes next Saturday (4) in Louisville.

NEW ORLEANS

Man for All Seasons, Civic (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil). Previous week, unreported.

Last week, $8,974 for four performances.

PHILADELPHIA

Conversations In the Dark, Walnut (D-T) (1st wk) ($4.80-$5.40; 1,349; $41,000) (Jack Warden, Sandra Church).

Opened tryout here Dec. 23 to three pans (Murdock, Inquirer; Schier, Bulletin; unidentified, News).

Last week, $15,045 with TG-ATS subscription.

Funny Thing Happened on the Way to the Forum, Forrest (C-RS) (1st wk) ($6.60; 1,760; $65,000).

Opened tour here last Wednesday night (25) to two endorsements (Murdock, Inquirer; O'Brien, News) and one pan (Schier, Bulletin).

Last week, $37,599 with TG-ATS subscription for six performances.

What Makes Sammy Run? Erlanger (MC-T) (1st wk) ($6.60-$7.50; 1,894; $64,000).

Opened last Thursday night (26) to two favorable reviews (Murdock, Inquirer; O'Brien, News) and one negative notice (Schier, Bulletin).

Last week, about $30,000 for five performances.

PITTSBURGH

Beyond the Fringe, Nixon (R-RS) ($5-$5.50; 1,760; $48,000). Previous week, $22,029, Forrest, Philadelphia.

Opened here Dec. 23 to two raves (Fanning, Post-Gazette; Monahan, Press).

Last week, $19,422 with TG-ATS subscription.

SAN FRANCISCO

No Strings, Curan (MC-RS) (5th wk) ($6.50-$7.05; 1,758; $60,000) (Howard Keel, Barbara McNair). Previous week, $23,208.

Last week, $22,380. Closes here next Saturday (4).

Who's Afraid of Virginia Woolf? Geary (D-RS) (3d wk) ($5.95-$6.60; 1,483; $48,500) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $26,874 with TG-ATS subscription.

Last week,$21,354.

TORONTO

Dylan, O'Keefe (D-T) (1st wk) ($5.50; 3,211; $58,757) (Alec Guinness). Previous week, $56,361 for nine performances, Shubert, New Haven.

Opened here last Wednesday night (25), but caught the following eve (Thurs.) by critics who gave it three qualified approvals (Cohen, Star; Evans, Telegram; Whittaker, Globe & Mail).

Last week, $43,130 for six performances with TG-ATS and O'Keefe subscription.

WASHINGTON

Hello, Dolly, National (MC-T) (2d wk) ($5.50-$7.90; 1,673; $62,502) (Carol Channing). Previous week, $46,067 for six performances with TG-ATS subscription.

Last week, $62,252 with TG-ATS subscription.

WILMINGTON

Man for All Seasons, Playhouse (D-RS) ($5.50; 1.251: $25,000) (William Roderick, Bruce Gordon). Previous week, $30,527 with TG-ATS subscription, Ford's, Baltimore.

Last week, about $22,300 for five performances with TG-ATS subscription.

SPLIT WEEK

How to Succeed in Business Without Really Trying (MC-RS-3d Co.). Previous week, $35,096, Civic New Orleans.

Last week, $49,664 for eight performances split between Civic, New Orleans, and Auditorium, Houston.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Pajama Tops (C-RS) (June Wilkinson, Richard Vath), Auditorium, Ft. Worth.

Deplore Quest of Bargain In Actors

Equity of U.S. and Equity of Britain Issue a Joint Statement on Imports of Talent

Actors Equity and British Equity issued a joint statement last week condemning the importation of actors or productions from other countries "on grounds of cheapness." The statement followed a meeting in London of representatives of the two unions to discuss their mutual problems, particularly the present disproportion between the number of British actors and productions appearing on Broadway and the number of American performers appearing on the West End.

Broadway producers have long been accused by Actors Equity of importing foreign actors because they could be obtained for less money than would have to be paid American performers. This has been denied by producers. The argument doesn't apply in the area of minimum salaries for big stars, but is understood to be centered more in the category of featured players.

However, not only did the talks in London result in the issuance of a statement, but British Equity has also raised the minimum salary for its members who appear on Broadway to $200 weekly. Heretofore the regular Actors Equity minimum applied to British actors brought over for Main Stem productions. In the case of shows originating in London and imported for New York outings, the minimum for the British actors on Broadway has corresponded with the regular road minimum for members of Actors Equity which is now $151.75 weekly.

The new minimum does not apply to performers now working in Broadway shows under earlier contracts. The British actors' minimum for performing at home is $39.20 a week.

That's Car Biz!

Frank Carrington, managing director of the Paper Mill Playhouse, Millburn, N.J., recently turned in his car of some 10 years for a '64 model. Although the old vehicle had gone virtually unscratched in about 150,000 miles of driving, the new one was damaged beyond repair in a collision after being in the producer's possession one day.

At the time of the accident, Carrington had not yet secured collision insurance. He had never bothered to take out such a policy on his previous car.

EX-EDMONTON CRITIC PANS PAPER'S POLICY

Edmonton, Alta., Dec. 30.

A former drama critic of the Edmonton Journal, Dr. J. W. Bilsland, accused the paper of weakness and complained of its "innocuous mouthings" when he addressed a meeting of the Humanities Association and the Philosophical Society on the University of Alberta campus.

He and The Journal parted ways recently over reviewing policies.

Suggesting that the newspaper was susceptible to pressures from outside groups, he said, "The Journal apparently has two sets of standards—one that allows a reviewer to say what he believes, and the other that applies when someone rises up in anger at what has been written."

Dr. Bilsland said differences between himself and The Journal arose over a review of an Edmonton Light Opera production. He said his review had been "seriously altered" and he refused to allow it to run under his byline.

Commenting on Dr. Bilsland's statements, managing editor Andrew Snaddon said the review was rejected by editors as being too harsh.

He had telephoned Dr. Bilsland, telling him he felt the criticism could not be wholly justified. Certain modifications were suggested, although, in the opinion of the managing editor, the tone remained the same. Dr. Bilsland was asked if he wanted the article to appear under his name because it had become the opinion of The Journal. Dr. Bilsland said he would rather it did not, and the newspaper acceded to his request.

Shakespeare in a Tent To Debut in Australia

Melbourne, Dec. 30.

The Australian Elizabethan Theatre Trust will present a revival of "Henry V" at the Adelaide Festival of Arts next March, using a tent similar to that used originally at the Stratford (Ont.) Shakespearean Festival. This three-quarter stage production will be new to Aussie audiences.

The staging will be by Tom Brown, who worked with Tyrone Guthrie and Michael Langham in the inaugural seasons of the Canadian festival. The title part will be played by 22-year-old John Bell, a highly regarded Sydney actor.

Young New Management Dares Four 'Messiahs' On Single Holiday Weekend

By TRUDY GOTH

Four versions of Handel's "Messiah," extant since 1742, were heard over the holiday weekend in a commendable enterprise of two young music impresari, Jay K. Hoffman and George Schutz. First of the lot was a honorable attempt to reconstruct the work as it was given when it was premiered in Dublin's Neal Music Hall (1742). Organizers may have gone a little too far in pedantry because if there was one factor which stood in the way of the deserved success: Philharmonic Hall is more than twice the size of the Dublin Hall and without going into acoustical details, it is a highly modern building with all sorts of devices unknown and non-existent 221 years ago. "The Dublin version" calls for a small chorus of 26 (only 20 were used at Philharmonic Hall). There were six soloists, including a counter-tenor and the excellent Festival Chorus who sang pleasingly but a certain grandeur was missing. It was a pity that the prescribed boys' chorus had to be replaced by female voices.

Of the soloists, Sara Endich and Yvonne Cianella, sopranos, Beverly Wolff mezzo, John Ferrante counter-tenor, Charles Bressler tenor, Donald Gramm bass-baritone, this last one did the best work of the evening but all soloists were well coached and except for a few rough spots here and there everyone was satisfactory. Conductor Dunn has not only done a lot of valuable work with his scores but also presented his large and youthful audience with some excellent music making.

Meantime, "four Messiah weekend" experiment, unprecedented in the music history of New York City is a challenge to concert managements, traditionally scared of the holiday period.

PLAN AREA THEATRE FOR BURLINGAME, CAL.

Herb Rogers, longtime summer theatre operator in the Chicago area, plans erecting a 2,500-seat theatre-in-the-round in Burlingame, Cal., for an opening next Sept. 15. The spot, adjacent to the Hyatt House Hotel, is to be called the Music Fair.

Plans call for 24 weeks' operation, including a 12-week fall season of six musicals running two weeks each and a 12-week spring season of straight plays and concerts. Stars are to be used in the offerings.

Construction of the Music Fair, a two-story building, is to start in mid-January. Besides the regular legit presentations, there'll be kiddie programs, as well as a school for dance, voice and dramatic instruction.

Next June, Rogers will begin his 17th season as producer of the Tenthouse Theatre, Highland Park, Ill. He reveals that $65,000 was poured into additional improvements at that showcase last summer, bringing the total outlay to $750,000 thus far on the 40-acre setup. The Burlingame enterprise will comprise 10 acres and will cost $1,000,000, Rodgers estimates.

New York University's
PROF.
JOHN McCABE
when not chairmaning the Department of Dramatic Arts recalls from his background in practical show biz
Some Wise Words On John Barrymore
another interesting Feature in the
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Rome, Most Conservative Opera in Italy, Lines Up Array of Innovations

Rome, Dec. 30.

Rome Opera House is perhaps the most conservative of all the many lyric drama establishments in Italy. But the new artistic director, Sergio Bogianvkino, may be leading it to slightly broadened criteria, per his repertory as revealed for next season.

Opening night will see a "Falstaff," staged and designed by Franco Zeffirelli and conducted by Carlo Maria Guilini. Three works of 20th century composers will have new productions this season: Alban Berg's "Wozzek" (conductor Fernando Previtali), Stravinsky's "Oedipus Rex" and Luigi Dallapiccola's "The Prisoner." Latter has chalked up more than 100 performances in opera but has never been heard in Rome.

A world premiere will be given of Virgilio Mortari's "The Contract." Rossini's "Otello" will be exhumed after 80 years of oblivion. "Boris Godunov" will be heard in its original version instead of the commonly used by Rimski-Korsakov and will be conducted as well as staged by Lovre von Matacic. There will be a "Fidelio" (in German) conducted by Lorin Maazel and a "Meistersinger" (in Italian) with Tyllio Serafin. "I Puritani" will be brought from Palermo in the Zeffirelli production and "Nozze" will be staged by Luchino Visconti under Guilini's baton.

ROMAN LEGIT PERKING; NAPLES WILL RELIGHT

Rome, Dec. 30.

Though it's probably not an actual boom, legit boxoffice returns to managerial faces recently. In in Rome have been bringing smiles fact, business here is rivalling the profitable situation in Milan, where "Rugantino" and "My Fair Lady" are cleaning up.

For the first time in years, several new legit presentations are running along at a $1,600 nightly average, very big for here. Several musical productions have even topped that figure.

While the musical, "Tommaso D'Amalfi," continues to lead, straight plays such as "Who's Afraid of Virginia Woolf?" and "In Memory of a Lady Friend" are also pulling good returns, and "The Devil and the Lord" is doing well in its post-Roman tour.

Anticipated newcomers include a new staging of "Hamlet" by Franco Zeffirelli, with Giorgio Albertazzi and Anna Proclemer in key roles, the "Compagnia dei Nuovi Giovani," with Carla Gravina, Ilaria Occhini, Corrado Pani and Gian Maria Volonte, making its local debut, and a revival of the old Garinei-Giovannini musical comedy, "Goodnight, Bettina," with Walter Chiari.

Things are not as rosy, however, in Naples, where local legit theatres are only now reopening after several dark months. Critics and legit fans began circulating petitions, and back-to-theatres movement has now grown so that it's succeeded in getting several Italian companies to book the city for short engagements at pop prices early in December for an unofficial "festival" season. Theatres involved are the previously-shuttered Mediterraneo, Mercadante, San Ferdinando and Politeama.

An Israeli production of "Chips With Everything" is scheduled for a mid-January opening at the Cameri Theatre, Tel Aviv, under the production auspices of **Oded Kotler.**

Off-Broadway Reviews

The Trojan Women

Circle in the Square-Theodore Mann presentation of a drama in one act by Euripides, translated by Edith Hamilton. Staged by Michael Cacoyannis; music, Jean Prodromides; costumes, Theoni V. Aldredge; lighting, Jules Fisher; choreography, Mr. Cacoyannis; chorus master, Erin Martin. Opened Dec. 23, '63, at the Circle in the Square, N.Y.C.; $4.35 top weeknights, $4.95 weekends.

Cast: Mildred Dunnock, Joyce Ebert, Carrie Nye, Jane White, Alan Mixon, Robert Mandan, Chris Man, Michael Walker, Kay Chevalier, Carolyn Coates, Elaine Kerr, Karen Ludwig, Erin Martin, Linda Martin, Dixie Marquis, Dimitra Steris, Maria Tucci, Alan Rachins, James O'Hanlon.

Greek director Michael Cacoyannis has staged a gripping, powerful revival of "The Trojan Women," Euripides' tragedy about the grief-stricken women of conquered Troy. It ranks as the most distinguished production of the off-Broadway season, and should have a healthy run at the Circle in the Square.

Cacoyannis, who directed the recent film version of "Electra," has his actors move with an effective combination of graceful fluidity and sharp, jarring movements that serve to punctuate the action. There is also great vocal variety in the performance, with the speaking tones ranging from barely audible whispers to tormented shrieks, both seemingly right and not excessive. The sinister music of Jean Prodomides and the lighting by Jules Fisher add immeasurably to the production's burning intensity.

As Hecuba, the Trojan queen, Mildred Dunnock gives a performance of depth and power. At times she seems lacking in larger-than-life regality, but she conveys fully the sorrow of a woman who has lost her country, her husband, and her sons, and faces an ignominious life of slavery. Matching her is Joyce Ebert, who is superb as Andromache, widow of Hector and mother of a young boy murdered during the course of the play. Proud, anguished, devoid of hope, Miss Ebert's portrayal is almost unbearably passionate and convincing.

Carrie Nye skillfully presents the two aspects of Cassandra; first crazed and unbridled grief, and then cold vengefulness. Alan Mixon is fine as a Greek soldier who must carry out orders that he does not condone, and Robert Mandran is good as Menelaus, Although Jane White is properly sensuous as Helen, she strikes an unexpectedly comic note in her performance, and does not seem as well cast as the others.

The chorus of nine actresses is expertly handled by Cacoyannis, and is effective both visually and vocally. All told, this 2,400-year old drama is more meaningful, more immediate, and more compelling than anything off-Broadway has offered in months.

Kenn.

The Burning

Edwin Wilson presentation of a drama in three acts, by Wallace Hamilton; associate producer, Hyman Silverman. Staged by Stephen Aaron; sets and lighting, Robin Wagner; costumes, Patricia Quinn Stuart. Opened Dec. 3, '63, at the York Theatre, N.Y.; $3.95 top weeknights, $4.50 weekends.

Cast: Clint Atkinson, Kristina Callahan, Marry Cass, Bill Daprato, Jonathan Frid, Ed Gasper, Jerome Guardino, Clifton James, Jean Le Bouvier, Jeno Mate, Michael McGuire, Richard Nicholls, Alan Oppenheimer, Arland Schubert, Guy Sorel, Maurice Whitener, Walter Smith.

Although "The Burning" deals with the events leading up to the execution of a colony of lepers in 14th century France, its theme is timeless: the murder of scapegoats by those motivated by fear and expediency.

The churchmen, nobles and peasants who demand the burning of the lepers in Wallace Hamilton's play do so for various reasons. Some act out of personal greed, lust, or desire for revenge. One church official hopes to use the incident as a catalyst to gain support for a Crusade. The townspeople, suffering from high taxes, famine and typhoid, blame the lepers out of terror and unhappiness.

An interesting aspect is that the lepers themselves are not entirely innocent. Isolated from society, and regarded with hate and suspicion, they strike back by becoming the demons that they have been treated.

Hamilton is thus dealing with valid, intriguing subjects, and there are highly dramatic moments in his play. But it is clear from the beginning that the lepers will be burned, and instead of building in tension, the work becomes repetitious and diffuse as it proceeds.

Nor does the casting help. A key weakness is Jerome Guardino, who fails to do justice to the crucial role of a monk in charge of the leper colony. Guy Sorel as the bishop, and Clifton James and Alan Oppenheimer as lepers are fine, but the rest of the acting is spotty.

Director Stephen Aaron has devised imaginative staging, and his groupings are visually impressive. Robin Wagner's sets and lighting are excellent, and Patricia Quinn Stuart's costumes are right. But despite its provocative content, "The Burning" does not live up to its potential. *Kenn.*

Trumpets of the Lord

Theodore Mann, in association with Will B. Sandler, presentation of a musical adaptation by Vinnette Carroll of "God's Trombone," a series of sermons by James Weldon Johnson. Staged by Donald McKayle; musical director, Howard Roberts; sets, Ed Wittstein; lighting, Nicola Cernovich, assisted by Alfred Coffey; costumes, Normand Maxon; associated producer, Jay Stanwyck. Opened Dec. 21, '63, at the Astor Place Playhouse, N.Y.C.; $4 top weeknights, $4.50 weekends.

Cast: Cicely Tyson, Al Freeman Jr., Theresa Merritt, Lex Monson, Earl Baker, Elizabeth Brown, Bill Glover, Bernice Hall, William Stewart.

A sort of dramatic musical revue in the form of a gospel meeting, "Trumpets of the Lord" is rousing, reverent, and thoroughly enjoyable.

Arranged by Vinnette Carroll, the presentation is built around sermons by James Weldon Johnson. They are effectively delivered by Al Freeman Jr., Lex Monson, and especially Cicely Tyson, telling the histories of Adam, Eve and Noah with verve and humor, and the story of the Crucifixion with enormous skill and sincerity.

The gospel music is performed irresistably by six fine singers led by Theresa Merritt, whose lovely voice is accompanied by a warm, ingratiating personality.

"Trumpets of the Lord" is a short presentation, lasting only about an hour and a quarter. But it sends its audience away happy.

Kenn.

Candida

Equity Library Theatre revival of a comedy-drama in three acts, by George Bernard Shaw. Staged by Irving Vincent; scenery, Bob De Mora; lighting, Winifred Sensiba; costumes, Sydney Milliken. Opened Dec. 7, '63, at the Master Theatre, N.Y.C.; admission by donation.

Cast: Terese Hayden, James Evering, Jon Cedar, Ruth Preller, Stephen Gray, Garnett Smith.

"Candida" does not rank as one of ELT's better productions, but it is fortunate in having Terese Hayden in the title role. She seems more mature than the 33-year old heroine described by Shaw, but she conveys the character's self-assurance, wisdom and warmth. It's an accomplished, winning portrayal, particularly effective in the final act.

The rest of the acting is uneven. Jon Cedar is, on the whole, an adequate Morell, but James Evering is unsuccessful in the tricky role of Marchbanks. There is none of the poet in his performance, which is frenetic but unconvincing. Irving Vincent's staging, has good moments, but compounds rather than alleviating the weakness of Evering's performance.

Stephen Gary as Burgess and Garnett Smith as the curate are acceptable, but Ruth Preller is erratic as the typist. The setting of a cluttered Victorian study designed by Bob De Mora, is first-rate. Winifred Sensiba's lighting is fine, and Sydney Milliken's costumes are suitable. *Kenn.*

The Play of Herod

(Cloisters, N.Y.)

Museum of Art, staged two French, 12th century biblical musical dramas, presented as one play in the wonderfully authentic Spanish Chapel of the Cloisters, a most apt setting. Show, a sellout at $7 ($5 to members) played six night and two matinee performances, Dec. 9 to 14.

Employing the New York Pro Musica, Noah Greenberg, director; the boy's choir of the Church of the Transfiguration (The Little Church Around the Corner); 21 singers; and five musicians (including an early bagpipe), the production was a reverent, full-throated recreation of the story of

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The Boys From Syracuse

There have been other boys from Syracuse who made good in the big city, but among the most distinguished were Sam S. Lee and Jacob J., whose Shubert dynasty was destined to buck and break the "syndicate' (Klaw & Erlanger) and who, in turn, were charged by the Government, under the Clayton antitrust act, with tactics of similar power and repression in later years. The Government won. Parenthetically, two other boys from Syracuse of parallel contemporaneous genre were J. Robert Rubin, destined to become top legal counsel and a top exec of the original Metro-Goldwyn-Mayer in the era where the trademarked lion was roaring in fullest financial and cinematic power; and the other was Sime Silverman, albeit born in Cortland, New York, who came by the way of Syracuse to found VARIETY.

The last of the Shubert triumvirate, who died last week at 86, was virtually incommunicado in the last year or two, because of age and infirmity. It is said he had never been apprised that his son, John, died a year ago on a train to Florida of a heart attack.

Sam, the oldest, died in a train wreck in 1905 and Lee died in 1953. Ten years later the Government sued the latter, seeking over $15,000,000 in inheritance taxes from a claimed $25,000,000 estate, which presumes that the Messrs. Lee & J. J. Shubert holdings are valued at over $50,000,000. (Again, intratrade estimate placed it at between $15,-$30,000,000).

A year ago, the Shubert destinies rested with a second generation successor. With the untimely death of John, the son of J. J., at 54, the dynasty's future now rests with Lawrence Shubert Lawrence Jr., a nephew. In effect he has been in command for over a year, and prior to that had been groomed by John—both are of the same age—so that he is thoroughly au courant with family aims and public obligation.

LSL Jr., sensitive to his obligations as a fiduciary manager, has been "handling himself well," as the intratrade slogan goes. He has evidenced an inclination for projecting a new "image" in legit theatre-and-public relations, on the level where it most counts—ticket sales and ticket selling service. The Shubert Alley "central boxoffice" was a notable step. The hookup with Macy's for ticket outlets isanother. This by no means insures getting two-on-the-aisle, down-front for any hit show on any desired night, but it's step in the right direction.

There have been even more vivid manifestations in theatre facelifting, front and back; a direct contact with the local operations in the farflung Shubert empire, from Boston to Philly, Chi and Cincy. John Shubert didn't fly; he took trains, and thus didn't get around as much as the airborne Lawrence Shubert Lawrence Jr. Latter has exchanged first-hand ideas, complaints and observations with local Shubert reps.

With the passing of J. J., who occupied the top-floor apartment in the Sardi Bldg. at 234 West 44th St., facing New York's Shubert Alley, is recorded a milestone in the saga of three resourceful and enterprising show biz giants. Lee favored the penthouse apartment in the Shubert Theatre Bldg., which faces the Sardi Bldg. (actually, this too is a Shubert property but gets its name from the adjacent restaurant landmark) and J. J.'s son, John, would bivouac in the nearby Hotel Astor if he chose not to head north to his West 54th St. apartment. Lawrence Shubert Lawrence Jr. is a boy from Philadelphia—not Syracuse—where he was born, and he too has a penchant for pitching his nocturnal tent near the theatres that comprise the Shubert empire. Between the passing of "Uncle Jake," and the litigation against Mr. Lee's estate, LSL Jr. would appear destined to "mind the store" even more.

J. J. (Jake) Shubert Dies

Continued from page 45

the Government had filed suit in N. Y. Federal Court for $15,705,387 against brother Lee for estate taxes. There are also other suits involving Lee's estate. The worth of the Lee-J. J. partnership according to the Government is $50,000,000. J. J. Shubert had contended the partnership was worth between $7,000,000 and $15,000,000.

What effect J. J.'s death will have on the Shubert organization remains to be seen.

J. J. was the last of the brothers, born to Syracuse peddler David Shubert, to move from that city to New York. As a youngster, he teamed with his older brothers in the operation of a Syracuse stock company. They subsequently expanded to four theatres in Syracuse and others in upstate cities. They were all under 21 during this phase of their activities.

In 1900, Sam moved to New York and managed the Herald Square Theatre. Lee followed and then J. J., who had stayed behind to manage the upstate business. They soon began acquiring theatres in New York and out-of-town. This eventually placed them in conflict with the Marc Klaw-A. L. Erlanger "syndicate" which in 1905, managed 1,250 of the 5,000 legitimate theatres in 3,500 communities throughout the country. The fight between the Shuberts and Klaw & Erlanger continued into the 1920s with the exception of a two-year truce from 1907-1909.

The Shuberts eventually gained supremacy and subsequently were criticised for the same power policies they had accused K & E of practicing. When Sam died in 1905 he left his interests to Lee and J. J. and his sisters, Dora and Fannie. Lee and J. J. bought out their sisters' interest during the '20s.

More The Producer

J. J. had greater interest in producing shows than his brother. He did not share Lee's zest for working around the clock and, unlike "Mr. Lee", he shied away from newspapermen. The both objected to the influence of the drama critics and, on several occasions, barred reviewers from their theatres. Their occasional attempts to keep out even those newspapermen who bought their own tickets ended in 1941 when the Legislature passed a bill protecting the right of anyone to buy a ticket.

The Shubert operettas of the '20s, of which "The Student Prince" and "Blossom Time" were the most notable, are believed to have stemmed from J. J.'s interest in such presentations. J. J. also toured Europe extensively during the '20s scouting plays, musicals and talent. He said that he made the trips rather than Lee because "I am more dynamic and Continental than Mr. Lee."

Although the Shuberts were Jewish, J. J., who received the most formal education of the three brothers, attended a Roman Catholic parochial school but that was a geographic and economic exigency according to a Shubert spokesman. For years he and Lee did not speak to each other, but despite this they kept a firm managerial front. While J. J. maintained offices in his apartment in the Shubert-owned Sardi Building, the only tenant in residence, Lee had his office atop the Shubert Theatre and lived on Central Park West.

The Shuberts, although tough business men, were said to have saved many shows on Broadway and the road from collapse by coming through with needed capital. J. J. is understood to have been the chief backer of the late Florenz Ziegfeld. The Shuberts still own a piece of the title, "Ziegfeld Follies."

Besides having owned or controlled about 50% of the legit houses in the country at one time, the Shuberts were believed to have been involved in the production of more than 500 plays and musicals.

In 1956, the Shubert org agreed to a consent decree action, following a Government antitrust suit, to reduce the number of its theatres. Today, the Shubert chain consists of 17 houses in New York, two each in Chicago, Philadelphia and Cincinnati and one in Boston. The Shuberts also own 50% of the Music Box with Irving Berlin.

J. J. is survived by his second wife and two grandchildren.

Worries Allayed; 'Woolf' Will Play At Clowes Hall

Indianapolis, Dec. 30.

This city's new major legit theatre, Clowes Memorial Hall for the Performing Arts, apparently has weathered its first artistic crisis, a battle over proposed censorship of "Who's Afraid of Virginia Woolf?" Travis Selmier, general manager of the two-month-old, $3,500,000 theatre, today said, "Feelings of uneasiness over the show have subsided, as far as I know."

Selmier flew back from New York for an emergency meeting with Dr. Alexander E. Jones, president of Butler Univ., where the theatre is located, and two or three members of the Butler board of trustees to "put out a brush fire that had started over the play," Selmier said. One Butler trustee objected to "adulterous and profane words" he understood were in the Edward Albee drama. None of the objecting trustees is believed to have seen the play which, coincidentally, is set in the home of a small college faculty member.

The Nancy Kelly-Shepperd Strudwick touring company of "Woolf" is scheduled to give four performances Jan. 23-25 at Clowes Hall. Selmier said drastic measures were discussed to satisfy objections to the play. It is believed these included deletion of lines considered offensive, or cancellation of the play.

Selmier said he believes he successfully dissuaded objectors after presenting a list of other major cities where the play is being performed and citing the fact that it has been recorded in its entirety on a Columbia Records album. Those concerned have now agreed that an act of censorship would not be beneficial for Clowes Hall at this time, Selmier said.

"Woolf" will be the seventh touring dramatic production to play here. "Brecht on Brecht," "Mary, Mary" and "A Man for All Seasons" have been performed at Clowes since its opening Oct. 18. "A Thousand Clowns," "Stop the World, I Want to Get Off" and "Beyond the Fringe" are scheduled between now and the "Woolf" playdates.

Clowes Hall, built primarily from funds donated by the family of the late Indianapolis drug firm executive, Dr. G. H. A. Clowes, is under jurisdiction of the Butler board of trustees. Following the conference on proposed censorship, Selmier went back to New York, where he had been attending meetings of the International Assn. of Concert Managers and the Assn. of College & University Concert Managers. He returned to Indianapolis, where he found plans for the "Woolf" production proceeding normally, he said.

George L. Morrison will direct "Any Wednesday."

Upsurge for West German Authors As Local Groups Do Native Plays

By HAZEL GUILD

Frankfurt, Dec. 30.

West German dramatists long held back by the post-war trend to present American, French and British plays, are finally coming into their own. They have attained a new peak this year, with 62 German premieres of works by native authors, as against about 100 premieres of works of foreign authors.

While most of the new German plays set for the 1963-64 stage season deal with current topics and wrestle with contemporary themes, about a third of the imports are avant garde, mostly from American, British and French playwrights. So it should be a big year for the German theatres.

Authors like Rolf Hochhuth, whose "The Deputy" was probably the most controversial drama anywhere this season; Karl Wittlinger, whose "Do You Know the Milky Way?" had many productions here and abroad, and Martin Walser, whose "Oaks and Angora" was a big item in Germany last year, will all be represented by new plays. The German stage, which has been criticized for not dealing with local themes which might focus world interest, is showing more vitality. There are also more export possibilities for the German playwrights.

Hochhuth's untitled new drama, of unrevealed subject and theme, will have its premiere at Erwin Piscator's Berlin Folks Stage, which also did "The Deputy." Meanwhile, the latter play is to be done on at least 20 German stages, so local audiences throughout the country can judge the merit of the protests and the work itself.

Walser's "Herr Knott, Larger Than Life Size" will get its initial performance at the Stuttgart City Theatre, and the same stage will premiere Dieter Waldmann's new drama, "Atlantis." Several German playwrights will have two new plays apiece in production this winter. Hans Michelsen will have "Lappschiess" premiering in Frankfurt and "Holiday One and Two" at Freiburg.

Erwin Sylvanus' play, "Loew," opens at Goettingen and "On the Edge of the Desert" at the Berlin Vaganten Theatre. Wittlinger's amusing comedy with a cast of three, "Two Men for Breakfast" gets its start in Mannheim, and his "Soul Search" opens in Frankfurt.

"The Unbearable," by K. Wuensche, opening in Darmstadt, and Fritz Kortner's "The Double Speech," at Munich's Kammerspiele, are among the new entries. The first play by young German dramatist Gert Hoffmann, "The Mayor," has been translated into English and will get its German premiere with the Stroux Theatre in Duesseldorf. Another newcomer, Peter Weiss, has his "Night with Guests" premiering in the Schiller-theatre in Berlin.

The problem of East and West is tackled by Dieter Meischner in "Morning Prayer," which will have its premiere in Mannheim. Daniel Christoff's one-acters, "Exile Reign" and "Return to Elba," will be done at Celle and Kassel.

Herbert Asmodi, author of last year's "Cannibals," is doing a comedy called "Black Wash," and Peter Hack, the enfant terrible of the East Berlin Theater, will be represented for the first time in the Cologne Schauspielhaus with his adaptation of the classic "Peace," by Aristophanes.

Germany's smallest theatre, the 13-year-old Luigi Malipiero, in Sommerhausen on the Main, with seats for only 54, will offer Strindberg's "The Hollander," Albert Camus' "The Trap" and a miniature musical, based on a Goethe drama. Of the foreign avant-gardists, Eugene Ionesco is way out in the lead with his "The King Dies" set for 25 German stages this season, following its Duesseldorf premiere. Also, his "Delirium for Two" gets its German premiere in Bochum.

The leading British avant-gardist is Arnold Wesker, whose "Next Year in Jerusalem" premieres in Wuppertal and his "The Kitchen" opens in the City Stage of Cologne. Over 15 German stages will offer the British play, "The Song of the Hermits," by James Saunders (done in London and New York as "Next Time I'll Sing to You"—Ed.) The most represented American playwright is Edward Albee, whose "Who's Afraid of Virginia Woolf?" will be done in seven houses this winter.

Other American dramatists slated for German premieres are Jack Gelber, David Perry, Jack Richardson, Forbes Brambles, Arthur L. Kopit, with avant-garde productions coming in from Italy and Poland as well.

According to the latest word, West German city, state and federal grants to the theatre going will total a new high of $60,000,000 this year, an increase of $5,000,000 over last year.

Lee Shubert Tax

Continued from page 45

succeeded J. J.'s son, John, who Florida in November, 1962.

The action by the Government is designed to protect its interest in the estate taxes indefinitely. Under the Internal Revenue Code, there is a 10-year statute of limitations on the collections of estate taxes. The 10-year period was up last Wednesday (25). If a judgment is handed down in favor of the Government, its interest in the estate will be perpetuated. When the Lee Shubert estate is settled and the taxes are paid, the Government will include 6% annual interest. Estate (inheritance) taxes are assessed by the Government when a person dies leaving more than $60,000.

Another action pending is a suit in U. S. Tax Court challenging a determination by the Government that the estate has a tax deficiency of $8,920,527. In 1954, The Treasury Dept. accepted an estimate by the executors that the estate taxes due the Government totaled $2,997,810. Blau said, the executors then paid a little more than $1,000,000 to the Government. In 1958, the Government notified the executors they still owed $2,109,525, including interest.

Later in '58, the Government informed the executors of a deficiency in the estate taxes totaling $8,920,527. This is the figure challenged in the suit still pending in U. S. Tax Court. Last Dec. 20, the Treasury Dept. filed a jeopardy assessment in N. Y. Federal Court against the estate for $13,595,861, representing the deficiency amount, plus interest of $4,675,334.

The executors have also brought an action for an accounting of the Shubert partnership in N. Y. Supreme Court. They and the Government claim the partnership is worth $50,000,000 as opposed to J. J.'s contention that it was worth between $7,000,000 and $15,000,000.

The Internal Revenue Service decided on the $15,705,887 figure for estate taxes after a lengthy study and audit of the Shubert holdings which consist of 17 in New York, two in Chicago, two in Philadelphia, two in Cincinnati and one in Boston. The Shubert organization also has an interest in another Broadway theatre.

Mrs. Thrasher

Continued from page 45

Park Commission, which operates the Playhouse, terminated Mrs. Thrasher's $14,000-a-year contract. The District Attorney said that he had Hemphill's report reviewed and had recommended the criminal action. In addition, City Solicitor Edward G. Bauer is looking into the "civil phases" of the case.

Hemphill originally charged that the $1,000 was paid to Slezak and returned to Mrs. Thrasher as a "kickback." The actor denied that, and the City Controller later admitted he was wrong. Hemphill insisted, however, that Mrs. Thrasher cheated the city in the deal, although the star was innocently involved.

Since Mrs. Thrasher's contract was not renewed, a free-for-all has developed in attempts of local groups to obtain management of the Kelly Playhouse for the 1964 season. William Goldman, independent film exhibitor, legit theatre owner and educational tv executive, is understood to have an inside track for the spot, and his appointment may be confirmed at the next meeting of the Fairmount Park Commission next Monday (6).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

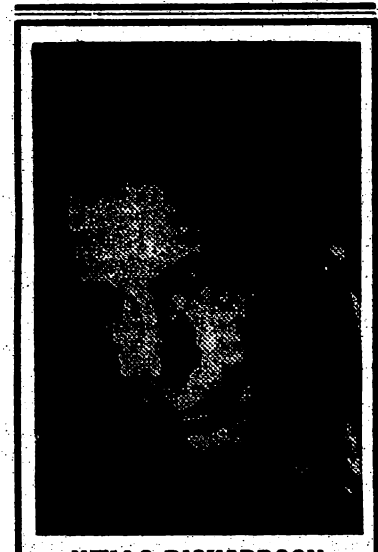
Legit

BROADWAY

"Abraham Cochrane" (D). Producers, Walter Fried & Helen Jacobson (119 W. 57th St., N.Y.). Available parts: femme, young parlor maid; male, middle-aged, femme, late 20s-early 30s, attractive. Mail photos and resumes c/o above address. Do not phone or visit.

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

"Easy Does It." (C). Producers, Laurence Feldman & Jack Rollins (c/o Laurence Henry Company, 1545 Broadway, N.Y.). Available parts: femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 35, alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male; 28, pompous, efficient P.R. man; male, 55, blustering boss; male, 35, authoritative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c/o above address). Do not phone or visit.



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OFF-BROADWAY

"Burlesque Goes Legit" (R). Producers, John Yorke & Joseph I. Levine (111 W. 57th St., N. Y.). Audition this Thurs. and Fri. at 11 a.m. for Agva—open call femme dancers who sing, male comics; male flash acts; showgirls; Oriental belly dancer, at Variety Arts Studio (225 W. 46th St., N. Y.).

"Jo" (M). Producer, Victoria Crandall (162 W. 54th St., N.Y.). Available parts: lead male, 20s, singer-dancer; male, 25-30, lyric baritone, tutor type; femme, 20s, beautiful, dark-haired, lyric soprano; mezzo, 35-40, lovely; character man, 40-45; character woman, 40-50. Mail photos & resumes c/o above address.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedia must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

"Plain and Fancy" (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for reading Dec. 23-Jan. 6, on the ninth floor c/o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

"In One Bed (And Out the Other)" (F). Producers, Zev Bufman & Stan Seiden (234 W. 44th St., N.Y.). Available parts: Male, 25-30; femme, 36-39, attractive; male, 40, a philanderer; femme, 25, seductive, attractive; femme, 20, sexy;! femme, 55-59, comic character actress. All actors should have background in playing farce. Mail photo& resume to Kip Cohen, suite 900 c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Films

"The Sound of Music" (MC). Producer, 20th Century-Fox, (c/o casting Consultants, 444 Madison Ave., N.Y.). Available parts: boys, 4, 7, 9 and 13; girls,11 and 14; girl, 16, pretty, vivacious, wholesome, must sing and dance well; boy 17, handsome, must sing, dance and act well; male, late 30s or early 40s, attractive, strong, personable, romantic. All children who apply must be Germanic, Nordic, or Anglo-Savon in appearance (no latin types at all). Must have good English or continental stage diction, no New Yorkese speech acceptable. Musical training would be of value, but not essential. Mail photos and resumes to Michael Shurtleff, Casting Consultants, Room 703 c/o above address.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

PARIS BALLET FEST HANDS OUT PRIZES

Paris, Dec. 30.

Awards for the First Paris Ballet Festival, which took place at the Theatre Des Champs-Elysees, have been handed out. Only four regular companies and one special ballet were concerned. Golden Star for the best company went to the Budapest Opera Ballet from Hungary.

"Best ballet" was "Miss Julie" given by the Finnish Opera Ballet from Helsinki with "best music" nod to the late Bela Bartok's "Magnificent Mandarin" by the Budapest Ballet. "Best choreographer" was Joseph Lazzini of the Marseilles Opera Ballet which also copped the "decorator" award for Bernard Dayde.

"Best dancers" were both Russian with defector Rudolf Nureyev ("Swan Lake," Royal Ballet) and Galina Samsova, lead in "Cinderella" of Raymondo De Larrain.

City of Paris also handed out prizes for Dame Margot Fonteyn of the Royal Ballet. Dance critics singled out Svetlana Beriosova and Christopher Guebel of the Royal Ballet and choreographer Lazzino of the Opera Ballet of Marseilles as well as its lead dancer Michel Bruel.

Joe Bulloff's B.O. Click In Israeli 'Pakistan'

Tel Aviv, Dec. 30.

Joseph Bulloff, Jewish-American star of stage and screen, scored a personal triumph here last week in Peter Weber's "Man from Pakistan."

Bulloff, supported by a large cast of locally recruited Jewish actors, has directed this expensive production and is booked solid to February. Though the play didn't rate highly with the critics and the supporting cast has a mediocre quality common to most Yiddish-speaking productions in Israel, Bulloff's performance is magnetic and the play is likely to make even more money than his productions of "Death of a Salesman" (1961) and "Chekov's Stories" (last year). The New York actor plans to stay here till spring.

Joan Littlewood's 'Henry' As Edinburgh Feature

Edinburgh, Dec. 30.

The London Theatre Workshop's revival of "Henry IV," directed by Joan Littlewood, will be a highlight of the Shakespeare Quatercentenary celebrations at the 1964 International Festival here next Aug. 16-Sept. 5. The drama will be staged at the Assembly Hall for the whole Festival period.

Other Shakespeare features will include extensive representation in music programs, while the massive Waverly Market auditorium will house a Shakespeare Exhibition from Stratford-on-Avon. The Orchestra Nation of the R.T.F., Paris, under the baton of Charles Munch, will give the Festival's opening concert Aug. 16 with a performance of Berlioz' "Grande Messe des Morts," with the French Radio Chorus.

Arranagements are in hand for the Pittsburgh Symphony Orch to give the closing concerts of the Festival under its conductor, William Steinbeg. Three weeks of opera will be presented in the King's Theatre by the Opera of the National Theatre, Prague.

Legit Bits

The Broadway production of "Chips With Everything" will launch a Thursday night post-performance series of symposia titled, "The Theatre as a Forum for Ideas" with a Jan. 9 question-and-answer program to be conducted at the Booth Theatre by the play's author, **Arnold Wesker**, who's scheduled to arrive Jan. 8 in New York from London.

Oliver Rea, managing director of the Minnesota Theatre Co. and member of the Advisory Committee on the Arts of the U.S. State Dept., has completed a tour of European theatrical centers.

"The Salad of the Mad Cafe," a revue with sketches, music and lyrics by **Danny Logan**, is being produced by **Fred Martin** and **Ned Hendrickson** for a March 9 opening at the Washington Square Theatre, N.Y. Logan will also direct.

Michael Dunn, of "The Ballad of the Sad Cafe," has completed television appearances on "Dialogue" and "Camera Three" and is scheduled for a Feb. 7 outing on "The Jack Paar Show."

"Will the Mail Train Run Tonight?" a new tuner with music by **Alyn Heim** and book and lyrics by **Malcolm La Prade**, is being produced and staged by **Jon Baisch** for a Jan. 10 opening at the New Bowery Theatre, N.Y. **Lynn Fippinger** is choreographer and the sets, costumes and lighting are being designed, respectively, by **Gene Czernicki, Joe Crosby** and **Joseph Kreisel**. Heim will serve as musical director.

Harry Zimmerman is doing the orchestrations for "High Spirits" and the dance music is being arranged by **William Goldenberg**.

Jackie Warner will tour Australia and New Zealand as lead in "Stop the World—I Want to Get Off," which opens Feb. 6 in Melbourne, Australia.

Gordon Davidson directed the production of "The Tender Trap," now at the Paper Mill Playhouse, Millburn, N.J.

"Riverside Drive," the collective title of a double-bill of **John Donavan's** "Damn You Scarlet O'Hara" and "All My Pretty Little Ones," both starring **Miriam Hopkins** and **Donald Woods**," is being produced by **Stan Raiff** and directed by **Douglas Seale** for a Jan. 22 opening at the Theatre de Lys, N.Y. **Leo Kerz** is set designer.

Domingo A. Rodriguez is costume designer for "The Passion of Josef D" and "Abraham Cochrane."

Alfred Fischer, who rejoined the staff of Hurok Attractions Inc., last October as manager for the Moscow Chamber Orchestra, is now back with Bonard Productions as company manager for the Royal Shakespeare Theatre production of "The Hollow Crown," which began a 17-week U.S. tour last Monday (30) at the McCarter Theatre, Princeton.

William Ritman and **Fred Voelpel** are the designers, respectively, of the sets and costumes for the off-Broadway double-bill of "Play" and "The Lover."

The cast for the Boston production of "The Boys From Syracuse," directed and choreographed by **Neal Kenyon** for presentation at the Charles Playhouse there, is headed by **Bes-Arlene, William K. Covington, Fred Gockel, Thom Molinaro, Richard Kinter, Travis Hudson, Joanna Lester, Sally Lee** and **Bernard F. Wurger**.

"The Flyers," by **Irvin Stock**, will be given Thursday-Saturday performances this week and next at the Theatre Shack, North Arlington, N.J.

Morris Carnovsky will appear as Shylock in his own interpretation of "The Merchant of Venice" next Feb. 26-March 7 at the Oberlin (O.) College.

Deirdre Cartier is assistant designer to **Beni Montresor** for the Lincoln Center production of "Marco Millions."

"What's Good About the Theatre," a panel discussion sponsored by the Arts Chapter of the American Jewish Congress, is scheduled to be held the afternoon of Jan. 16 at the Stephen Wise Congress House, N.Y. **Theodore Bikel** will be panel president and **Harold Rome** chairman. Panelists will be **Stella Adler, Herb Gardner, Sidney Kingsley** and **Harold S. Prince**.

A symposium on drama for children is to be conducted Jan. 11 at the Juilliard School of Music, N.Y., under the sponsorship of the Advisory Council for Children's Theatre, the Wiltwyck School for Boys and the Children's Theatre Conference, Region 14.

St. P. Civic Opera Skeds The MacRaes for 'Bells'

St. Paul, Dec. 30.

The St. Paul Civic Opera Co. will have Gordon and Sheila MacRea as musical comedy guest stars next April 30-May 10 for one of its current season offerings, "Bells Are Ringing." The couple's previous Twin Cities' appearances have been at the Minneapolis Hotel Radisson Flame Room supper club, when it had a regular big name floor show policy.

Other musical comedy guest stars will be John Raitt in "The Pajama Game," Jan. 2-12, and Martha Raye in "Wildcat," Feb. 10-March 1. As usual, the company is also offering grand operas with guest stars.

London Shows

(Figures denote opening dates)

Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63).
Cindy-Ella, Arts (12-23-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Funny Thing Happened, Strand (10-3-63).
Gentle Jack, Queen's (11-28-63).
Ginger Man, Royal Court (11-20-63).
Half a Sixpence, Cambridge (3-21-63).
Happy Days, Theatre Royal (12-9-63).
How to Succeed, Shaftesbury (3-28-63).
John Borkman, Duchess (12-4-63).
Man in the Moon, Palladium (12-23-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Out of Crocodile, Phoenix (10-29-63).
Pickwick, Saville (7-4-63).
Portrait of Murder, Vaudeville (10-24-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Treasure Island, Mermaid (12-18-63).
Wings of the Dove, Lyric (12-3-63).

SCHEDULED OPENINGS

Poor Bites, Duke York's (1-6-64).

Australian Shows

(Week Ending Dec. 28)

ADELAIDE
Camelot, Her Majesty's.

BRISBANE
King and I, Her Majesty's.

MELBOURNE
Ages of Man, Comedy.
Breakfast With Julia, St. Martin's.
Fiedermous
How to Succeed, Her Majesty's.
Wizard of Oz, Tivoli.

SYDNEY
Five Finger Exercise, Independent.
Mary, Mary, Royal
Merry Widow, Her Majesty's.
Minstrels, Tivoli.
Once Upon a Surface, Palace.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Sound of Music, Elizabethan.

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Shubert Alley Shorts

Anita Gillette, who starred in the recent London musical, "Princess Pocahontas," is touring Europe with her research doctor-husband and small son, but will return Jan. 17 to New York on the Leonardo da Vinci . . . "The Ballad of the Sad Cafe," **Edward Albee's** dramatization of the **Carson McCullers** novella, has been published by Houghton Mifflin & Atheneum (hard cover, $4.50; paperback, $1.75) . . . The Academy Theatre, a local stock group of Atlanta, is conducting a season ticket sales drive, with the idea of qualifying for a foundation grant.

Everybody, including audiences, actors, directors, critics and the author himself, is in for a tough time if **Arthur Miller's** new play, "After the Fall," is as incomprehensible and pretentious as he makes it seem in his "Soliloquy" interview in the current issue (January) of Show magazine.

Stuart Burge, a London legit-tv director, will stage the Stratford (Ont.) Shakespearean Festival revival of "Richard II," due to open next June 15, with **William Hutt** in the title part. **Michael Langham,** festival artistic director, will stage "King Lear," with **John Colicos** in the name role, and "The Country Wife," while **Jean Gascon** will direct "The Amateur Gentleman," with **Douglas Rain** as the lead.

"Mother Courage and Her Children," **Eric Bentley's** adaptation of the **Bertolt Brecht** drama, has been published by **Samuel French** in a paperback edition, at $1.25 . . . The Princeton Triangle Club will present its new show, "Funny Side Up," next Friday-Saturday (3-4) at the 54th Street Theatre, N.Y. The musical will then tour.

Legit Cast Additions

BROADWAY

Fair Game For Lovers: Alan Alda, Sylvia Gassel, Pegeen Lawrence.

Funny Girl: Kay Medford, Buzz Miller, George Reader, Roger de Koven, Joseph Maculay, Prudence Adams, Joan Cory, Diane Coupe, Lanie Kazan, Diana Nielsen, Rosemary Yellen.

High Spirits: Carol Arthur, Adrienne Angel, Kathy Preston, Jackie Cronin, Syndee Balaber, Jerry Craig, Joe McGrath, Margaret Hall, Judy Haskell, Sybil Scotford, Gene Castle, Ronnie Walken.

Anyone Can Whistle: Harry Guardino.

What Makes Sammy Run?: Arny Freeman, Walter Klavun, Barry Newman, Graciela Daniele.

Cafe Crown: Joseph Schildkraut.

Kelly: Roy Castle.

One in a Row: Al Lewis, Pat Harrington Jr.

Abraham Cochrane: Bill Travers, Ann Harding, Nancy Wickwire.

Foxy: Julienne Marie, Larry Blyden, Suanne Shirley, Joan Waller, Marlena Lustik, Carlos Bas, Robert H. Harris, Gerald Hiken, Edward Greenhalgh, Edie Cowan, Ellin Halpin, Rosemary Jelincic, Shellie Farrell, Joan Lowe, Karen Kristen.

Hamlet: George Rose, George Voskovec, William Redfield, Clement Fowler.

Passion of Josef D: Elizabeth Hubbard, Betty Walker, Alvin Epstein, Simm Landres, Jon Silo.

OFF-BROADWAY

Play-Lover (double-bill): Frances Sternhagen.

In White America: John Wardwell (succeeded James Greene).

Pinter Plays: Hugh Franklin (return).

Athenian Touch: William Martel, Kenneth Mars, Nancy Tribush.

Cabin in the Sky: Rosetta Le Noire.

Funny House of a Negro: Billie Allen.

Corruption in the Palace of Justice: Dianne Turley (succeeded Maria Tucci).

Ginger Man: Rae Allen (succeeded Marian Seldes).

Pimpernel: David Daniels, Joan Kenley, Jeanne Devine, Jane Lillig, William Lipsen, John Cunningham.

Play-Lover (double-bill): James Patterson, Hilda Brawner.

Riverwind: Barbara Cole (succeeded Joleen Fodor).

Too Much Johnson: Nancy Berg.

ROAD

Funny Thing Happened on the Way to the Forum: Paul Hartman.

MISCELLANEOUS

Marco Millions (Lincoln Center Repertory): Virginia Kaye, Paul Mann, David J. Stewart, Michael Strong, Joseph Wiseman, James Greene.

Drop Development Plan For Edinburgh's Lyceum

Edinburgh, Dec. 30.

A $4,000,000 plan to redevelop the present Lyceum Theatre site and provide a new live theatre for Edinburgh has fallen through. An agreement between the city authorities and business tycoon Meyer Oppenheim has been withdrawn.

All the property in the site belongs to the city, except the Lyceum Theatre, which Oppenheim bought from Howard & Wyndham, Ltd., for about $300,000. If he should turn it over to the city, they will be obliged to buy it for the same price, under the terms of an agreement. Oppenheim was negotiating to include a luxury hotel in the development, but no agreement was reached, and without a hotel, the scheme might not be practical.

Three years ago the cost of a new theatre on the site was estimated at $2,100,000. In the interval, building costs have risen sharply, and it is now figured that the plan would have been uneconomic. The cost of demolition alone was expected to be about $150,000.

The Lyceum Theatre here dates back to 1883. The opening night show had Henry Irving and Ellen Terry in "Much Ado About Nothing." The site had previously been used by Cooke's Circus.

Jack Seidman Finds 'Ice' Sickening

President of Legit Economics Group Deplores Rationalization of Ticket Graft

By ABEL GREEN

"It is sickening," "nauseating," "the theatre will be better off" etc. are some of the opinions expressed by J. S. (Jack) Seidman, head of the international CPA firm of Seidman & Seidman, who is president of a Committee on the Economics of the American Theatre, and who has been among those consulted by N. Y. Attorney General Louis J. Lefkowitz and the assistant d.a. David Clurman in charge of the probe on theatre "ice."

Excoriating the "ice-picking union," as he calls the boxoffice treasurers, and the theatreowners and producers who are party to or privy of the hot "ice," Seidman scoffs at those defenders of the status quo that "no lower East Side housewife has her bread taken away by this," or that "no underprivileged resident of Harlem suffers because some tycoon wants choice seats to a hit show on sudden notice."

Seidman and his committee agree that these people do not suffer but that he, as an investor, the performers, the authors, the very longevity of the American theatre—a fading albeit still "fabulous invalid"—do suffer.

This is no argument about the poor or underprivileged. This probe concerns deceit and chicanery, a bottling-up of the flow of ticket sales which, when consummated, yield profits into the million—and not a cent of which rebounds to cast, author, or angels.

"We want to know who gets that money and why? It's as simple as that," says Seidman, who has been powwowing with attorney-author Morris L. Ernst, another vehement foe of "ice."

The Committee on the Economics of the American Theatre includes such diverse interests as producers Roger L. Stevens, Robert L. Whitehead and Fred Coe; attorney Bertram L. Mayers (Fitelson &), theatre architect Victor Gruen, scenic designer Henry Horner; stagemanager Samuel (Biff) Liff, currently in Tel Aviv helping to stage the Israeli production of "My Fair Lady"; Thomas Fichandler, of the Arena Stage in Washington; space utilization expert Maria Bergson, who is studying how to utilize empty theatres on non-matinee days, for other economic yields (meetings, conventions, etc.).

The late John Shubert also was on the committee but he resigned.

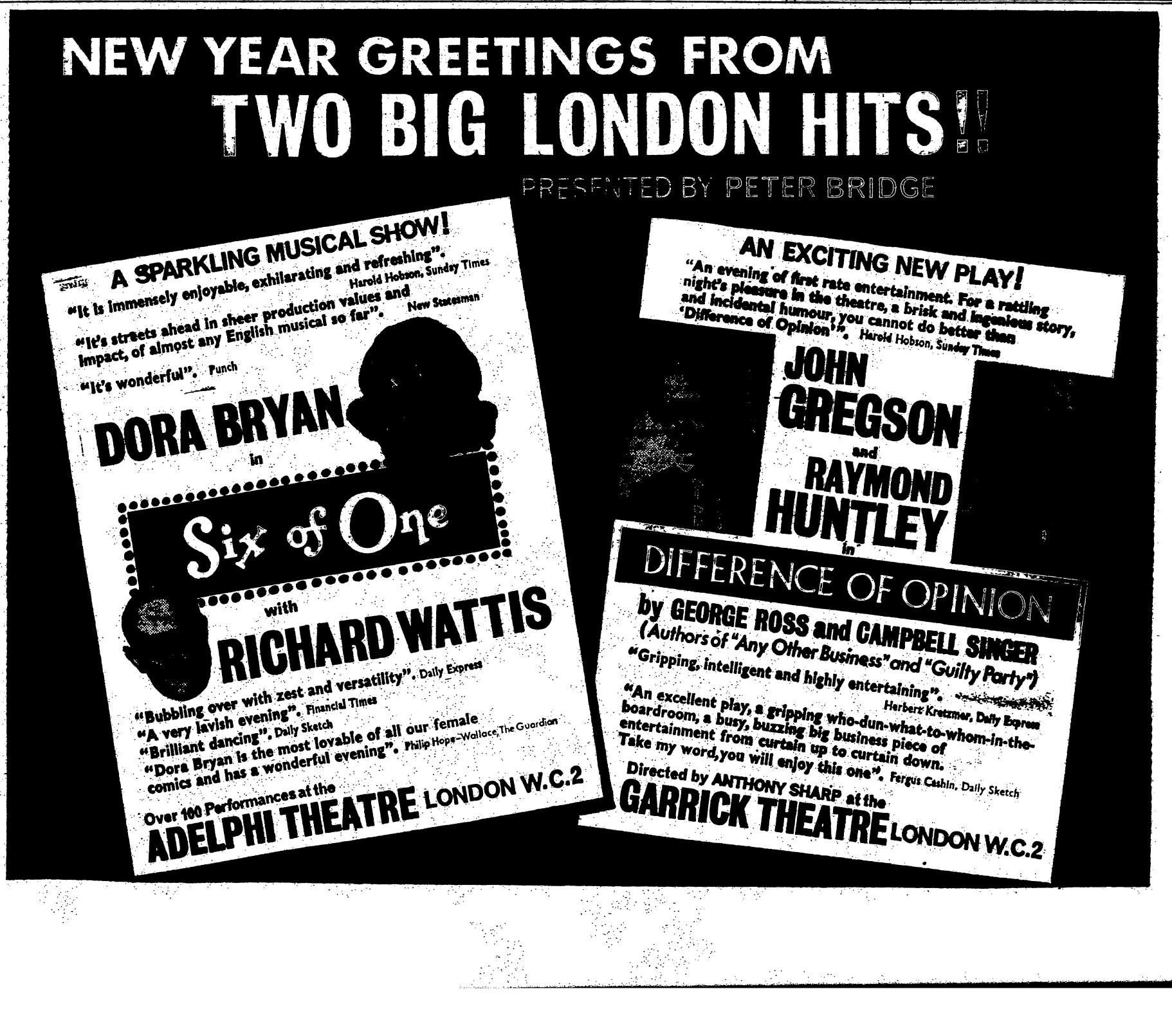
It is agreed that two bills will be introduced and their proponents are careful not to make them overly strong, either to appease the do-gooders, or to get them scuttled via political pigeonhole. One of the two statutes will be aimed at "ice," and the other to regulate "internal operations in theatrical ventures," i.e. specifically referring to kickbacks, inflated "overhead" and other charges, and the like.

The State Legislature, meeting soon after the New Year, will take such action.

Maddocks Going to Hub; Chapin as Monitor Crick

Melvin Maddocks, New York legit-film critic for the Christian Science Monitor, is returning to the home office in Boston to become book editor. He will be succeeded on the New York assignment by Louis Chapin, the daily's music critic.

No date has been set for the shift, as Maddocks must sell the Larchmont (N.Y.) home he purchased last year when he moved from Boston to take over the daily's reviewing assignment from John Beaufort. The latter was promoted to head the Monitor office in London.



Literati

Hershfield's Parlay

Cartoonist-author Harry Hershfield has two Ballantine books upcoming, one in paperback, and both slated for next spring.

The "best jokes and stories" compliation (no official title yet) is the paperback. "The Harry Hershfield Album" will be the hardcover book, his personal galaxy of photographs with Presidents, politicos, industrialists, show biz and other greats ("and ingrates," he adds), from all walks of life. His commentaries thereunder will constitute an al fresco autobiography because the septugenarian humorist has himself photographed with "more presidents, chiefs of state, governors, mayors and political leaders, and other notables than anybody," he believes.

Blake Ehrlich's Furniture

The phone rang in the VARIETY Boston office, and a femme voice with a German accent said, "Could you please tell me where I can find Blake Ehrlich?" (Ehrlich is the ex-Boston Traveler colmunist, "Man About Boston").

"Last we heard, he's in Paris writing another book, but, by the way, why do you ask us?" said the Boston VARIETY rep.

"Well, VARIETY knows everything!" said the caller. Then she explained. Now an importer of Danish furniture, she was neighbor of Hazel Guild, VARIETY correspondent in Germany. Ehrlich ordered and paid for some Danish furniture. The furniture has arrived, but she couldn't locate Ehrlich, and her first thought was to call VARIETY.

So to Ehrlich in Paris, they'd like to give you your furniture or your money back.

'The Bedside Playboy'

Playboy editor-publisher Hugh M. Hefner has edited an anthology titled "The Bedside Playboy" (is there any other in Playboy's projection?) which is a kingsize collection of the best pieces from that mag.

Its contributors are a who's who of the current commercial byliners, excerpted, of course, from past issues, and the book is well organized into fiction, cartoons, humor, suspense, sci-fi, articles, interviews, nostalgia and even think pieces—again, guess on what subject most of 'em think?

For sure, no bore and an attractive prop in anybody's pad, both sexes and in both stages of attachment or otherwise. Mag's new Playboy Press publishes at $5.95. Easy reading and chiefly with accent on fun and complete diversion. *Abel.*

Mark Collins' Balto Post

Mark F. Collins has been named publisher of Hearst's Baltimore News-Post & American succeeding Fred I. Archibald who retires Jan. 1. Collins is presently asst. publisher and ad director of the Boston Record American-Sunday Advertiser.

Col. Archibald joined Hearst in 1934 as ad director and asst. publisher, later becoming publisher of the Omaha Bee-News and the Albany Times-Union until taking the helm in 1953 of the Balto sheet. He's a director of Hearst Consolidated Publications and Hearst Pub. Co.

O'Brady's Tell-All

French actor-author-puppeteer-linguist etc. Frederic O'Brady, an unlikely Gallic name indeed, made doubly confusing by the fact he was born and brought up in Hungary, is having his memoirs, "All Told," brought out by Simon & Schuster soon. O'Brady is not unknown to Americans—he was one of the stars of the U.S. company of "La Plume de Ma Tante" and Ed Sullivan once flew him over from Paris just for his two-minute puppeteering specialty.

New Yorker staffer Lillian Ross' "Reporting," also due via S&S, is a collection of seven pieces from the magazine including the widely discussed "Portrait of Hemingway" (Ernest, of course) and "Picture," story of the filming of "The Red Badge of Courage."

"Earl Wilson's New York" by the N.Y. Post syndicated columnist is an April S&S item, one of several guidebooks in the hopper by Gotham columnists in anticipation of the N.Y. World's Fair influx.

Budlong's Shift

John Budlong's shift to New American Library as executive veepee augurs a beefing up of that paperback-hardcover firm, now part of the expanding L.A. Times-Mirror communications combine which recently finalized acquisition of World Pub. Co.

Budlong was long v.p. and g.m. of the tradebook department of McGraw-Hill.

Jack Johnson & Marg. Mitchell

Finis Farr segues from a biog of great Negro pugilist Jack Johnson to an authorized biography on Margaret Mitchell, author of "Gone With The Wind." Morrow will publish latter.

"Black Champion: The Life and Times of Jack Johnson" is the full title of the Scribner's book due April 15 which will be excerpted (the Jim Jeffries segment) in the February American Heritage. Book snowballed originally from a two-parter in Sports Illustrated three years ago.

Ottawa's 'Obscene' Raids

Police raids on one of Ottawa's largest news stores and on a Hull, Que., outfit, Capital News Distributors Inc, resulted in summonses. Cops seized 401 paperbacks and mags and 247 calendars. Both charges name "obscene literature" — first in years here (although until two years ago Playboy was not available in any Ottawa store —and still isn't anywhere in Quebec province — and Cavalier is still the only other "girlie" mag sold in the Canadian capital).

Only material named as to be used in court: Caper Annual mag and "Male Bride" paperback. Both are published in eastern U. S.

Italo 'TV Lexicon'

Guido Guarda's "TV Lexicon '63" (TV Lexicon International Ltr., Rome) is a vast and valuable survey of the national (Italian) and international video scene which should soon become a must item on video exec desks. It'll be a yearly publication, with '64 item expected in spring, timed to Italy's 10th anniversary of television programming. Tome lists internationally known video outfits and organizations, events, facts, figures, personalities, addresses, etc. and is adso richly illustrated.

Volume boasts 650 pages and sells for 5,000 lire (about $8) in Italy. *Hawk.*

Maidenburg's Post

Ben Maidenburg, executive editor of the Akron (O.) Beacon Journal, has been given the additional responsibilities of publisher and chief executive officer by John S. Knight, president and editor of the Beacon-Journal Publishing Co. Kenneth L. Milburn, formerly business manager, was named general manager, a post vacant since 1952.

Charles E. Clark, formerly auditor, succeeds Milburn as business manager. Sam S. McKeel, personnel manager of the Charlotte (N.C.) Observer, another Knight paper, becomes assistant to the publisher at Akron, a newly-created post, and will move to Akron on Jan. 1.

Earl Senft's New Berth

Time Inc.'s diversification into hardbook publication, following acquisition of the 78-year-old Silver Burdett Co., will gather momentum now that Craig T. Senft has been named president and chief executive officer. He succeeds Earl E. Welch who becomes vice-chairman of the board of SB.

Senft, who is also president of the American Textbook Publishers Institute, resigned as executive veepee of Holt, Rinehart & Winston to join Silver Burdett.

CHATTER

Bob Millar new film critic of Glasgow Evening Times, indie evening sheet in West Scotland, replacing Tom S. Goldie, who quit to find new life in newspaperdom in Australia.

German Language News Distributors Inc. authorized to conduct a publishing, printing, machinery and supplies business, with offices in New York.

Washington Post staffer Marie Smith, longtime friend of both the President and Ladybird, rushing an authorized biography of the new First Lady for Random House publication in January. Miss Smith was chosen "best woman writer" in Washington by the Sons' & Daughters' Foundation Inc. last year.

American Heritage and the Air Transport Assn. are collaborating on a new air travel mag to be launched in January 1965 on a giveaway basis to in-flight passengers, and with a minimum circulation guarantee of 1,000,000.

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Publishing Stocks

(As of Dec. 30 closing)

Allyn & Bacon (OC)	22	—1¼
American Book (AS)	43¼	+ ⅝
Amer. Book Strat. (AS)	5⅝	+ ¾
American Heritage (OC)	7⅞	— ⅞
Book of Month (N.Y.)	16¾	— ⅜
Conde Nast (N.Y.)	12¼	— ¼
Cowles (OC)	12	— ¾
Crowell Collier (N.Y)	18¼	— ¼
Curtis Pub. (N.Y.)	7½	— ⅝
Esquire Inc. (AS)	8⅜	+ ¼
Ginn & Co. (N.Y.)	28¾	+ ½
Groilier (OC)	49½	— ¼
Grosset & Dunlap (OC)	8⅜	— ⅜
Harcourt Brace (N.Y.)	32¾	+ ¼
Hayden Pub. (OC)	3	
Hearst (OC)	26½	
Holt R & W (N.Y.)	23¾	
LA Times-Mirror (OC)	33	
Macfadden Bartell (AS)	5⅛	— ⅛
McCall-New (N.Y.)	21½	
McGraw-Hill (N.Y.)	29	— ⅝
Meredith Pub. Co.	27	+ ½
Nat'l Per. Pub. (OC)	10	
New Yorker (OC)	108	
Pocket Books (OC)	4⅜	
Popular Library (OC)	2¼	— ¼
Prentice Hall (AS)	29⅛	—2⅜
Random House (N.Y.)	9⅝	+ ¼
Scott Foresman (OC)	25⅝	+ ⅛
H. W. Sams (OC)	29½	—2¼
Time Inc. (OC)	89¾	— ¼
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	20⅝	+ ⅛
World Pub.	17⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Ingmar Bergman

Continued from page 2

mands our respect and therefore we must only insist on cutting three scenes, which to the wide public might seem plainly pornographic.'

Israel boasts of the widest cinema audience, but many of its newcomers, constituting a major part of cinema patrons, come from retarded countries whose artistic standards result from primitive backgrounds. They are liable to misinterpret such hold scenes and be easily incited by them rather then regard them as the culmination of a philosophical thesis.

Cinema critics and other public figures, in the fields of letters and the arts, seem to be divided in their reaction to "The Silence." consider it a barbaric act to cut Some consider it a barbaric act to cut the film, while others claim that the censor is entitled (and should) consider audience mentality, before deciding, but ban completely and not encourage cuts.

Town Wants a Cut

Continued from page 2

device of his own. He has issued a manifesto in which he promises that on the day in which the Taorminesi must pay their town income tax a representative of his will be present ready to foot the bill for one and all! "Unfair" says the Mayor "the town income tax only amounts to $62,000 yearly. We want much more than that from Signor Guarnaschelli. In any case it's illegal for an outsider to step in and pay our citizens' taxes."

There the matter stands.

Dance Reviews

Meditation
(N.Y. City Ballet)

George Balanchine veers toward mood choreography in this one, and therein lies the short (12-minute) work's interest. What Balanchine does is news to the buffs, an indication of posible policy at the nation's main temple of terpsichore. Through the decades the Russian-born ballet-master has ripped away story, scenery, and the typical values of romantic ballet in favor of his own concepts of music translated into fabulous if sometimes cold movement. "Meditation" to Tschaikowsky is a part-return to "emotion."

Partly because it is so exquisitely danced and mimed by Jacques d'Amboise and Suzanne Farrell, the latter ranked in the second-size program type until now, the Balanchine evocation of "feeling" will be a highlight of the present, and final, season at City Center prior to the company moving in the spring to Lincoln Center's new State Theatre. Actually it is a triumph of staging and performance over extremely thin substance.

It is far from clear what Balanchine is attempting to say. There is a sad young man and a comforting young woman. He's poetical in black. She is incandescent in white with long hair to her waist. They go into a variety of clinches. They move about, move toward each other, away from each other and in the end just break off. It's a dream without continuity, a bit. Even so, a mere choreographic muttering when so delicately executed commands an artistic respect. Less well done, "Meditation" would be a bore. *Land.*

Paul Taylor Dance Co.
(LITTLE, N.Y.)

Modern dance is one performing art in which skills and ideas continue to grow. A sterling example is the manner in which the Paul Taylor small troupe is enlarging its repertoire, dexterity and appreciative following. Seen at Hunter College Playhouse in November, 1962, Taylor's troupe displayed a gift for effective humor all too rare in serious hoofology. In a five-night stand at the Little Theatre, the company presented another witty premiere in "Party Mix," as well as the local opening of "Scudorama," a more cosmic puzzle with bodies.

Third item was the year-old "Aureole," a romantic modern-classic piece in which the contemporary dance idiom blended surprisingly well with the music of Handel, including a happy interlude when Elizabeth Walton broke out into a hip-swinging routine. Taylor evoked echoes of William Blake in his share of this one. "Party Mix" was set to "Sonata For Two Pianos" by Alexei Haieff, with costumes by Nancy Azara and frequently displayed the two-level dance action which Taylor is introducing very effectively. Foreground is a solo or duo movement while behind a group moves in counter-point, or, sometimes, harmony. One amusing aspect of "Party Mix" was the virtual playing of "musical knees."

"Scudorama" with music by C. Jackson and decor by Alex Katz, was obscure but intriguing, using beach towels and cloudlets, plaid jackets and frenetic movements to tell a story which could be taking place in a snake pit, on a seashore, or twenty feet under. Beattie de Jong, tres lissome, was spectacular in a red union suit. Two other girl dancers, pillars of strength, are Sharon Kinney and Renee Kimball.

Taylor, who really stars as both dancer and choreographer, was well matched by the other featured male, Dan Wagoner, whose jumping jesticulations grow more facile with each appearance. Company of six was augmented by Twyla Tharp and Daniel Williams. Theatre 1964, Richard Barr and Clinton Wilder produced. Thomas Skelton lit the production and displayed his usual talent for working well with a small group and limited equipment. *Leve.*

Cinderella
(Theatre Champs-Elysees Paris)
Paris, Dec. 8.

Raymundo De Larrain, nephew of the late Marquis De Cenvas, who took over the Marquis' ballet company before its dissolution, has now formed a pickup company exclusively for the representation of Serge Prokofiev's "Cinderella." It is an eyefilling show that is uneven in terping but has enough spectacle to make it a good holiday entry.

Its mixture of pantomime, fairy tale and tasteful settings and costuming should have it a treat for moppets and it should keep adults entertained if dance buffs may not be entirely convinced. There are some fine dancers involved and some excellent moments. But, on the whole, the uneven corps de ballet and emphasis on spectacle weakens dance form, as such.

Larrain has conceived the costumes and sets and co-directed with Russo-origined choreographer.

Galina Samsova, of the Kiev Ballet in Russia, makes a fragile Cinderella of sensitivity and beauty. Her elevations, dramatic elan and romantic allure are the highlight of the affair. Hungarian dancer Victor Rona has clean jumps and style and excellent lifts. But he is somewhat cold and lacks the necessary romantic projection as Prince. *Mosk.*

Off-B'way Reviews

Continued from page 48

The Play of Herod

King Herod and the slaying of the Innocents. Bows can be taken by Producer Lincoln Kirstein, stage director Nikos Psacharopoulos and Rouben Ter-Arutunian, who designed the costumes and setting, and Mme. Barbara Karinska, who made the spectacular costumes, which had to stand the test of being examined close-up by the aisle-sitters during entrances and exits.

Sheila Schonbrun, as the mother of a slain child, Ray De Voll, a fine baritone as The Archangel, and Arthur Burrows, doubling as Joseph and Second King were standouts in an all-good cast. *Leve.*

Crime and Crime

Cynthia Baer revival of a drama in four acts (eight scenes), by August Strindberg, translated by Elizabeth Sprigge. Staged by Tom Brennan; scenery, Peter Wingate; costumes, Henry Heymann; lighting, Ken Kothe; stage manager, Frank Geraci. Opened Dec. 16, '63, at the Cricket Theatre, N. Y.; $2.50 top.

Cast: Donald Hotton, Olympia Dukakis, Louis Zorich, Donald Marye, Monica Lovett, John Braden, Ann Hennessey, Jacqueline Bartone, Van Dexter, Laurie Kenney, Ken Kothe, Myron Mitchell, David Tabor.

Written by Strindberg in 1899, "Crime and Crime" is a grim comedy about guilt and conscience. It is staged at the Cricket Theatre without style or pace, and the result is a leaden, tiresome evening.

As a Parisian playwright accused unjustly of the murder of his illegitimate daughter, Donald Hotton is monotonous and ineffective. Olympia Dukakis, as the woman who brings about his downfall, is given to excessive posturing, and never brings the character to life.

Most successful of the cast is Louis Zorich, who is convincing as a painter. The translation, by Elizabeth Sprigge, sounds stilted and the play itself seems hopelessly out of date. *Kenn.*

German Legit

Continued from page 45

himself working mostly in legit and tv during his four years in Germany. He directed tv shows in Berlin and Frankfort and did legit in Berlin, Frankfort, Switzerland, Saltzborg and elsewhere. He also made a couple of pictures in Italy and Berlin. But legit, where he started in Germany before coming to the U.S. and getting into picture direction, now fascinates him again and he is trying to line up a project for Broadway at present.

He's also looking into possible picture assignments and is now on the Coast. During his Hollywood career, Dieterle did many pix for Hal Wallis and about 60 for Warners. Among his credits are such as "Louis Pasteur," "Emil Zola," "Rope of Sand," "Love Letters," "The Hunchback of Notre Dame" and many others. Now he'd like to make some more and mix some stage work in as well.

Broadway

Trudy Goth visiting her mother in Florence, Italy, for a month.

Trans-Lux prez Richard Brandt elected chairman, and retired educator David I. Kaplan president of the University Settlement, a social services institution on the lower east side for the past 78 years.

Ed and Pegeen Fitzgerald still waiting for the insurance company to make good on the car they use to weekend at their Kent, Conn., "log cabin," which fell into a ditch off the icy road two weeks ago.

Yesteryear vauders will recall bigtime agent Walter Plimmer but may not know that his son has been the Rev. Walter Plimmer Jr. for many years, now attached to St. Ann's Church, Ashforth, Ariz.

Film Hits International Ltd. has been formed to conduct a motion pictures and amusement business in New York. Capital stock is 200 shares, no par value. O'Brien, Driscoll & Raftery filing attorneys at Albany.

Ethel Merman, 55, and Ernest Borgnine, 46, have announced their wedding plans for next June when the actor's divorce from Katy Jurado becomes final. Songstress has been married three times before, he twice before.

Col. Serge Obolensky, his contract with the Zeckendorf Hotels expiring, returns to the St. Regis, once owned by his brother-in-law, the late Vincent Astor, as general host. The posh 5th and 55th hostelry is now owned by Mexican hotelier Cesar Balsa.

Paul Taylor Dance Co. performed Sunday (29) at Pageant of Fashion & Arts dinner at Waldorf-Astoria. Other talent: Helen Hayes, Cyril Ritchard, Beatrice Lillie, Bob and Ray, Inga Swenson, Douglas Seale, Bobby Short, Robert Redfird, Elizabeth Ashley.

Doubletalker Al Kelly to be honored at a testimonial breakfast at the Forest Hills (L. I.) Jewish Center Jan. 19 by the Federation of Jewish Philanthropies. Event is in recognition of Kelly's appearances for virtually every kind of charity extant.

The 240-ft. sign atop the Bond Bldg. on Broadway may be relighted as result of negotiations by Douglas Leigh Inc. This dazzler, said to be the largest spectacular featuring a waterfall through which 50,000 gallons of water cascaded per minute, has been dark for a number of years.

Florrie (Flo) Mills, or Kelly, also said to be known as Mrs. John Hancock, being sought by M. O. Carter, 1963 Union Ave., Memphis, Tenn., in connection with a small legacy from her aunt. Miss Mills (said to have moved upstate N.Y. as Mrs. Hancock) was connected with the backstage staff at the old Roxy Theatre on Broadway.

Comedienne Cynda Glenn had a close call from being mugged on upper Broadway Christmas eve shortly before midnight as she was surrounded with "we want that mink coat, if you ain't got no money" and was saved only by an alert cabdriver who backed up, told her to hop in, and admonished her that only recently three muggings took place on that corner.

A headwaiter in the midtown sector, known for his "taking" ways, is the target of his own boss' criticism that "he sends out Christmas cards early, to his clients, meaning our clients, and then if he doesn't hear from them he sends out another marked 'second notice'." This is almost kidding-on-the-square and the genial maitre d' laughs at himself—but he seemingly also laughs on the way to the bank.

N.Y. State Attorney General Louis J. Lefkowitz, in ordering dissolution of the Renaissance of Italian Youth Foundation, which sponsored an annual $50-a-ticket "Night In Venice" charity ball, put the spotlight on Count (Lanfranco) Rasponi's pubrelations organization, among others, supposedly benefiting more than the prescribed 15% that is the usual ceiling for promoters' expenses. Rasponi Associates went out of business last June.

Fawcett Publications' senior editor William C. Lengel, who is also a playwright and novelist, was moved to write "Our Hymn" while at a midnight mass, and Eda Jameson and the late Fred Hillebrand set it to music. The author's cousin, Eunice Wuerz-Boyd, sang its first public performance at Westminster Presbyterian Church, Sacramento, Cal. Playwright-novelist Lengel has been convalescing the past several months in his apartment at The Lambs where he has long resided.

Boston

By Guy Livingston
(508 *Little Bldg.*; 542-5095)

"Man For All Seasons" set for four-weeker at the Colonial.

Jose Greco coming in for one nighter at Symphony Hall on Jan. 10.

Ice Capades in for 10-day stand at Boston Garden, holding through Jan. 5.

Ben Sack has "Pink Panther" for his New Year's eve show at Music Hall.

Bobbi Baker into the Frolic, Revere for New Year's show in a two-weeker.

Hotel Touraine opening its Surrey Room for New Year's Eve, first time in three years.

Sack Theatres bought "Fall of the Roman Empire," "Becket" and "My Fair Lady" for 1964 showings in Hub.

Boston will be one of the cities earmarked for the "Zulu" campaign roadshow that Joe Levine is putting together.

Lillian Libman, press agent for "A Man For All Seasons," here in advance for show's Colonial stay Dec. 30-Jan. 25.

"Funny Girl," based on early life of Fanny Brice, has its first tryout performance at the Shubert Theatre here Jan. 13.

Herb Voland playing the lead in Ionesco's "Rhineoceros" at Charles Playhouse is doubling as Santa Claus in Jordan Marsh department store.

Julian Rifkin, prexy TONE, said $26,000 will be raised by the exhib org in New England to help California Crusade for Free TV in its fight against pay tv.

Entrants in the New England regional auditions for the Met Opera must complete their applications by Jan. 17, and send forms to local sponsor, Junior League of Boston, Inc. Auditions will be held Feb. 8-9 in Jordan Hall.

Eva Le Gallienne, in town with her National Repertory Theatre Co. at the Wilbur for four weeks, has the same corner suite at Hotel Touraine she's had while in Hub for every one of her stage roles over the years.

Hub leaders planning musical memorial tribute to John Fitzgerald Kennedy on Jan. 19 in Holy Cross cathedral, with Cardinal Cushing presiding and thousands of voices from glee clubs and choirs led by Boston Symphony.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly, Sab* 0712)

New Russian style eat-treat cabaret opening via Les Balladins Russes.

John Ford's 1935 comedy, "The Whole Town's Talking" (Col) into an arty for a firstrun revival.

Alban Berg's "Wozzeck" was SRO at the Opera for its eight performances with German singers.

Walt Disney's "Pinocchio" and "Snow White and the Seven Dwarfs" reissued for the holiday trade.

Grand Prix Du Cinema, given by critics and technicians, went to Francois Letterier's color pic based on a Jean Giono book, "Un Roi Sans Divertissement" (A King Sans Distractions).

British pic director Clive Donner in to ogle The Eagles, a British rock group, he launched in his pic, "Some People." Besides being a fan, he is also discussing another pic deal with them.

The controversial play about Pope Pius XII and the murder of the Jews by the Nazis during the last war, "The Deputy," of Rolf Hochhuth, was not given Dec. 24 and 25 due to its subject.

Special hidden striptease sections, where a patron puts 5 francs ($1) in a slot and gets to see one, are to be inaugurated in several Pigalle boites. They will be used before and after the regular show.

Public protests were in force via letters to the state-run tele setup in recutting a vidpic version of Sean O'Casey's "The Plow and the Stars" into two shows given on alternate days. It was felt it watered down the play.

London

(*HYde Park* 4561/2/3)

Film director Anthony Asquith seriously injured in a car crash.

The Variety Club's annual ball set for Feb. 22 at the Dorchester.

Chester Morris in town to film an "Espionage" episode for Associated Television.

Alma Cogan opens a cabaret season at the Talk of the Town next Monday (6).

Jack Williamson, AB-Pathe's chief electrician, retired after 12 years with the company.

Lew Grade, Associated Television's managing director, hosting a press lunch at the Dorchester Jan. 2.

Associated-Rediffusion tossing a New Year's Eve parts as a tie-up with a special of their "Ready, Steady, Go" program.

Larry Adler writing his first score for a tv play, Bernard Kops' "Stray Cats and Empty Bottles," which will be shown by BBC-TV early in the New Year.

The Everyman in Hampstead, one of London's first artie picture theatres, celebrated its 30th anni last week with a revival of Rene Clair's "Le Million," with which it started operation 1933.

Brooklyn, U.S.A.

By Jo Ranson

Geoffrey Holder will be guest artist at Brooklyn Philharmonic ball Jan. 18.

Helen Gahagan Douglas popped up in the borough to make an appeal for UJA.

Nobuko Shimazaki danced for Brooklyn Museum Community Committee benefit luncheon. Proceeds to Grace Bachrach Memorial Fund.

Parent Assembly No. 1 of Society of American Magicians will stage '64 edition of its "Magic, Mirth and Mystery" at Academy of Music on March 21.

Celeste Holm cited by Adelphi Academy as outstanding graduate along with her grandfather. Edmund G. Jewett, Adelphi's oldest living ex-faculty member.

Judge Charles Solomon, who died recently, left four daughters, one of them Mildred Clinton, widely known in radio-tv and legit spheres as actress with string of credits.

Kingsway Theatre, in Flatbush, recently cooperated with merchants by permitting youngsters between 8 and 12 for free Saturday morning admish while parents shopped.

Equity Library Theatre will do "Candida" at Brooklyn Academy of Music Dec. 27; "Cyrano de Bergerac," Jan. 31 and "Plain and Fancy," March 6. Most recent offering was "Kismet."

Orchestra U.S.A. is booked for four Friday evening concerts at Brooklyn Academy of Music starting Jan. 3. Also booked for two concerts are Jose Greco & Spanish Dancers; National Ballet of Canada and Van Cliburn.

Prepping for World's Fair trade, boro prexy Abe Stark is sprucing up the county, rehabilitating Grand Army Plaza and seeking funds to put an eternal light on Soldiers & Sailors Monument in Grand Army Plaza in memory of President Kennedy.

Dorchester Marquees racked up two achievements recently: company's 40th production and beginning of 20th season. Many of the group are pros with Prof. Melvin White of Brooklyn College Dept. of Speech & Theatre as one of the directors.

Boro Prexy Stark kudoed Jackie Gleason, Phil Foster and Sam Levenson, quondam residents, for assists in the making of Brooklyn Chamber of Commerce film illustrating advantages of living, working and starting a business in Brooklyn.

Newly created Brooklyn Hall of Fame, under auspices of the Better Brooklyn Committee, has admitted Danny Kaye and Gil Hodges, manager of the Washington Senators. The two were among 11 cited for contributions to civic betterment.

Jean Dalrymple and Thelma Ritter were speakers at luncheon of the Women's League for the Brooklyn Academy of Music. Miss Dalrymple recounted President Kennedy's love of the theatre; Miss Ritter spoke of Brooklyn's cultural contribution.

Frank Pine, who heads Conquest Record Co., has moved his offices and recording studios to upper stories of Hotel Margaret on Brooklyn Heights. Pine is also inventor of bomb detection device used by N. Y. City P. D. and other U.S. police forces.

Brooklyn Republican rebel from 21st A.D., Samuel Abrahams, helped spark ticket scalping and "ice" probe by Attorney General Louis J. Lefkowitz. Unhappy encounter with Manhattan ticket-broker prompted Abrahams to complain to Lefkowitz.

Mell Lazarus, creator of "Miss Peach," widely syndicated cartoon strip and author of "The Boss Is Crazy, Too," which David Merrick is turning into a Broadway play, is making his home in Manhattan Beach. Lazarus is former James Madison High attendee.

New Verrazano Bridge, linking Brooklyn and Staten Island, has produced flock of restaurants, grog houses, motels named after the Italian navigator. Latest is the new Casa Verrazano Restaurant in Bay Ridge under aegis of Anthony Napoli. Meantime there is talk of renaming it the J. F. Kennedy Bridge.

Second attempt will be made Jan. 22 to dispose of bankrupt Hotel St. George with its more than 2,000 rooms. Court denied rumors hotel would close. Trustees are confident that buyer would appear in sufficient time to refurbish hotel for World's Fair biz. Meanwhile, Norman H. Free stays on as manager; Charles Richman as p.a.

Rep. Edna Kelly is pushing for a Brooklyn Philharmonia concert tour of Europe under auspices of State Dept.'s cultural exchange program. Siegfried Landau is music director of the only professional symphony since early 1900s to reach its 10th birthday in Brooklyn. During '63-'64 season guest artists will include Igor Gorin, Leonard Rose, Margaret Tynes, Morley Meredith, Norman Kelley and Margaret Roggero.

Vancouver

By Sam Shaw
(*FA* 5-3693)

Advance on Dec. 30-Jan. 4 run of "Sound of Music" close to $30,000.

Canada's pro footballer Willie Fleming now a Saturday night deejay for CFUN radio.

Road company of "How To Succeed" due on Feb. 11 for 5-day Famous Artists' stand.

Mavor Moore's satirical revue, "Spring Thaw," to open a six months cross-Canada tour here Jan. 21.

CNR-owned Hotel Vancouver to be operated by Hilton hotel chain via new manager Tom McGlavery. Big facelift contemplated.

Vancouver actor Ted Greenhalgh signed to repeat his Dawson City role in "Foxy" when the David Merrick musicomedy opens in N.Y. in February.

Pat Nagle relocated here from Montreal as staff writer for Weekend magazine. Ditto Ruth Worth for Toronto Globe & Mail, replacing Ted Bolwell.

Edgar Bergen due in for upcoming episode of Canamac Productions' "Littlest Hobo" tv series, currently shooting at local Hollyburn Film Studios.

Rita and Henri Le Goff carbon copied their dispossessed Toronto eatery La Colombe, lock, stock and art collection. All the new location lacks is former Bohemian neighbors and a liquor license.

Philadelphia

By Jerry Gaghan
(319 *North 18th St., LOcust* 4-4848)

Bob Marcucci's Chancellor Records closing its Philly office and moving to New York.

Herb Gillis, former Paramount branch manager here, named sales maager for U.S. and Canada, for the company's new spectacular, "Fall of Roman Empire."

Ken Packer, manager of the World, arty house, named production director of the Phila. Drama Guild's "Juno and the Paycock" at Playhouse (Jan. 30-Feb. 8).

Bandleader Al Small to play the Arthur Murray Festivals. He worked the initial dance at the Bellevue-Stratford (Nov. 2) and is skedded for the party at Ivystone in New Jersey (Jan. 6).

The Philadelphia Orchestra, under Eugene Ormandy, will be in residence for 10 days in August (13-23), at the second Long Island Festival of the Arts, performing seven open-air concerts.

Hollywood

Stephen Boyd became American citizen.

Milton R. Rackmil in from Gotham on periodic trek.

Paul Kohners and daughter Susan in Madrid for holidays.

Shanin Hale returned from east for Red Skelton's Jan. 21 teleshow.

Ted Haworth appointed art director for upcoming 36th Annual Oscar Derby.

John Lavery appointed exec director for Tent 25, Variety Club of Southern Calif.

Cliff Robertson to Brazil as guest of Brazilian goverment to rep American pix industry.

Julie London prepping new nitery act to break in at Miami's Americana Hotel Jan. 10.

Booby Vee, Liberty Records singer, starts fourweek concert tour of Europe on Feb. 28.

Warren Low, film editor associated with Hal Wallis for 30 years, repacted to new multiple-pix contract.

Victor and Rita Young Music Foundation presented 200 scores, manuscripts and trophies of late composer to Brandeis U.

Lew Ritter, ex-vaudevillian-turned-haberdasher, returns to showbiz via series of tv commercials for Rainier Brewing Co.

Van Johnson takes his nitery act to Australia for extended tour starting Feb. 3, following date at Queen Elizabeth Hotel, Montreal.

France Nuyen, Barry Sullivan and Keenan Wynn to visit 30 cities individually to bally their 20th-Fox release, "Man in Middle."

Gene Kelly makes threeweek January tour of French-speaking African countries as American specialist grantee for U.S. State Dept.

Chicago

(*DElaware* 7-4984)

Gregory Peck due in next week to make press rounds for "Captain Newman, M.D."

"Eve: Story of a Lonely Girl," a short produced locally by Michael Kutza Jr., getting its first commercial exposure currently at Town Theatre.

Big holiday competition at nabe and outlying theatres is selected (12) theatre firstrun opening of "Move Over Darling" and saturation booking of "Who's Minding The Store."

Chicago's American legit critic Roger Dettmer had a change of heart about "How to Succeed" at the Shubert. After seeing it a second time, he said: "It is much funnier than I gave it credit for being . . ."

On the sick list are vet agent Paul Marr, who slipped while on his annual Yule rounds to orphanages and veterans' hospitals and hurt his back, and Universal Pictures regional sales manager Pete Rosian, who is recouping from minor surgery in Cleveland.

Sydney

By Eric Gerrick
(*Film House, Sydney*)

Ames Bros. okay at Chequers nightclub, Sydney.

Terrific biz for the "Black & White Minstrel Show" at Tivoli, Sydney, for Tivoli loop.

Sir John Gielgug wound up a smash solo run at Royal, Sydney, for J. C. Williamson, Ltd.

"Camelot" a solid hit in Adelaide for J. C. Williamson Ltd. Moves into Melbourne next February.

Eric Rutledge retired as 20th-Fox managing director in New Zealand after a term of 26 years.

"Bye Bye Birdie" (Col) clicked a record 10 weeks at 2,600-seat State, Sydney, on four-a-day for Greater Union Theatres.

J. C. Williamson Ltd. brings "Mary, Mary" to Royal, Sydney. Britishers Derek Farr and Muriel Pavlow are starred.

Colin Campbell, longtime chief film censor here, bows out next February. Campbell will later take over post of Appeal Censor.

"Cleopatra" (20th) away to a solid start at Mayfair, Sydney, on two-a-day for Hoyts.' Majority of local pix reviewers were unkind to it.

Aussie straw hat biz holding very solidly with "The Physicists," "Winslow Boy," "Rashmon," "Peter Pan" and "Hansel and Gretel."

"Lawrence of Arabia" (Col) continues powerful on two-a-day for Greater Union Theatres at the Barclay, Sydney. It's passed its sixth week.

N.Y. Pix Need Room to Boom

Continued from page 1

activity this year was experienced by the Fox Movietone Studios. Over on the 10th Ave. stages, studio manager Joe Wills reports that while Movietone was only about 50% occupied in 1962, it was "close to 100% occupied" in 1963.

Other Product

Accounting for this activity were three features: Ely Landau's just-completed "The Pawnbroker," Max Youngstein's "Fail-Safe," "Gone Are The Days" (Purlie Victorious), and the wrap-up of David Susskind's "All The Way Home." In addition, the studios were occupied at various times in the production of several tv pilots, including the one for "East Side, West Side," which moved up to the Biograph Studios in the Bronx when the series went into production.

Movietone, which has one of the largest stages in the east, has also been doing odd jobs for the parent company (testing players for upcoming 20th Coast productions), though it doesn't seem likely that 20th, which has a mammouth studio facility on the Coast, will detour any of its feature activity to N.Y. In prospect for 1964 are several tv pilots, with "several" features also possible—including Youngstein's projected film version of John Updike's "Rabbit Run."

Myerberg Debut

The New York area's newest studios—the Michael Myerberg Studios at Roosevelt Field, L.I., which opened this summer—were occupied most of the summer and fall by the Pan Arts production of "The World of Henry Orient," Peter Sellers starrer. But, additionally, space was used briefly by Robert Rossen for some studio work on his "Lilith," and just at year end they wound production on the CBS-TV pilot, "Kibbee Hates Fitch."

A Myerberg spokesman reports that four features are a possibility for 1964, not including Myerberg's long-planned production of the anti-Leadshrinker ananymous biog, "The Frog Pond," which he has plans to do under a precedent-setting arrangement calling for union participation at producer level.

The Production Center on Manhattan's West Side, was the scene of studio work early in 1963 on Dore Schary's "Act One," and, since July, has been fully occupied with the Patty Duke television series. Earlier features shot at the Production Center include another Patty Duke starrer, "The Miracle Worker," as well as "Long Day's Journey Into Night."

Hi Brown's 80%

Center head Hi Brown reports that his studios were about 80% occupied during 1963, approximately the same as in 1962. Prospects for getting several pilots in 1964 are good, and he, for one, feels they are almost as good to have on the stages as features—that much dough is spent on them.

Out on Long Island, the Hempstead Studios, owned by the young indie firm of Seneca Productions, was occupied this year by the production of three indie features—Janus' "The Troublemaker," "Sandy Howard's "Diary of A Bachelor" and Bob Gurney Jr.'s "The Parisienne and The Prude." Seneca itself had christened the studios in 1962 with their own production of "The Light Fanastic," which Joe Levine has on his upcoming release sked.

In addition, the Trans-Lux series of 10-minute tv shows, "Mack and Myer for Hire," has been going on a continuous basis at the Hempstead plant.

While the Hempstead Studios have been busy in the past year, Seneca exec Bob Gaffney doesn't expect any boom in N.Y. feature production to make N.Y. studio managers rich. "Feature production here goes in fits and starts," and for the forseeable future, N.Y. activity will be mostly confined to the shoestring, avant-garde stuff which eschews studio work.

The Biltmore Studios on Manhattan's lower Second Ave., the scene of the production of a number of lowbudget features some years back (Street of Sinners," "Four Boys and A Gun," etc.), has in recent years been almost entirely tied up with tv filming. It completed four years of "Naked City" in June and has now just wound a CBS-TV pilot starring Robert Horton ("Mark Dolphin"). Earlier it was set for a Screen Gems pilot, starring Zero Mostel, though this was cancelled after sets were built when the star took an aversion to the script.

Biltmore's Lew Klotz says he's been almost 100% occupied for the last two years. Future looks good, he thinks, because of all the activity on pilots, most of which will continue to base in New York if they go into actual production, since their stories require a good deal of location shooting around Big Town.

The Edison Studios in the Bronx have been about 30% occupied in the past year, mostly with tv commercials, but it has its eye on one of several series for 1964.

The Biograph Studios in the Bronx, which have a long history of feature production (most recently, "Odd Against Tomorrow," "The Fugitive Kind," etc.), is currently occupied with "East Side, West Side." Also tv-occupied are the Pathe and Filways studios, with "The Defenders" and "The Nurses."

900G Legit Flops (6)

Continued from page 1

Kitty Black adaptation of a play by Jean Anouilh, registered a 14-week run at the Royale. The British import costarred Keith Michell, Coral Browne, Alan Badel, Adrienne Cori and Jennifer Hilary.

"Verb, this season's first new entry on Broadway, is figured to have dropped around $35,000 on a $70,000 investment. The London original by Hugh and Margaret Williams, was produced for Broadway by Alfred de Ligare Jr. with Claudette Colbert and Cyril Ritchard as costars. It was at the Barrymore for a total of 15 weeks.

"Kisses" closed after only two weeks at the Music Box at an estimated loss of, at least, its entire $100,000 investment. The comedy by Anita Rowe Block was produced by Dore Schary, with Walter Reilly, and costarred Larry Parks and Mary Fickett.

"Dublin," an Irish revue costarring John Molloy and Noel Sheridan, is figured to have run through about $45,000. The show folded after four regular performances at the Little Theatre, N.Y. The revue was imported by Josephine Forrestal, widow of James Forrestal, the first Secretary of Defense.

Vegas Lounge Acts

Continued from page 1

Vegas Strip, before the lounge gimmick was introduced, there was no minimum charge in the main showrooms. But as big show room budgets kept increasing a minimum charge became necessary—at first $2 per, but as the cost of shows increased the minimum rose to $5 for most hotels.

During the past five years hotels have been expanding, with most striving for at least 1,000 rooms. At least 50 new motels have been built during that time, but there have been no new showrooms added, making it more and more difficult to obtain reservations in regular showrooms. Thus, lounge biz increased because of the tourist demand for entertainment as an annex to gambling.

Casino Hypo

The proximity of lounges to the casino makes lounges a most important phase of casino operation.

Competition in this field compels hotels to reach out for bigger and better lounge attractions; at first $5,000 to $7,500 weekly budgets were considered extravagant by casino bosses, but in many instances those figures have doubled and tripled, with the introduction to lounges of names such as Billy Daniels, Ella Fitzgerald, Louis Prima, Billy Eckstine, Harry James, Shecky Greene, Lionel Hampton, Frances Faye, Jerry Colonna, Guy Lombardo, Ben Blue and Ted Lewis.

Budgets climbed due to competition to the present time when some hotels budget lounge entertainment as high as $25,000 per week.

Casinos are adjusted to carrying the monetary loss of diningrooms, but are developing grey hairs absorbing the lounge losses. Most of the remodeled lounges have a seating capacity of 300 to 350, with another 30 to 40 seated at the bar.

Three shows nightly is average for the star attraction in a lounge, with second acts doing four. Lounge entertainment begins around 6 p.m., continuous without a break until 6 a.m. Thus the turnover can be at least four or five times instead of the two times in main showrooms. Popular prices prevail, with most lounges serving only beverages. Food is served only on special occasions.

Average income of lounges seating 300 to 400, with a turnover of four to five times for each seat, could be approximately $20,000 weekly. A $2 minimum would increase the lounge revenue approximately 25%, and a $3 minimum 35%.

The question remains: Should the casinos absorb the lounge losses and keep biz at a peak level, or should a modest minimum be charged which would help the lounge break even but possibly reduce the volume of casino traffic?

Lounge entertainment started at the Last Frontier in 1952 by Eddie Fox, who is now entertainment chief at the Silver Slipper. The Mary Kaye Trio packed the Gay 90s lounge, followed by Frances Faye, George Shearing, Gene Krupa, and many others, all at a price level, according to Fox, of about 25% those current.

Each lounge (11 on the Strip; seven downtown) averages four entertainment units, which means there are about 72 acts working nightly in Las Vegas.

Most lounges have lost the intimate touch and have been transformed into secondary showrooms—another reason why the hotel operators are eyeing them for a minimum charge policy.

'No B-Girls'

Continued from page 1

"All clubs in my jurisdiction, to the best and complete knowledge of this office, do not employ B-girls. Working conditions are in accordance with AGVA contracts and minimum basic agreements. All clubs have separate facilities for both male and female members and have a maid in attendance at all times."

In Miami Beach, manager Jerry Baker declared, "Please be advised that as far as this office is concerned, there is no B-girl activity in this territory now or since the investigation committee in Washington."

The strangest answer to the query came from the Cleveland AGVA rep, "I don't know what you mean by B-girls. I do have two clubs that book nothing but girls and bellydancers. The working conditions are okay. The dressing-rooms are comfortable. I have had no complaints from our members within the last five or six years."

New Orleans' Raids

New Orleans, another B-girl stronghold, related through manager Leon Cornman, "Please be advised that during the past year the district attorney and the superintendent of police in this city have been raiding the clubs religiously and have made numerous arrests under this city's no-mingling ordinance passed by the city council during the past year. This ordinance does not allow an exotic entertainer to speak to a customer, let alone have a drink with one; therefore to the best of my knowledge, there has been little or no mixing on these clubs for the past several months."

More denials of B-girl activity came from the top AGVA reps in Washington, Las Vegas, San Francisco, Atlanta, Minneapolis, Buffalo, Portland, Toronto, Detroit, Pittsburgh, Cincinnati and Los Angeles.

The AGVA branch managers in Montreal admitted to one spot using these girls. Sarasota also found one of these joints. Denver stated there were two or three. One of the frankest answers came from Pat Marvanelli (Boston) who not only admitted the existence of such rooms that require the entertainers to mix so that customers buy drinks, but mentioned the rooms by name, in Boston as well as other towns in his jurisdiction. He told of his efforts to combat this evil.

Another frank answer came from Chuck Williams, of St. Louis, who told of the progress being made to eliminate B-girls, and police citations in connection with the clubs under suspicion.

Woods, as head of the Interim Committee, says he will continue to work toward elimination of B-girls from the union, and has inserted a prohibition on mixing in the new contract forms currently being printed and a similar prohibition in contracts with all talent agencies.

$100-Mil. TV Comedy

Continued from page 1

off) at 9:30? That, too, is under serious consideration.

And, should "Hillbillies" go Sundays, what about the new Parke Levy comedy series or the Phil Ford-Mimi Hines series out of Four Star for Sundays 9:30? This too, is getting some prime consideration.

And since Danny Thomas is going out of the Monday at 9 period next season, what do you do to maintain the Nielsen supremacy of that Monday comedy bloc? The answer to this one is the possibility of Lucille Ball, far from going off the air entirely, expanding to a full hour, 8:30 to 9:30. This is something more than idle gossip, with Miss Ball's rep, Don Sharpe, currently in N.Y. negotiating with CBS-TV anent the possible extension of the comedienne's Monday night half-hour series to the 60-minute route.

Miss Ball, also prexy of Desilu, was to have notified General Foods about a renewal by Dec. 15, with GF for obvious rating reasons anxious to continue its bankrolling. However, she hasn't yet given them an answer and it's believed this is due to the negotiations currently underway in N.Y.

Thus, should Miss Ball go an hour, the Monday night lineup will read: "To Tell the Truth," "I've Got A Secret," Lucy Show, Andy Griffith. And with "East Side West Side" building on the Nielsens and getting a new facade, it's a good prospect for a '64-'65 renewal at the Monday 10-11 entry.

At any rate, Aubrey and Dann find their hands full resolving Sunday, Monday, Tuesday (with Jack Benny departing), Wednesday, Thursday ("Rawhide" going) and a whole new Friday schedule. There's too much at stake to treat it lightly.

AFM-Disk Pact

Continued from page 1

the sale of their product, the tootlers won in wages and in fringe benefits approximately a 20% increase, Kenin said, over the previous contract which expired Dec. 31.

The new agreement, subject to formal ratification by nearly 2,000 recording instrumentalist, arrangers, orchestrators and copyists, would become retroactive to Jan. 1 upon certification of an affirmative member poll to be conducted by the Honest Ballot Assn. Secret ballots returnable on or before Jan. 21 will be mailed sometime this week.

The contract was negotiated by the international exec board of the Federation, its counsel, and a score or more of spokesman for the disk industry. Rank and file tootlers were also in attendance during the negotiations.

European Reaction

Continued from page 2

leged lack of accuracy in U.S. films, the majority felt an unrealistically favorable presentation of the American standard of living was portrayed.

Except in France, the Europeans polled placed Yank films in first or second place on their viewing preference list. The French ranked Italian imports above U.S. films.

A "heavy majority" of British, German and Italian viewers found Yank picture enjoyable while the French were evenly divided in their opinions.

No Bullet

Continued from page 1

versions already have been placed around the world and dubbed versions in 29 foreign languages are being prepared for distribution shortly.

"The President" is intended for commercial motion picture theatres, television and, in less developed areas, mobile units.

Also for distribution via USAI is a half-hour documentary for television on President Johnson, titled "Let Us Continue." This is going in 102 language prints.

MARRIAGES

Lorna Stevens to Johnny Hart, Coventry, Eng., recently. He is an illusionist; she is his assistant.

Bernadine Becker to George Butler, St. Petersburg, Fla., Dec. 21. Bride is publicity director for WSUN-TV-AM; he's program director of WTCX-FM, St. Petersburg.

Rochelle Karger to Fred Kaplan, New York, Dec. 24. He's film traffic controller at ABC-TV.

Dorothy Tutin to Derek Waring, London, Dec. 23. Bride is an actress; he's an actor.

Gloria Vanderbilt to Wyatt Cooper, Dec. 24, Arlington, Va. It's the fourth marriage for the heriess and the first for the screen and tv writer. She was divorced from director Sidney Lumet four months ago (his marriage to Gail Jones, daughter of singer Lena Horne, on Nov. 23 was confirmed last week), and her first and second husbands were Pasquale (Pat) di Cicco and maestro Leopold Stokowski.

Claude Bettina Leston to Ivor David Balding, New York, Dec. 28. He's coproducer of the off-Broadway production of "The Ginger Man" and managing director of The Establishment Theatre Co.

Robyn Baker to Richard F. Flatt, Dallas, Dec. 21. Bride is an actress and legit staffer at the Dallas Theatre Center.

Judy Keirn to Brian Davies, Dec. 27, Kew Gardens, N. Y. Bride is a dancer, last in "No Strings"; Davies is juvenile lead in "A Funny Thing Happened" etc.

BIRTHS

Mr. and Mrs. Sherman Michael, daughter, Santa Monica, Cal., Dec. 20. Mother is daughter of tv producer-packager Parke Levy.

Mr. and Mrs. Dan Bagott, daughter, Hollywood, Dec. 21. Father is a CBS-TV publicist.

Mr. and Mrs. Kenneth McKellar, daughter, Glasgow, Dec. 22. Father is a disk and tv singer.

Mr. and Mrs. Curt Mercer, daughter, Hollywood, Dec. 15. Father's an actor.

Mr. and Mrs. Gerald Adler, daughter, London, Dec. 22. Father is head of NBC International in London; mother is a former tv producer.

Mr. and Mrs. Burton Litwin, son, New York, Dec. 27. Mother is the daughter of Nat Lefkowitz, William Morris Agency treasurer.

Mr. and Mrs. Richard W. Marek, son, Dec. 19, New York. He's book editor of McCall's and son of George R. Marek, v.p. and g.m. of RCA Victor.

Mr. and Mrs. Hugh McPhillips, daughter, Suffern, N. Y., Dec. 21. Father is associate director with NBC-TV Public Affairs Dept.

Mr. and Mrs. John Mosedale, son, New York, Dec. 24. Father is CBS sports department writer.

Olsen & Johnson

Continued from page 1

century. Also included is every edition of VARIETY and the New York Clipper; all the New York dramatic reviews for almost a century, files of Punch (London), dating back to the early 1800s, all the (old) Life magazines from 1883; all the O&J, "Ziegfeld Follies" and "Passing Shows" (Shuberts) scripts; and of course their own "Hellzapoppin" and vaude, radio, film, tv scripts; all of "Madison's Budgets" (vaude joke anthologies), most of Will Rogers routines, virtually all of the early minstrel shows.

Miss O'Dare calls it a "fabulous" collection, citing the fact that before Olsen & Johnson's 35-40 years of collecting, James Madison's "Budgets" go back 40 years before them.

On a personal note, Bill Lear (who is married to Ole Olsen's daughter by previous marriage), manufacturer of the Lear Jet, was the first to fly a private plane into Russia only a few years ago; has won the Collier Trophy, the Horatio Alger Award and the like. This segues into Miss O'Dare's personal romance with William A. Sippreil, executive veepee of the Lear Jet Corp., whom she will marry in Miami on Jan. 27 and will reside in Wichita, Kas., after a Mexican honeymoon.

In inventorying the O&J theatre collection, the present intention is to donate it to some fitting repository "preferably in Hollywood for the use of people and writers in the theatre. We also hung up all the O&J citations and many photographs a lot of work, but a labor of love."

OBITUARIES

JACOB J. SHUBERT

Jacob J. Shubert, 86, the last of the three brothers who founded the Shubert theatre enterprises in New York and in the hinterlands, died Dec. 26 in New York of a cerebral hemorrhage.

Details in Legit.

PAUL HINDEMITH

Paul Hindemith, 68, one of the top modern composers, died Dec. 28 in Frankfurt. He had been suffering from a circulatory ailment for some time. His works had been performed by leading symphonic orchestras throughout the world.

His best known compositions are "Mathis der Maler," "Harmony of the World," "Pittsburgh Symphony" and "For Those We Love." Latter is a requiem based on the poems of Walt Whitman. His music was banned by the Nazis in 1939. He presumed that it was because of its modernistic nature. He was not Jewish but his wife was. German-born Hindemith became a naturalized citizen of the United States in 1946.

Survived by his wife.

NAT COHN

Nathan J. Cohn, 63, Columbia Pictures sales executive and younger brother of the late cofounders of Col, Harry and Jack Cohn, died Dec. 25 in Palm Springs where he had been vacationing. Company offices around the world closed during the funeral services.

Nathan Cohn was born in Buffalo, N. Y., and entered the film industry in the booking department of Loew's Theatres. He subsequently engaged in distribution on a states right basis and later, in 1928, went to Col as New York district manager.

His wife, the former Sara Feinblum, died last May.

FRANK L. WHITBECK

Frank L. Whitbeck, 81, who started his show biz career as a circus barker at age of 16 and for many years was Metro studio ad director and trailer dept. head, died of a heart attack Dec. 23 in Hollywood.

During his nearly 60 years in all aspects of show biz, he could never forget his early days with the elephants. While regarded as dean of southern California publicists in his later years, he personally thought of himself as an elephant man. He once owned three of the pachyderms and decorated his desk with dozens of ivory carvings of the beasts.

Through his early years Whitbeck worked with circuses, carnivals, repertory theatres, vaudeville (as advance man for George Sidney pere) and even tubthumped for such personalities as pianist Ignace Jan Paderewski.

His first contact with motion pix came in 1913 when he became a manager for the Poli circuit in Worcester, Mass. During this period he also sold Louis B. Mayer, then an exhib in Haverhill, Mass., the first film the Hollywood tycoon to be showed in his theatre. This provided a running friendly feud between the two during his many years at Metro.

Whitbeck was brought to Metro by the late Irving Thalberg, then production chief, in 1934 as studio ad director and trailer dept. head, a post he held until his retirement in 1957. He was the voice heard in hundreds of Metro trailers and one of his best-remembered brainstorms was the "Garbo Talks!" line.

He received the Publicists Guild's first "Tom Tom" award in 1953 and, a few years ago, coauthored "This Was Hollywood" with Beth Day. Even after retirement, he returned to Metro to work on "Jumbo" because of the circus background.

His wife survives.

HENRY FINK

Henry Fink, coauthor of "The Curse of an Aching Heart" which averaged him at least $1,200 per annum from ASCAP—and sometimes more when some disk "revival" spurred performances—died in Mexico City on Christmas eve of a heart attack. He was 75 and a longtime resident in that country where he owned and operated a small Cuernavaca tourist hotel, the Shangri-La until recently.

During the period when ex-New York's Mayor William F. O'Dwyer was the U.S. Ambassador to Mexico, Fink and he were an unofficial and official welcoming tandem for visiting Americans, and especially so if from show biz or the press. Ambassador O'Dwyer was a firm friend of the songwriter who, when he suffered his first heart attack several years ago, generated interest at the American Society of Composers, Authors and Publishers which took care of Fink's basic hospital bills etc.

Fink, who belied his 75 years, brought a Broadway veneer below the Rio Grande but was close to the people because, like O'Dwyer, he learned the language and remained off the American "reservation". His hostelry was patronized as much by locals as Yank tourists who preferred the sea level Cuernavaca to the high altitude capital city.

Fink was one of the genres of "singing waiters", a la Irving Berlin, Jimmy Durante, Eddie Cantor et al. who gravitated to Broadway as songsmiths or star entertainers. During the Prohibition era he was a fixture at one bistro on West 52d St. for almost a decade. It was while plugging songs that he and the late Al Piantadosi coauthored "The Curse of an Aching Heart" which has remained an evergreen lachrymose ballad for a third-of-a-century.

Fink's daughter, Shirley (Mrs. Samuel Gruber), who sang in vaudeville as "Alice Dawn", came in from her Detroit home to handle the funeral arrangements as prescribed by him at a Long Island cemetery. Her husband, incidentally, owns the famed London Chop House and Caucus Club, both in Detroit. She is a niece of the yesteryear famed Paul and Sam Salvin nitery and restaurant operators in pre-Prohibition New York.

GORGEOUS GEORGE

George Raymond Wagner, 48, the blond and marcelled professional wrestler billed as Gorgeous George, died of a heart attack Dec. 25 in Los Angeles. He drew yoohoos, handkerchief waving and boxoffice during the early days of tv when wrestling was a major audience lure.

Gorgeous George, twice married, which the fans didn't know about, out a flamboyant figure in the ring. His entrance was preceded by an attendant who sprayed perfume. He walked on a satin carpet, and the organ filled the auditorium with the strains of Elgar's "Pomp and Circumstance."

Despite the fact that he was a mediocre athlete, he earned $70,000 annually with this act until his retirement from the ring. He was a taproom operator toward the end. The Los Angeles City Council passed a resolution honoring him as an entertainer and adjourned in his honor Friday (27).

When tv was in its infancy and "rassling" still a nascent "sport" on the image orthicon, a visiting VARIETY man was invited to dinner "only on Wednesday" by a top film producer because "I want you to see the best actor in Hollywood."

To "see" was the video gimmick, because Gorgeous George was doing his stuff on Wednesdays then over the air and had captured the film colony's imagination with his flair for showmanship, bombast and ballyhooey—all the ingredients of a natural born Barnum, which is what quickly enriched GG.

He ultimately changed his name legally to Gorgeous George, which soon passed into the common language for any number of colloquialisms.

NETTIE HELLMAN

Mrs. Nettie Hellman, 78, who with her late husband Harry was a pioneer Albany exhibitor, died Dec. 27 in that city at the home of her son, Neil. The Hellmans first operated the Fairyland, a nickelodeon in downtown Albany and later ran the Royal in the same area.

The family's theatre holdings expanded through the years. Neil Hellman now owns The Hellman in Albany (built in memory of his father), two Philadelphia drive-ins and two ozoners in Trenton, among other properties.

The Hellmans' other child, the late Tea Hellman Little, was married to pianist Little Jack Little. Also surviving are two granddaughters, one of whom Mrs. Alan V. Iselin, is the wife of the president of Iselin Theatres.

CHERRY HARDY

Cherry Hardy, 74, British character actress who appeared on the international stage for more than a half century, died Dec. 23 in New York. She made her debut at the age of 15. Later she was seen in such plays as "The Garden of Allah," "The Second Mrs. Tanqueray" and "The Fool," among other works.

Miss Hardy, who extensively toured the British Empire and the Orient in a variety of plays, came to the U.S. in 1935 under the aegis of Gilbert Miller to portray the Duchess of Sutherland in a Broadway production of "Victoria Regina." She later had the same part on the road.

In London's West End, Miss Hardy was cast in "Firebird," "Reunion in Vienna" and "The Apple Cart." Her Broadway credits, aside from "Victoria Regina," included "Make Way for Lucia," "Anne of England" and "The Druid Circle."

PARRY JONES

Parry Jones, 72, a Welsh operatic tenor who was considered one of Britain's top singers, died Dec. 26 in London. He was principal tenor at the Covent Garden opera house, London, until 1955 when he shifted to its managerial staff.

Jones, who studied at the Royal College of Music, made his European debut in 1914. He sang at New York's Metropolitan Opera in 1913 and toured the U. S. the following year. In 1915, he became a member of the D'Oyly carte Opera.

He was noted for his extensive repertoire which included not only operas but songs and oratorios in more than four languages. An original member of the British National Opera Company, Jones also sang with the Carl Rosa company as well as in major opera houses of the world.

VIDA HOPE

Vida Hope, 43, actress and stage director, died in an auto accident Dec. 23, in Chelmsford, Eng. Although best known for her work as director of "The Boy Friend," which she staged in London and New York, she had an acting career in the West End dating back to 1939, when she appeared in Herbert Farjeon's "Little Revue."

Miss Hope later played an Old Vic season, appearing in "Peer Gynt" and Tobacco Road." One of her best known roles was in "Women of Twilight," which she also repeated in the film version.

After her success with "The Boy Friend," she subsequently directed "The Punch Revue," Sandy Wilson's "Valmouth" and "Big Soft Nellie."

Survived by her husband, film director Derek Twist.

WILLIAM HELLER

William (Bill) Heller, 50, Pittsburgh nitery operator, died of a heart attack Dec. 18 in Los Angeles. With his brothers Jackie and Sol, he ran many cafes in Pitt. Most notable of his nightclubs was the Carousel, Pitt's top supper club during the late 1940s and the early 1950s.

Heller also operated the Yacht Club which sank in the Monongahela River just before World War II. His brother, Jackie, is a w.k. entertainer now working in Las Vegas. Bill was enroute to visit Jackie when he was stricken while visiting his other brother, Sol.

Surviving, in addition to his brothers, are his wife; a daughter, son and three sisters.

WILBUR C. STOUFFER

Wilbur Claiborne Stouffer, 71, managing editor of the Roanoke (Va.) World-News for 34 years before retiring in 1961, died Dec. 13 in Roanoke. He was best known as writer of the paper's "Observant Citizen" column in which he frequently expressed his fondness for musicals and other theatrical productions.

Stouffer, a founder of the Associated Press Managing Editors Assn., taught journalism for a time at Washington & Lee U. and was a former president of the Roanoke Little Theatre League.

Survived by two sisters. His wife, the former Anne Cannon, of the Cannon textile family, died in 1961.

ROBERT STEVENS

Robert Stevens, 83, onetime actor and director who had worked in both stock and films, died Dec. 19 in Lauderdale-by-the-Sea, Fla. Prior to his retirement in 1953, he directed the Community Players in Rochester, N.Y., for 28 years.

A member of a noted theatre family, Stevens was a cousin of Mrs. Minnie Maddern Fiske, his father was Julia Marlowe's personal manager and actress Emily Stevens was his sister. After studying at the American Academy of Dramatic Arts, he appeared in various stock companies.

Around 1918 Stevens became an assistant director at Metro. But he later went to Broadway to stage several plays including "The Bat."

His wife survives.

ROBERT B. CHOATE

Robert B. Choate, 65, board chairman of the Boston Herald-Traveler Corp., died of a heart ailment Dec. 21 in Boston. He had been the Herald's Washington correspondent and its managing editor, was named publisher in 1940, and became president in 1950.

Choate, also president of the newspaper owned tv station, WHDH-TV, relinquished the position of president of the corporation last October and was elected board chairman. Although he virtually dropped control of the newspapers, he retained his position as WHDH, WHDH-TV president.

Surviving are his wife, son and three daughters.

ROBERT M. GEIS

Robert M. Geis, 51, director of the Ohio Farm Bureau Federation, died of a heart attack Dec. 25 in Columbus. He was host on all radio programs of the Ohio Farm Bureau, with most of his shows broadcast via WRFD, Columbus-Worthington.

Geis also produced programs for many Ohio radio and television stations. In addition, he owned the Columbus radio production firm, M-J Productions.

His wife and two sons survive.

PERRY FERGUSON

Perry Ferguson, 62, longtime art director whose credits included such films as "Best Years of Our Lives," "Citizen Kane" and "Bill of Divorcement," died after surgery in Hollywood Dec. 27. In recent years he had been with Warner Bros. in its tv dept. Among his other credits were "The Outlaw," "Pride of the Yankees," "Up in Arms" and "Gunga Din."

His wife, two sons and two daughters survive.

IMRE VECSEY

Imre (Emery) Vecsey, 70, advertising manager of Cleveland's Hungarian-language newspaper Szabadsag (Liberty), died Dec. 23 in that city. He was the brother of the late Armand Vecsey, violinist-conductor, long a fixture at the old Ritz-Carlton Hotel in New York, with his orchestra.

The newspaperman Vecsey was at one time an operatic baritone.

HELENE V. B. WURLITZER

Mrs. Helene V. B. Wurlitzer, 89, art patroness and musician, died Dec. 23 at Taos, N. M.

The widow of Howard E. Wurlitzer of the music instrument manufacturing family, she moved to the art colony of Taos in the 1940s and was active in the Wurlizer Foundation. It was established to help writers, painters and musicians.

EDNA W. SAUNDERS

Mrs. Edna W. Saunders, 83, retired impresario, died Dec. 21 in Houston. She began her show biz career in 1918 and in later years presented top concert artists, ballet and folk dance companies as well as name bands and musical revues in Houston.

Surviving are a brother, a niece and four nephews.

ERNEST L. BLYSTONE

Ernest L. Blystone, 76, who gained fame by writing the Lord's Prayer on a grain of rice, died Dec. 17 in Ardara, Pa.

Blystone, known as "Blye The Rice Writer," appeared at the Chicago World's Fair in 1933, the California Exposition in 1936 and the New York World's Fair in 1939.

JOHN B. TAYLOR

John Bellamy Taylor, 88, retired General Electric Co. research engineer who pioneered in talking motion pictures, died Dec. 20 in Schenectady, N.Y. He was also credited with fabricating the first portable radio.

Surviving are three sons, daughter, three brothers and two sisters.

DOUGLAS E. RAPP

Douglas E. Rapp, 28, staff announcer with WOSU-TV, Columbus, O., was killed Dec. 21 in that city when the motorcycle he was riding hit the rear of an Ohio State U. police cruiser.

He suffered a skull fracture and multiple head injuries.

WILLIAM S. DARLING

William S. Darling, 81, supervising art director at 20th-Fox prior to his retirement in 1958, died Dec. 15 in Laguna Beach, Cal. One of the veterans of the industry, he won an Academy Oscar for his work in "Cavalcade" in 1933.

ROLAND RAY

Roland Ray, 69, film makeup artist for 30 years, died of cancer Dec. 23 in Hollywood. He had worked at majority of major studios during his career.

Surviving is his wife, Gertrude, hair stylist at KTTV.

HARRY A. SPEAR

Harry A. Spear, 56, chief projectionist at Samuel Goldwyn Studios for over 30 years, died Dec. 21 in Hollywood.

Wife and daughter survive.

Richard F. Cullen Jr., 55, onetime vocalist who appeared in the Broadway production of "Rio Rita," died of a heart attack recently in San Antonio. His wife, father, two brothers and two sisters survive.

IN LOVING MEMORY
OF
HARRY and ALBERT
VON TILZER
THE FAMILY

In Memory of
JACOB J. SHUBERT
December 26, 1963
Negro Actors Guild of America

JACOB J. SHUBERT
was among the distinguished professional theatre people whose support has nurtured the growth of the New Dramatists Committee. The past and future work of young playwright members will be listed among the living tributes to his memory.
The New Dramatists Committee

CHERRY HARDY
Services were held at
"The Universal" Chapel
East 52nd St. and Lexington Ave.
Saturday, Dec. 28th, 12 Noon
Contributions may be made in her memory to the Actors' Fund.

EDDIE, ***WELCOME TO THE CRYSTAL ROOM***

Designed for great evenings, sparkling with new excitement, serving outstanding food, memorable wines; —for these brilliant nights we are delighted to introduce what we believe to be the ultimate in theater-dining room elegance.

Created for the finest theatrical talent, the Crystal Room's particular pleasure is presenting Eddie Fisher in the premiere program. Other outstanding artists engaged for our stage are Milton Berle, Phil Harris and Katrina Valente, Danny Kaye, Andy Williams, Jimmy Durante, and the McGuire Sisters.

Wilbur Clark's
DESERT INN
Las Vegas, Nevada

On December 28th the third show was reserved for the benefit of the DAMON RUNYON CANCER FUND.

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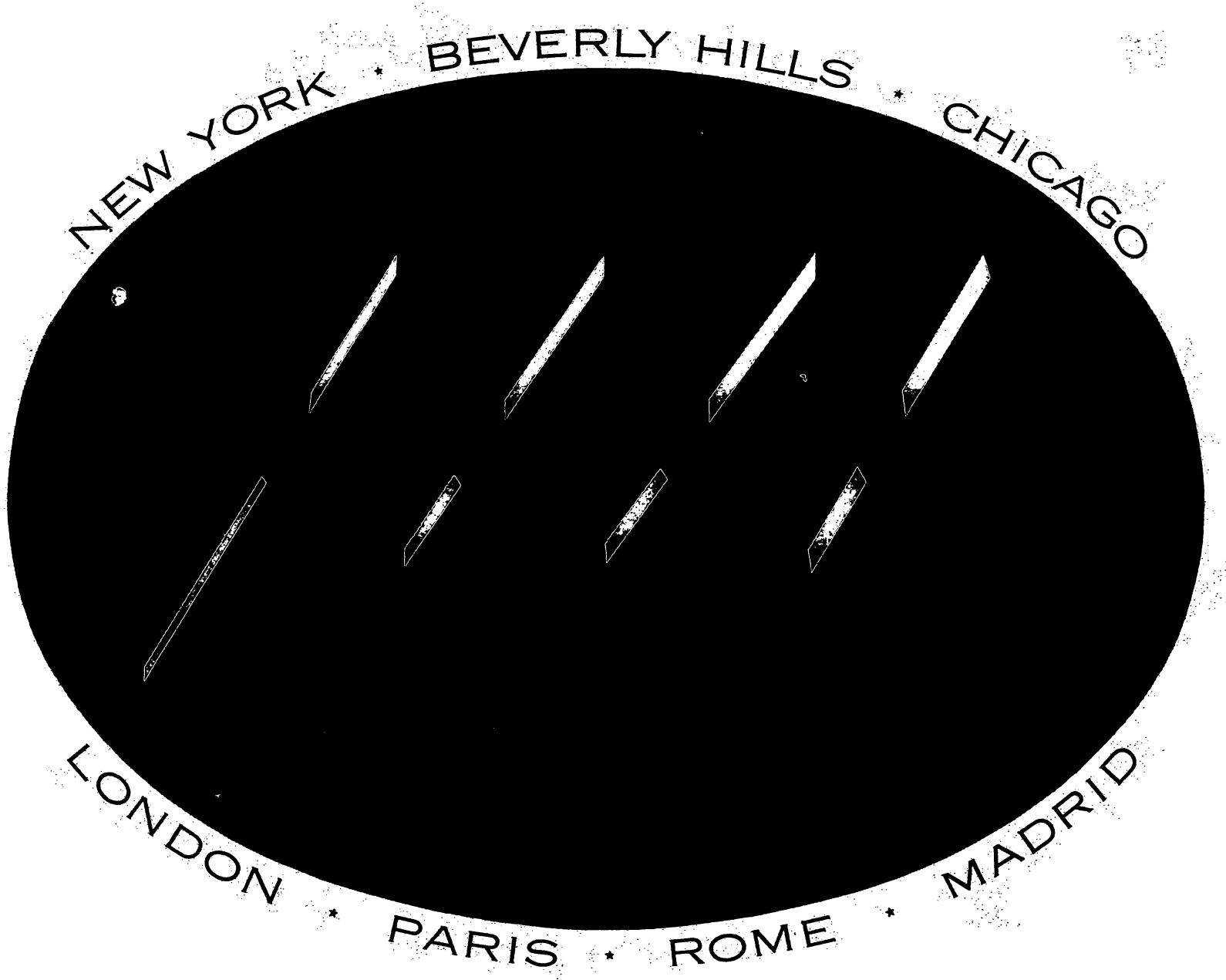

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VARIETY

Vol. 233 No. 7 NEW YORK, WEDNESDAY, JANUARY 8, 1964 PRICE 35 CENTS

A YEAR OF TRAGEDY & TRIFLES

As in U.S., Those Who Bop With Pops Or Do Comedy Vault to Fame in UK

By ROGER WATKINS

London.

What was once a very far stretch, the mileage between the amateur talent competition and top professional billing, has been short-circuited a dozen or so times in the past couple of years around here as in the U.S. These days, it's a case of a busdriver, a milkman or an undergraduate one minute, and a hit waxer or a West End headliner the next. Success in British show business, it's proved, can now be attained in one gigantic step.

Particularly instrumental in opening show business doors to beginners and immediately elevating them to the pinnacle of their profession is the music industry. Geared to the sale of records, the British music men who prowl the pop arena are catering in the main for kids who, undoubtedly, are the largest pop record buyers. And it's a facet of the business that the fickle, undiscriminating youngsters are as likely to pick up a disk by a newcomer as they are an established artist.

Thus the British disk best selling chart by older show biz standards, reads like amateur night in Dixie with local names like Gerry & the Pacemakers, Brian Poole & The Tremeloes, The Searchers, The Fourmost Johnny Kidd & The Pirates and so on, and on.

New names accorded star-status upon their first click disk prob-

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Historic Note

Writing of New York City, which then had a population of 30,000, Isaac Weld, in "Travels Through the States of North America in 1795, 1796 and 1797" said:

"The theatre is of wood, and a most miserable edifice it is; but a new one is now building on a grand scale, which it is thought, will be as much too large for the town as the other is too small."

Germany's Too Frank Press

By HAZEL GUILD

Frankfurt.

"Why I Left My Wife—and Am Now Living With a 26-Year-Old Singer."

That was the headline, and subcap, on a story in a leading West German newspaper recently.

The story that followed was a frank interview with one of the top television masters of ceremonies in West Germany and Austria. He openly discussed leaving his wife ("She doesn't understand me"—apparently an ailment just as chronic in the Bavarian backwoods as it is in Beverly Canyon).

The man (he'd better be nameless in the American paper, because we're pretty cautious) went on to tell that he's now living with the 26-year-old singer who is on his show, and hopes to make it legal one day.

Not even "Confidential" in its heyday of horror could have come up with an "exclusive" interview like this.

But it's part of the daily reading matter handed to the masses

(Continued on page 65)

Cleric Raps Religioso Epics; Finds More Truth In Secular-Themed Pix

By REV. MALCOLM BOYD

Detroit.

Over the past 10 years, I have been a movie reviewer for a brace of religious publications — The Episcopalian, the official national monthly magazine of the Episcopal Church, and the monthly United Church Herald, official journal of the United Church of Christ.

It is an ironical factor of my work as a religious film reviewer that many films which are self-labeled as "religious" are actually blasphemous, and that many films widely attacked as "immoral" are in fact, decidedly religious.

For example, "The Ten Commandments" and "King of Kings" were decidedly irreligious motion pictures; the only tie either film had to religion was in exploiting explicitly religious subject matter. On the other hand, "La Dolce Vita" possessed an authentic religious dimension.

Certainly, there are some films with explicit religious subjects which are authentic religious films. Among there I would cite "Martin Luther" and "The Hoodlum Priest."

However, the fundamental religious messages of our contemporary mass media culture are to be

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RED CHINA SHOWS PIX IN 200,000 'THEATRES'

Paris.

Red Chinese officials visiting Paris give out data which suggests that that Asiatic land has 200,000 places where films may be viewed. This number is not unlikely for a country whose population is pushing toward a billion. Not clear is what percentage of the viewing sites are hardtop theatres, as known to the west, and what portion are mobile projection tents and rural makeshifts.

The Communists report that they operate 33 production studios. It is declared that since the present regime some 500 features have been made. Meanwhile three cinema schools have 60,000 "creators and workers" readying for the future in Peking, Shanghai and Chunking.

'63 REPLETE WITH HISTORIC PEAKS

By ABEL GREEN

This was the year that an assassin with a mail-order rifle plunged the world into mourning on Nov. 22, 1963.

Up until then the Negroes' civil rights movement, with President Kennedy's blessing and cooperation, had made its best forward strides in 100 years. And television was its greatest ally in bringing the struggle into the homes and the minds and the hearts of America.

In a recapitulation such as this there must perforce be high drama alongside the frivolous and the trivial. It all makes for show business. During 1963 there were:

Gospel and "Freedom songs" (tied to the civil rights' drive) linked with hootenannies and folksongs.

An Internal Revenue Dept. crackdown on "expense account entertainment" hitting theatres, niteries, hotels and peripheral services.

A 114-day newspaper blackout in New York, a body blow to show biz and the general economy of Gotham.

America had "Miss Germany" and Bobby Baker's pecadilloes as

(Continued on page 56)

U.S. PIX COS.' 162 PUTS 1963 UP OVER '62

By THOMAS M. PRYOR

Hollywood.

While U.S. film-producing companies, including indies with no continuing distributor ties, showed more activity in 1963 than the year before, the big splurge that had been talked about didn't come up to expectations. Total of 162 features, not all made in Hollywood by any means, went before the cameras during the calendar year. This was a boost of 24 over '62, according to VARIETY's production scoreboard.

The feast or famine pattern of filming continues to plague studio production planners. MGM and Warner Bros., for instance, had idle stages early in the year, but later became so crowded it was necessary for MGM to rent space

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Early Press Time

The 58th Anniversary Number went to press several days ahead of the normal Tuesday deadline, due to the size of the paper.

As result, certain news departments are combined and certain other departments are omitted for this week only.

'64 N.Y. Fair's 70,000,000 Admissions Question: Moses Vs. Showmanship

By ALFRED STERN

Not long ago, I went out to Flushing Meadows one night to inspect the progress of one of the five World's Fair projects which my firm is designing. Our vehicle was waved onto the site by a corpulent Pinkerton guard who signaled our admission with a hand containing a Dixie cup which I don't think contained a soft drink. During the 1939 World's Fair, Grover Whalen had a platoon of mounted, six foot or taller, uniformed American Indians who wore Anzac campaign hats and carried blue-and-orange Uhlan-tipped guidons. That, in essence, is the difference between the two Fairs. Whelan understood showmanship in the grand manner, and knew that, obviously, a Fair must be a fabulous, never-never land. People can and do see Pinkerton guards in Muncie, Indiana, but Whalen's dragoons established an atmosphere of pomp and circumstance which contributed to the color and appeal of what was unquestionably a great international exposition in every sense of the word.

Robert Moses has truthfully stated that the 1939-1940 Fair was a financial failure as a corporate entity. It did indeed pay back only one-third of a dollar to its bondholders, but many of its bondholders were major exhibitors and concessionaires, and if Child's lost money on their bonds, they made it up on their frankfurters. Be-

(Continued on page 65)

Updated Turkish Delight

Istanbul.

Turkish bellydancers are supposedly far more numerous in the U.S. than in Turkey these days, but if the ones who migrated were to return they would probably have a hard time competing with striptease acts, both native and imported. Most Istanbul night clubs rely strictly on undressers to draw.

Hilton Hotel's Roof Club presents bellydancing as a "local color" treat for its tourist clientele.

When 'Fanny Hill' Was Low Browse

By JO RANSON

When our enlightened courts ruled that certain books were not obscene, a good deal of the small smuggling thrill was removed from the psychology of American travelers returning from European holidays. Once regarded as a courageous soul, cast in the mold of a fighter for intellectual freedom and the right to read, the banned book smuggler is rapidly becoming a legend.

The question uppermost today is: what's left to smuggle? When the ban was on such titles as James Joyce's "Ulysses," D. H. Lawrence's "Lady Chatterley's Lover," John Cleland's "Fanny Hill," Henry Miller's "Tropic of Cancer" and Frank Harris' "My Life and Loves," were naturals on the literary underground.

New York Customs inspectors had a knowning eye. When, for example, a pretty school teacher disembarked they instinctively knew if she was or was not a carrier of titillating torrid text.

This observer recalls an incident shortly before Henry Miller re-

(Continued on page 94)

NEW TERPS A TWIST ON OLD HOOFOLOGY

By VINCENT LOPEZ

Whether primitive, spontaneous or sophisticated, modern or old-fashioned, the dance has always conveyed a meaning.

Some of the new dances I see performed at the Hotel Taft Grill and at some of our outside parties, Gully, Alley Cat, Twist, Continental, Bristol Stomp, Pony, Monkey, Chicken and the Slosh. The juniors are having a wonderful time but they do not realize they are going back 100 years and doing a modernized minuet, gavotte, mazurka or schottische—it's group dancing they go for as their seniors did in the old days.

The trend today for the juniors

(Continued on page 65)

TV Networks Tune Up For The Big Story Of '64 (The Elections)

By HERM SCHOENFELD

The Big Story of 1964—the Presidential primaries, the nominating conventions, the campaigns and the counting of the votes—is already in sharp focus for the most intensive television coverage since the medium cut its teeth on the 1948 Truman-Dewey race.

This year, for the first time, the battle for the White House spot will be given a fullscale three-net work coverage. While CBS and NBC have quadriennally committed all their news battalions to the fray, this will be the first year that ABC-TV will be visible as a contender for bigtime status in the arena of tv journalism.

The scaffolding for the tv networks' coverage of the Presidential race has been firmly established over the past half-year; only the concrete events themselves remain to be filled in. It's estimated that about 1,500 fulltime staffers will be used by the three networks during the year on the Presidential story, with many thousands of stringers more to be employed on election night as each webs jockey to get to the screen firstest with the mostest.

Advance calculations about the Presidential conventions were con-

(Continued on page 63)

'Tune Detective' Recalls Einstein As a Musician and Humanitarian

By SIGMUND SPAETH

In all my "50 years with music" I never met anyone quite like Dr. Albert Einstein. Being completely ignorant of science in any form, and a very bad mathematician besides, I was obviously unable to communicate with him in his own field. It was a common interest in music that brought us together and led to a number of meetings and some significant results.

Einstein was a more than adequate amateur performer on both the violin and the piano, and had actually composed some little pieces in his youth, with the added ability to improvise at the keyboard in the style of various creative musicians. A fellow-feeling in this direction made for a certain unexpected congeniality the very first time we met.

The occasion was a welcoming party given by Charlie Brown, the Mayor of Princeton, soon after Einstein's arrival in the university town. I was invited partly because I could speak German (having taught the language some years earlier as a member of Woodrow Wilson's faculty) and might even act as an interpreter if necessary, but perhaps also because of a few musical specialties which in those days I was ready to produce at a moment's notice. The chief conspirator in this plot was Whitney Darrow, a Princeton classmate of Mayor Brown, long active in the publishing firm of Charles Scribner's Sons.

The evening was a great success, without ever actually requiring the services of an interpreter. Dr. Einstein talked with everybody in a

(Continued on page 70)

S.A. Bans 'So. Pacific'

Durban.

South African producer Des Morley was told by the authorities that the musical's "plea for the mixing of the races" made "South Pacific" unsuitable locally.

Instead, London producer Gilbert Vernon, who was to have staged the Rodgers & Hammerstein hit show, will produce another R&H musical, "The Sound of Music."

EDITH PIAF

By GENE MOSKOWITZ

Paris.

Edith Piaf died in October. Now a fiction film in Hollywood and a documentary film here are being prepared on her life. Her recent disks have sold better than they did in her heyday. But it looks like she still took something with her. The fact is that "The Sparrow" was and is irreplaceable.

That tiny frail body was inhabited by a big voice. It welled out of her very being. Her songs were usually laments, plaints, anguished statements. Backing them and through them coursed a hard-headed resiliency and ability to cope and get something out of life. It was all summed up in a refusal to regret anything. And apparently she never did.

Her many loves were part of life force. She always gave more than she got. There was a coterie around her always. But she needed them, she needed laughter and people in spite of her fiery songs of limited love, the brutalities of time, the fragility of sentiment and the terrible things that love could bring for its few pleasures and tenuous happiness.

Thus she was in the tradition of

(Continued on page 92)

Discotheques Run 'Til Dawn In Paris

Paris.

The predominant type of Paris night club still is the "discotheque" that offers dance music on records and is open all night.

Of course Paris generally is still a night appeal town to tourists. Plenty of oo-la-la, nudey and offbeat high and low brow asspots. Perhaps 150 establishments operate.

Twist and its variations, like the Madison, Hully Gully, Surf etc., still keep them gyrating in most of the record spinning spots if many now intersperse slow bits and even tangos. New Jimmy's, run by Twist Instigator Regine, is still popular as are Saint Hilare, King Club, L'Etoile, Key Club, Frede's Le Carroll's, Saint Peres, Princesse Club, Caramel, La Licorne and others.

All are technically private mem-

(Continued on page 92)

Greetings across the seas and into five Continents.

Seasonal Best Wishes to my friends all over the world.

PAUL ANKA

LBJ White House Entertainment To Maintain Pattern

By LES CARPENTER

Washington.

President and Mrs. Johnson are certain to maintain the Kennedy tradition of using the White House as a showcase for the finest in American performing arts. The Johnsons, who have tastes and an interest in all the arts, may institute several new things:

—The First Lady herself may introduce all performers at White House functions. She has always acted as mistress of ceremonies, showing a considerable knowledge of music and the theatre, when there were performances at her home while her husband was vice-president.

—Under active consideration is the introduction of an entertainment program at the larger White

(Continued on page 92)

A Greater Responsibility

Out of pestilence and war, out of holocaust and bestiality, history has proved time and again that good ultimately emerges until the next time when man's inhumanity to man once again causes the world to backslide, and thus, it is hoped, that out of the shock of 1963 will emerge a better America. Almost perforce that also means a better world.

Show business which mirrors life, and life which is often reflected in a nation's artistic mores, will likewise emerge in a healthier image in the next few thousand days of our years. We hope!

There can be no gainsaying that the American image has been tarnished as never in recent years. For all its profligate spending for the commonweal and global do-goodism, cultural exchange goes out the window when assassins and kidnappers and hot "ice" and "sick" theatricalism so sharply eclipse the affirmative values.

There are so many positive contributions that the international exchange of thoughts, ideas, talents, arts, letters and amusements can project through the magic of global television for instantaneous appraisal that there is a new obligation by all concerned to seek that higher plateau.

This should not rule out the uniquely enterprising impresarios whose opportunistic happenstance may still yield that fast economic return. The fast buck and the frivolous are not to be equated with the greater obligation. The pyramiding tragedies that befell the country have already written an historic footnote to the lively arts in USA 1963 under JFK.

On a hard-core show biz perspective there is evidence of a revitalized Hollywood; a stronger Broadway legit season; a responsibility in the electronic form of home programming perhaps best signalized by the dedicated job done by broadcasting in the coverage of the President Kennedy tragedy.

If these responsibilities are written in the stars or in mundane travail, they must be sighted on a newer level. Show business has shown the way throughout the first 60 years of the 20th century with compassion and distinction. The variety stage perhaps pioneered it by eschewing racially sensitive stereotypes. The motion picture held up the horrors of war, despotism, crime and social shortcomings to mass comprehension. Radio and television went into it in further depth with skilled documentarian techniques that vied with spot-news coverage and with equally distinguished results. The stage has always been a bellwether in open-forum exposition of the mores. Show biz has never been lacking for enterprise, creativity and ingenuity to meet any broad national challenge.

To paraphrase JFK's classic comment, it's not a case of what our country can do for culture and the lively arts but what Show Business can do for our country.

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Global Dearth Of Top Attractions

By LESLIE A. MACDONNELL

(*Moss Empires*)

London.

"Is there a future for vaudeville in Britain?" The answer is no, but this requires some qualification.

Vaudeville or as we call it variety, or prior to that music hall, is no longer with us. Of course, one could always argue that if one of the top stars wanted to go out and pick up some easy money all they have to do is surround them-

(Continued on page 70)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a Year $25 Foreign

WHERE'S THE AUDIENCE GONE?

HOLLYWOOD IS WHERE I FIND IT

By SHEILAH GRAHAM

Hollywood.

Even in Hollywood, Hollywood doesn't spell Hollywood any more. In fact it never really has. With exception of Paramount and the old RKO Studio, Hollywood meant MGM in Culver City, Warner Bros. in Burbank, Universal in Universal City and Republic in North Hollywood. But in the last decade, Hollywood has gone further afield. The word Hollywood has meant wherever pictures by American companies were made anywhere in the world. And especially in the last five years, filmmakers have used the actual locales to tell their celluloid stories.

Sheilah Graham

For several reasons, which are too well known for me to go into beyond the reminder that stars such as William Holden, Yul Brynner, Jack Palance, Elizabeth Taylor found it beneficial from a tax point of view to headquarter their companies in Switzerland, or that Hollywood companies found it useful to take advantage of the Eady plan in England, or that some directors simply preferred the excitement of making films away from Hollywood. Or that with the advent of one television set per home, or less and less attendance at the film houses, or the popularity of the naughty, foreign, so-called "art" picture. Whatever the reasons, the bleak facts for the geographical area called Hollywood is that for a time it lost its place as the filmmaking centre of the world.

If the pictures don't come to you, you have to go to the pictures. In the fall of 1954 I was having a glorious message on a hard table at The Finlandia Baths on The Strip. While the Finnish lady was pounding off the inches, what I had to do hit me with full force in the noggin. There were about 15 films in production in Europe. Maybe five in Hollywood. I left for London, Paris and Rome within the week. I had never been to Rome before. I was amazed at the vitality in the film industry there, the excitement on the Via Venito, the procession of stars and bit players, the eager hungry hangers-on. I hadn't seen this in Hollywood since before Milton Berle was named Mr. Television. Since that time I have made at least two long trips a year to London, Paris, Rome, Madrid, Athens, Israel, Ireland, Yugoslavia etc. I have been told and I am inclined to agree that some of my best columns have been written on location in these countries. Not only because there was more doing over there, but the enthusiasm was infectious.

For example I interviewed for my column and for the news pages of my newspapers, Ingrid Bergman. She was staying at the Raphael Hotel in Paris with her then husband Roberto Rossellini and her three very small children. I had my children with me, and we all ment in the bar of the hotel—that for a start would not have been possible in Hollywood. I had been in her corner during the trouble with Dr. Lindstrom, but that was not why she was glad to see me. She had started or was about to start "Anastasia." She was pleased to talk to me for the simple fact that she wanted some career publicity in America. She did not want to be forgotten as an actress, and she talked freely, about her career, and with some not too much prodding, about her private life. She liked my children and I found the twins enchanting. Result —several good columns.

It was almost a joke with Charlton Heston and me, that we always found time to get together in Europe, but rarely saw each other in Hollywood. He was making that last picture with Gary Cooper in London. I saw them both on the set, and away from my own desk and household responsibilities, I too had more time to spend on the sets. And taking my time, not rushing the questions all at once, I collected dozens of good items and a strong interview to boot. I have followed Heston to Rome ("Ben Hur" and "The Pigeon That Took Rome,") and to Madrid ("55 Days At Peking") where I also had long talks with David Niven. In fact we flew in to Madrid together from Nice where I had gone to see Janis Paige, Russ Tamblyn, Connie Francis. And Charles Boyer, Hope Lange and Glenn Ford who were starring for Marty Poll in "L Is A Ball."

The informal atmosphere was good for us all, for my column, and their publicity.

Ava Gardner Frixample

Ava Gardner has been almost impossible to interview in Hollywood for the last 10 years. Chiefly because she is rarely there. But even when she is, it's pretty difficult. In Madrid she was going to be difficult, although she had been very accessible while making a picture a few years ago in London. We had chatted as two women who had known each other in Hollywood and there was some nostalgia as she asked me questions about the old place. But in Madrid, she had made her first two millions so why should she bother. Nick Ray, director, brought me on the set and I chatted with Miss Gardner. The point is, he did this because I had come a long way to see her in his picture. It is somewhat of a magic key—"She has come all the way from Hollywood to see you."

I was listed as a "character" in "The Cleopatra Papers" by publicists Jack Brodsky and Nat Weiss. I was in Rome so often while they made this epic that some natives must have thought I had a part in the picture. No, I didn't get to see Elizabeth Taylor although I knew of nearly everything she was up to. But I did get the first interview with Richard Burton on the subject of whether he was going to divorce Sybil and marry Liz.

It would take a book to list all the stories and all the people and pictures under European datelines. I spent hours with William Holden on the set in London when he was playing a missionary to China. And in Paris during his "Paris When It Sizzles" with Audrey Hepburn. I have gone up the mountain to Burgenstock, overlooking Lucerne, to see her and Mel Ferrer. And chatted with King Vidor in Rome while he directed them in "War and Peace." I haven't seen Anthony Quinn in Hollywood for years, but I had tea with him in his beautiful New York home. I have watched him come through the mud and water in "Guns Of Navarone"—on a London soundstage where the water almost drowned David Niven. I am always bumping into Cary Grant in London and Paris, ditto Robert Mitchum. We had a noisy lunch in a pub last summer near the MGM studio outside of London, and Mitchum with some beer in his innards is a very talkative fellow. Hugh O'Brian, well I see him in New York, London or Paris. But somehow never in Hollywood. The same for Deborah Kerr and Gregory Peck. I didn't even see them in Hollywood when they were costarring at 20th in my autobiography, "Beloved Infidel." But that was deliberate. I though it might take them self-conscious. But they were both making different pictures in London and we met in the cafe, and they both apologized about how bad "Beloved Infidel" was. Somehow this could not have happened in Hollywood.

So now they say that production is coming back to Hollywood. I hope they are right because to be truthful, I am a bit weary of so much travelling to find Hollywood. I believe there *will* be more production in Hollywood, but you can't beat the wide open spaces of the world to give a film the feeling of realtiy. So I won't pack away my travelling clothes yet. I will wait and see.

MORE 'FREEDOM' OR MORE TALENT?

By JOHN E. FITZGERALD

(The author writes on Entertainment for the national Catholic weekly, Our Sunday Visitor, and is a recipient of the Directors Guild of America's Best Critic Award.)

Hollywood.

They tell us that every so often, especially at the beginning of a New Year, it's a good thing to pause a bit and look around.

Those who have, have seen that some of our audience is missing.

Somehow the Bijou looks emptier than ever. Something's the matter. But what?

Let me hasten to admit I haven't got all the answers. I do know that many who have seemed to have them have been proven wrong time and again. I'm a critic and therefore outside of the industry rather than a part of it. Yet any critic worth his salt and celluloid is concerned with its well being. Most critics have a deep love for the motion picture —honest! Otherwise they'd be out picking up better money writing deodorant ads.

Just as a filmmaker should know "how" to get a certain effect, a critic should know "whether" the effect was gotten—as they say, you don't have to know how to lay an egg in order to judge an omelet.

And too many of our films lately have laid great big eggs at the boxoffice.

Not knowing the answers, let me ask some questions. The main

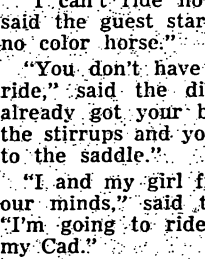
(Continued on page 70)

Prod. Today Calls for a Stout Heart And Bankroll to Match—In WB's Case This Comes to $80,000,000: J. L. Warner

By JACK L. WARNER

Burbank.

As the world moves into a new calendar year and the motion picturet industry opens up a new chapter in its ever-changing history, my view of the immediate horizons of the picture business are, as I've always believed, unlimited.



Jack L. Warner

This business is too big, too significant and closely identified with the entertainment habits of everyone, to have any other thoughts of its future.

For more than 50 years motion pictures have thrived and flourished and played a vigorous role in history. They have kept pace with the ideas, tastes and interests of the world, and I might add that they have made a sizeable contribution to its happiness.

There will always be a market for films. There will always be keen competitive factors to deal with. But in the making of motion pictures there will also always be an outlet for great talent in writing, directing, acting and photography, and the means of gainful employment for many craftsmen, all adding up to a rewarding future.

Motion picture making, and its allied branches, certainly constitute a business in every sense of the word. To remain a lusty participant in this business, a man must have a love for it, a drive to make pictures and a determination to make good ones. All of this must be temperea by intelligence, prudence and economic acumen.

The filmmaker also has to be a man willing to make decisions, trust in its own judgment and follow it through. It is not an enterprise for anyone who does not possess a stout heart. Rather, it is for the kind of foresighted executive who functions best in a democracy, who wants to do business on an important scale and who, in so doing, is able to put people to work, get money in circulation, and then reap the rewards.

The industry has been a success because of the judgments of such men—and not because of those who are willing to sit back and wait to see what happens next. It is up to the motion picture executive to put that "next" thing into action right now.

Radio and television didn't stop the progress of filmmaking and there's nothing in the forseeable future that will be able to stop it. Audiences want to see what only we are able to give them.

We have just completed at Warner Bros. the motion picture production of "My Fair Lady" at a cost of $17,000,000, which is the most expensive venture in our studio history. We know it is a great property and an extraordinary motion picture, and we believe it will have an unprecedented $100,000,000 gross.

We do not intend to make very many $17,000,000 pictures, because there are not very many properties like "My Fair Lady," and there also must be a saturation limit in grosses. Some pictures can be made on a respectably low budget. A film may cost $1,000,000 and gross five, or cost $5,000,000 and gross 15. Sometimes, of course, it is difficult or impossible to determine what the gross potential of a picture is; if we could figure every gross to the penny, there are some pictures which would never be made.

The Vital Prod. Line

I have great faith in the existence of studios as the heart of the motion picture industry. They will continue to operate and to be the major force in film-making. It is the studios which have the executives who want to be in the business, who want to make films and who are continuously looking for better properties and new talent and who are willing to do all this for the improvement of their product.

In addition to "My Fair Lady," Warner Bros. has a great backlog of films, probably the most powerful in studio history. We have made these pictures and this investment in talent and resources because we know that they will be profitable, and will give the public the kind of entertainment it is looking for.

For the 1963-64 season, and into 1965, Warner Bros. has spent $80,000,000 on its product. This is a big gamble, but one we know will pay off.

With that figure, and those pictures, in mind, I can only say of that old adage—put your money where your mouth is. Warner Bros. has done exactly that.

I AND MY GIRL FRIEND

By CLAUDE BINYON

Hollywood.

He was to be the guest star in the "Stranger In Town" segment of the "Good Girl of the Badlands" television series, and he arrived on location in a cream-colored Cadillac with red upholstery to match his cardigan. It was 48 minutes past the scheduled start of shooting but the director forced a smile as he rose from his chair to greet him.

"Hi," said the director, "We were afraid you got lost."

"No," said the guest star. "I and my girl friend slept late."

"Oh," said the director.

"On account of we were up late going over the—whatchmacallit—"

"Script" suggested the director.

"Yeah," said the guest star, "Script. She's a real good reader, my girl friend is. She can flip through a newspaper like she was dealing cards."

"She sounds wonderful," said the director.

"She's better than nothing," said the guest star. "Anyway, she's read a hunk of the—"

"Script," said the director.

"Yeah," said the guest star. "She'd read a hunk of it out loud, then I'd memorize the hunk."

"Fine," said the director. "Now, if you'll go over to that house trailer and get into your—"

"The only trouble is," said the guest star, "when I got it all memorized I sounded just like my girl friend."

"You did?" said the director, hanging onto his smile.

"I still do," said the guest star. Then he grinned reassuringly, "But only when I act."

The director looked at his assistant, who turned away. "We'll tackle that problem when we get to it," said the director finally. "Now, if you'll just get into your wardrobe—"

"That's another thing," said the guest star.

"What's another thing?"

"That oldtime cowboy outfit I'm supposed to wear. I and my girl friend talked about that. She said to me, 'Honey, everybody knows who you are, and they know you never been any oldtime cowboy.' I saw she had a point there and I said, 'Yeah, why don't I wear what I'm wearing now?' and she laughed.

The director exhaled in relief. "Smart girl," he said.

"I brought along a grey cardigan if you don't like this red one," said the guest star.

"Look," said the director, "the year is supposed to be 1850 — and if you expect to come riding into town dressed like that, on a white horse—"

"I can't ride no white horse," said the guest star. "I can't ride no color horse."

"You don't have to be able to ride," said the director. "We've already got your boots nailed to the stirrups and your pants glued to the saddle."

"I and my girl friend made up our minds," said the guest star. "I'm going to ride into town in my Cad."

"But I said the year is 1850," said the director.

"All right," said the guest star, "get me an 1850 Cad. And while you're at it I need a baby calf."

"For what?"

"To ride beside me in the front seat. You see, there was this steer that had this baby calf and died, and I found it when I was riding into town."

The director's mouth hung open. "What script is that from?"

"I and my girl friend wrote it into this one," said the guest star. "So that right away everybody will know I'm a good guy. We also wrote in a scene where I sing and dance—you know, from my night club act. And another scene where I'm shaving. I and my girl friend decided people like to watch me shaving."

A car screeched to a stop nearby, and the producer stepped from it and approached the director grimly. "Why aren't you shooting?" he demanded.

The director looked at the producer for a long moment. "I've just had a talk with our guest star," he said. "You gave him to me—and now I give him back to you. And I don't give a damn if the Rams *couldn't* have won the pennant without him."

Eduardo Puzon, leading Philippine importer and distributor back from Rome, Munich, Berlin, Paris and London. A frequent traveller he has attended Cannes, Berlin, San Sebastian and Cork festivals.

Mencken's Updated 'American Language' Traces Much of the 'Variety' Slanguage

By ABEL GREEN

In the one-volume abridged edition of "The American Language" by H. L. Mencken—The Fourth Edition and the Two Supplements of the Classic Study of American English, abridged, with Annotations and New Material, by Raven I. McDavid Jr., with the assistance of David W. Maurer (Alfred A. Knopf Inc., $12.95; 1963) — there are 14 references to VARIETY. There are 15 references to Time. Winchell, another arch-exponent of American speech, has 11 references.

For aficionados of VARIETY semantics, the first reference that Mencken makes goes like this:

"During the 1930s the flood of Americanisms pouring in through the talkies and the comic strips was reinforced by a fashion, among English columnists, for imitating Walter Winchell, and, among other journalists, for borrowing the jargons of VARIETY and Time. . . ."

Mencken then continues, "The American journalist of today has forgotten the banal cliches of the Horace Greeley era, and devotes himself joyously to embellishing and glorifying the national vulgate. Charles A. Dana's bright young men of the old N. Y. Sun showed the way, but the thing has gone a great deal further, and the journalists of tomorrow may be indistinguishable from the barbaric (but thoroughly American) jargon of VARIETY and Time."

Further in his book Mencken writes ". . . two weeklies VARIETY and Time. Each has developed a dialect all its own, and both are heavily imitated. Their vocabulary and syntax are so bizarre that they have attracted much attention from students of the national language and the literature of the subject is already formidable."

It was the fame of its phrasing and word-coinage which drew much of the attention outsiders have given VARIETY. One of the earliest essays was Hugh Kent's piece in the American Mercury of December, 1926 (VARIETY, pp. 462-6). After the death of this paper's founder, Sime Silverman, Dayton Stoddard told the outlines of the VARIETY story in a biography, "Lord Broadway" (1941). Then there was the Saturday Review article of Bennett Cerf on April 17, 1943, titled "The Story of VARIETY."

A word first introduced in the 1920s by Sime Silverman to describe himself and staff was "mugg." This was partly Sime's reaction to the discovery of his paper by the intelligentsia. He was not a man to put on "front" or allow others to do it for him. Though "mugg" is now banned in the Style Sheet of this publication, having been run into the ground, it had for a long time a special charm for outsiders, if not for all staffers. Esquire for September, 1960 carried an article by Abel Green entitled "The VARIETY Mugg." The same writer had, earlier, expanded on muggishness in the Anni Edition of Jan. 6, 1960. The word-coinage aspect was developed by Robert Pollak in the Hyde Park Herald of Chicago on Feb. 3, 1960 under the caption, "VARIETY Has Influenced American Language."

But to revert to and pick up the thread of comment from H. L Mencken:

> VARIETY bangs away at the language in an innocent, hearty and insatiable manner. It invents and uses a great variety of back formations, e.g., *pix* for moving pictures, *preem* for premiere and *sked* for schedule; and it launches many new and tortured blends, e.g., *filmusical* (a movie with music), and bold compounds, e.g., *chinfest* (a conference), *pic parlor*, *cowshed* (a summer theatre), *cliffhanger* (a serial melodrama) and *oats opera* (a Western film). It puts old and new suffixes to use in a free and spacious manner, e.g., *hoofologist* (a dancer), *flopperoo* (a failure), *socko* and *clicko* (a success), *nitery* (a night club), *peelery* (a burlesque show), *payola* (bribery), *ghostitis*, *oldie*, *cinemaestro*, *microphonist*, *blurbist* and *lackage*; it makes verbs of nouns, e.g., *to author*, and it converts all the other parts of speech into nouns, e.g., *rave* (an enthusiastic review), *deluxer*, *personaling* (making personal appearances), *tie-in*, *pink* (a sexy picture), *clicky* (a picture making money), *brushoff*, and *vocal* (a song). It also borrows freely from the argots of sports, of the circus, of hobos, and of criminals, e.g., *to beef* (to complain), *eightball* (a failure), *G* ($1,000), *to gander* (to go sightseeing), *handle* (a title), *spieler* (an announcer) and *on the lam*, VARIETY's headlines are done in such a jargon that only the initiated can fathom them. One of the most famous, "Hicks Nix Stick Pix," attracted attention in faraway Egypt. Its meaning, it turned out, was that bucolic movie audiences did not like pictures with rustic settings.
>
> The jargon of Time is measurably less interesting than that of VARIETY, mainly because most of its neologisms are more or less obvious blends, e.g., *shamateur*, *cinemactress*, *franchisler*, *bookritic* and *powerphobe*, but also because its assaults upon orthodox syntax are carried on under cover of a pretension to information and even learning. Among its gifts to American English are the heavy use of attributive nouns, sometimes in the possessive case, e.g., *Hearsteditor* Jones, *Harvardman* Brown and *Columbia's* Nicholas Murray Butler, and the suppression of the definite article, e.g., "Report was circulated today," etc. It also likes to begin sentences with adjectives, and it deals heavily in compounds of the Homeric variety, e.g., *hot-eyed*, *moon-placid*, *legacy-stalking* and *Yankee-shrewd*. Some of these idiosynerasies

(Continued on page 52)

The best things in air travel are on TWA

Sparkling wine, a connoisseur's menu, and a fine first-run movie. What more could you ask for when you're going places? You get them all... at no extra charge . . . when you're a TWA First Class Royal Ambassador. In fact, only TWA treats you so royally on nonstop coast-to-coast and overseas flights to ten of Europe's favorite cities. Live it up next time you travel. Call your travel agent or Trans World Airlines.

Nationwide Worldwide depend on TWA

'The Pace (Frank) Was Hard (Darlene) But the Experience Was Golden (Harry)'

By CLEVELAND AMORY

Some years ago, after the late unpleasantness with his latter Majesty, George III, a small group of pioneer Americans realized that though we had plenty of Kings (Alan, Alexander, Dennis, Martin Luther), at least one Queen (Ellery), a Prince (Harold), a number of Dukes (Angier Biddle, Doris, Patty), and even a couple of Kaisers (Edgar, Henry J.) and a Caesar (Sid), we had no real Crown (except Henry). We had, it is true, a "Social Register." But with Society on the Wayne (David, John) it has lost what Little (Clarence Cook) Tone (Franchot) it once had.

We also had a "Who's Who," but although this was more Mature (Victor), still it wasn't a real Boone (Pat, Richard) if for no other reason than because show people were Feuer (Cy) and far between. Also, it was less a book of individuals than one which basically Hughes (Emmett, Howard, Langston) to the idea of Rank (J. Arthur).

Cleveland Amory is editor of new Celeb Register, "An Irreverent Compendium of American Quotable Notables" (Harper & Row, $22.50).

So, with a Stout (Rex) Hart (Philip), we determined to turn over a brand new Leaf (Munro) and do the job Wright (Cobina, Martha, Teresa). And if at first our merry Chase (Barrie, Ilka, Lucia, Stuart) seemed a long Day's (Doris, Dennis, Laraine) journey into Knight (Frances, Goodwin, John), Daly (John, Richard), as the work went on and Page Geraldine, Patti) after Paige (Janis, Satchel) was completed, our enthusiasm grew Wilder (Billy, Thornton) and we were able to Garner (Erroll, James, John Nance) quite a Hall (Joseph, Joyce, Juahita, Leonard). Knorr (Nathan) did we stop the Hunt (H. L., Lamar) until we were sure we had Kenopf (Alfred A.).

We realize, of course, that some oldtimers were Fonda (Henry, Jane, Peter) of the first "Celebrity Register" and thought it was Nizer (Louis). Also, many reviewers didn't give us very high Marx (Groucho, Harpo, Louis) for the fact that we refused to gild the Lillies (Beatrice, Doris, John) and no matter what the Powers (Bertram, Francis Gary, J.F., Shorty), let the chips fall where they May (Elaine, Morton, Mrs. Marjorie Meriweather Post Close Hutton Davies).

Let's be Frank (Gerold). We were brought up Short (Bobby), and there was a Storm (Gale) of protest. Some people got Cross (Milton), even in a Huff (Sam), others decided to Pannitt (Merrill) and still others were Green (Abel, Adolph, Martyn, Paul, Theodore Francis) with envy because they couldn't see the Woods (Natalie, Peggie, Sidney) for the Trees (Marietta). But we refused to Welch (Leo, Robert) on our original idea and in the end, everything came out oKaye (Danny, Nora, Sammy).

The book is Long (Augustus, Edward, Oren, Russell), and there are more celebs in the North (Jay, John Ringling, Sheree) than there are Sothern (Ann) but we kept on the March (Fredric, Hal) and refused to stay our Penn (Arthur, Irving). And, if we'll Grant (Cary, Kathy) that we're not always Friendly (Fred), the fact is we're not always Meany (George, Tom). And, though we played Fast (Howard) and Luce (Clare Boothe, Henry) with name and fame, let us Remarque (Erich Maria) that this does not mean they all have feet of clay (Cassius, Lucius). Rather, it just means that everyone has chinks in his Armour (Richard, Tommy) and everything in this world isn't all Black (Eugene, Hugo, James, William) or White (Byron, E.B., Josh, Miles, Nancy, Paul Dudley, Robert, Theodore, Thomas, William L., William S.)

Anyone who Reeds (Donna, Elliott, John, Ogden) between the Lyons (Herb, Sue, Leonard, Ruth) will see that if we didn't produce the Dean (Arthur, Dizzy, Jimmy, Martha, William) of all reference books, we did at least come close to bringing Holm (Celeste) the Bacon (Mrs. Robert Low). We had to Baer ("Bugs") with some disappointments and everything didn't come up Roses (Billy, Reginald), particularly the Price (George, Leontyne, Roger, Vincent, $22.50). But with a book like this, because of the Raft (George) of pictures, you'd hardly expect to get it Scott (Hazel, Hugh, Martha, Randolph, Winfield Townley, Zachary) free. But we Hope (Bob) no one will Dunne (Irene) you to buy it, and all we can say is we had no intention of trying to Robb (Inez) you. We just hope it's a book you can afFord (Benson, Corey, Mrs. Edsel, Gerald, Glenn, Henry II, John, Paul, Ruth, Tennessee Ernie, Walter Ruhl, Whitey, William Clay). In any case be our Guest (Mrs. Winston). Take your Pick (Albert, Jr.). We hope you have a Ball (George, Lucille).

LAST STAND

By STAN DELAPLANE

San Francisco.

Off to the neighborhood movies last starry night. (You don't get the first-run shows at the neighborhoods. But you can park.)

It was a two-movie affair—one with a lot of advertising and budget behind it. The other apparently was forced on the exhibitor in order to get the first one.

Anyway, the first one turned out to be a big problem-picture: Can two people be happy though bugged by circumstances and high IQs? (Yes, they can. But they go through seven kinds of Hades and 90 minutes getting there.)

The second turned out to be an Indian picture.

And the minute the cavalry Lieutenant declared, "If Yellow Bear is on the warpath, we are in for trouble!" Right then, I knew I had come to the right show.

Indian pictures are shot on a low budget—Indians do not talk much in pictures. They shade their eyes and look off into the horizon.

It costs a great deal when extras talk. But since Indians are not required to talk, Indian pictures are made quite reasonably.

I forget what they cost. But a Hollywood pressagent once told me:

"DeMille could have made 'The Ten Commandments' for half the price if he could have used Indians."

The Indians in this picture did not do much talking. Only Yellow Bear. (And he did not look very Indian to me, either. Have you noticed how the Indian lead never looks like an Indian?)

Yellow Bear said:

"Paleface talk with forked tongue. Kill buffalo."

For this reason, Yellow Bear led his men against the fort—it turned out he had **not** dry-gulched the wagon train, however. That was a rascally whisky peddler who tried to **blame** it on Yellow Bear.

Anyway, it was exciting. And if it had not been for the U.S. Cavalry and the Colonel's blue-eyed, pinheaded daughter, the West would never have been won.

The best thing about Indian movies (and why don't they ever get an Oscar?)—the best thing is they require no thought.

They do not require any thought on my part. Except when it is the best time to go out and get popcorn. The best time, in my opinion, is when the Colonel's dopey daughter is telling off the Lieutenant.

"I could never marry a coward!" (I think the coward would be lucky. The Lieutenant is not a coward. But he has no luck. He marries the girl.)

This is the best time to go out and get popcorn.

The time when you should not go out is when the Indians are riding down the hill, whooping and shooting. (An Indian is not paid for whoops—that has been decided between the movie producers and the Screen Actors Guild. Whooping is not talking.)

It was a fine picture. Indian pictures have not changed a bit since I was a boy. Except we did not have sound pictures. We had an organ player in the pit. When the Indians were riding, he played exciting music. When the love stuff with the girl and the Lieutenant came up, he played romantic music.

In the end, the Lieutenant got the girl. (She found he was not a coward. And she apologized. "How could I have thought it of you!" How could she think was what I thought.)

Yellow Bear was killed dramatically. Before he died, he put a big Indian shiv in the rascally peddler.

The West was won. All for 90c in the popcorn rows.

The first picture they could have kept in the can. I should pay 90c to see **somebody else's troubles** with their IQ? High or low.

LIVELY OLD GUYS AND GALS

Negro Clamor For Screen Breaks Not Fulfilled In Hollywood

By THOMAS M. PRYOR

Hollywood.

It just doesn't seem to be in the cards for Hollywood to pull through any year without at least one major crisis. Last year was no exception. The big explosion was the demand by Negroes for more representative employment in film studios, together with more factual representation on motion picture and tv screens of the image of the Negro in the American way of life.

On both counts some progress was admittedly made, according to reps for the National Association for the Advancement of Colored People and the Congress of Racial Equality. That neither organization is as satisfied by the results thus far as had been hoped for when the campaign was mounted is no secret, and indications are that renewed pressure will be applied shortly.

The more realistic representatives of the Negro recognized from the start that meaningful integration of film studios could not happen overnight, that a substantial period of time would be required to train Negroes for technical jobs and that, as a consequence, progress in this area would be slow. Initial major obstacle was the beating down of resistance by studio locals of the International Alliance of Theatrical Stage Employees, accompanied with the cooperation of certain local union leaders and Charles Boren, exec veepee of the Assn. of Motion Picture Producers.

Desire of the Negro to figure more importantly on the screen found immediate and wide support from producers. Here again pictures already in work could not in all cases be changed over night, but there were many instances of roles in feature and telefilms being switched to Negroes. Principal complaint in this respect was that, aside from limited representation, the Negro too often was cast primarily in menial roles. As time goes by it will become increasingly apparent that both pix and vidfilms will reflect the image of the Negro more accurately in such walks of life as doctor, lawyer, policeman, office worker, clergyman, banker, social worker, etc.

SWIMMING IN THE SUBURBS

By HARRY GOLDEN

In the rich suburbs the folks have begun building private swimming pools. These aren't any backyard affairs, lined with plastic. These are T-shaped, 40-by-60-foot jobs with two diving boards. But the folks aren't always getting what they're paying for. Here's an authentic case history.

One night, after a couple of highballs, one suburbanite says to his neighbor, "Wouldn't it be nice if we could get some of our friends together and build a private swimming pool? Cost us about $3,000 and we wouldn't need more than 12 families. And the kids wouldn't have to travel all the way to that municipal pool."

Done, quick as a wink. What's better as a status symbol than a private swimming pool? (And a solution to a problem that had been worrying these good people since that Negro dentist and his four kids moved into the neighborhood). The articles of incorporation are drawn up and there are just 12 families. A few families who believed they were part of the inner set aggrieved because they weren't asked. There's a little tension over the highballs for a couple of weeks, but this tension is relieved because the pool doesn't cost $3,000. No siree, what with the inflated realty value and whatnot, the swimming pool comes to about $6,900. So those aggrieved families are hustled into the corporation pretty fast; in fact, they're even pressured to get in some of their friends who belong to another inner circle. The pool has grown now from 12 families to 24, but it's still pretty exclusive in that everyone has the same attitudes. And what is most important, they are of the same color—pale.

The Legalistics

The foundation's been dug and the pipes are laid. The workmen are about to pour the cement when a commissioner from the Zoning Board shows up and addresses himself to the first highball drinker.

It seems a swimming pool is an "attractive nuisance" and if any kid other than the child of a member falls in and drowns, the corporation will be held liable. So the Zoning Board of the town has decreed some time before that all swimming pools be surrounded by a 10-foot-high wire-mesh fence. That fence is going to cost about $900 plus another $300 for labor and, what with costs on the pool running a bit high to get it finished in time for the summer, the number of the corporation grows to 30 families. Of course, 30 families of the right background and manners are not easy to find, and the highball folks now go out searching for all sorts of odds and ends, and now that Syrian architect who has seven kids (and an extra $400) is dragged into the circle, too.

The fence is posted, the pool is readied, and the first day of summer dawns. But now who should come plodding up the road but an assistant to the Health Commissioner. It seems there's a State law that demands a certified lifeguard preside over every swimming pool. These certified lifeguards don't cost any $30 a week either. But the corporation locates a Harvard sophomore, home for the summer, at the bargain price of $55. But that's another four families. Plus the fact that the pool must be drained every three days in accordance with local health laws, which means another three families. Now the only one *not* a member of this *private* swimming pool is the Negro dentist; (even the two Jewish families are *in*).

But the kids splash and play and romp in their exclusive swimming pool and the wives watch and play canasta and the only fly in the ointment is that the municipal pool isn't exclusive. It doesn't cost anything.

Ah, it's not all honey to be a middle-classnik in mid-20th century America. The private swimming-pool becomes the public one, and the big free municipal swimming pool serves one Negro dentist, his wife and four children and a retired white Presbyterian clergyman, his wife and three grandchildren and the 11 of them all splash in the big, free municipal pool, laughing like hell.

Puff Texas Showman

San Antonio.

An appreciation dinner is to be tendered here on Jan. 9 to Texas' Lt. Gov. Preston Smith, who is a theatre owner, at the San Antonio Country Club. The dinner will be sponsored by the San Anthonio Medical Assn. biz friends of Smith and by the local Chamber of Commerce.

It is in recognition of legislative work for the city, especially Smith's efforts on behalf of locating a new medical school here.

BRITAIN BREEDS HARDY TROUPERS

By DICK RICHARDS

London.

Show Business, the business there is none like, is characterized by the remarkable longevity of many of its great personalities. One thinks right off of Maurice Chevalier going strong at 76. One remembers the immaculate poise of Marlene Dietrich at the recent Royal Variety Performance here in London and of the non-stop Sophie Tucker.

No matter how numerous the teenage singers, made by album smashes, nor the Lolitas of the film studios, talent with maturity added is something the greatest youths cannot, generally speaking, touch. Coolidge was president when Jimmy Durante began his reign in international show biz. And so on.

But British amusements may, relative to size, sport more spry oldtimers than can be found elsewhere, granted the tenure at the Comedie Francaise in Paris and the marvels of endurance manifest in America by Ruth St. Denis, Ted Shawn, and Ed Wynn.

Or mention Finlay Currie, 86-year-old top character actor, with a show biz career stretching back to 1898. He never stops working ("It keeps me fit") has one eager question when asked to play a part. "I hope there's a location?" He loves to fly places.

Foresighted

When being cast as an old eccentric in a recent film Currie asked if he could play the part with his gray hair long. Puzzled, the producer gladly okayed the idea, but asked, "Why?" "Well," replied Currie, "there are several Biblical films coming up in the next year or so and I want to be ready, if they think of me!" That, at 86!

But Currie is not the oldest active male actor in the top league. Sir Lewis Cassonu, nudging 88, takes that bow and he and his 81-year-old wife, Dame Sybil Thorndike, can between them chalk up over 120 pears of nonstop show biz experience. Only recently they, with another oldtimer, Norah Delaney, hae been on an arduos tour of the sticks with "Queen B." Another sprightly 80-year-old is Charles Heslop, that stylish comedian who, also only recently, called it a career but his girl wife, 73-year-old Dorothy Ward, still ex-

(Continued on page 70)

Italo Total Of 150 Films for '63

By ROBERT F. HAWKINS

Rome.

Italian feature film production for 1963 should wind up in the vicinity of 150 items when final statistics are totted up.

The official total for the January-through-October stretch is 213 pix (vs. 238 for same period in 1962 and 200 for 1961), but industry officials point out that about 90 of these features are either shot entirely abroad (where they count in quotas of countries contributing major finance towards them), or are medium-length pix made especially for moppets or are lowbudget feature documentaries.

Industry topper (and ANICA prexy) Eitel Monaco for one feels figure of 130-140 features per year, under present conditions, is still excessive, but stresses that it's a long shot from the oft-quoted 200-250 totals cited to demonstrate "inflation" of Italian pic production.

Due both to traditional dependence on real-life settings, and to related economy, are significant totals of occupation at Italian pic studios during past year; they range with one major exception from a low of 10% to a high of 35%.

Rush to Profile Bergman Artistry But Swede's Private Life Shaded

By FREDERIC FLEISHER

Stockholm.

Fritiof Billquist. *Ingmar Bergman; teaterman och filmskapare.* Stockholm: Natur och Kultur, 1960. 279 pp. 22 Swedish crowns unbound.

Jorn Donner. *Djavulens ansikte.* Stockholm: Aldus/Bonniers, 1962. 8.50 Swedish crowns paperback.

Marianne Hook. *Ingmar Bergman.* Stockholm: Wahlstrom & Widstrand, 1962. 26.50 Swedish crowns unbound.

Vilgot Sjoman. *L 136: Dagbok med Ingmar Bergman.* Stockholm: P. A. Norstedt & Soner, 1963. 32 Swedish crowns unbound.

During the past two and a half years the above four books about Ingmar Bergman have been released in Sweden. Although they all deal primarily with one man, they differ considerably from each other. The almost total concentration on Bergman, the film maker, is regrettable as Bergman has worked more in the theatre than in films. Many Swedish critics consider him a better stage director than a film maker. Though this is largely a question of preference, but there is an undeniable and important interaction between Bergman in the theatre and on the screen. He has not only written plays, but his films have been profoundly influenced by his stage productions. For example, his productions of "The Merry Widow" and "Six Characters in Search of an Author" are clearly reflected in "Smiles of a Summer Night."

Author Fritiof Billquist, an actor by profession, was obviously rushed by a desire (his publisher's, his own or both) to release the first Swedish book on Bergman. Not a critical study, Billquist had apparently planned a biography but Bergman's reputation grew too quickly. Billquist's source material consisted mostly of a number of articles, essays and stories that Bergman had published, statements Bergman had made in interviews and opinions that had been voiced by film and drama critics and the like.

On the whole, Billquist was unable to integrate the material. Often when quoting Bergman and others Billquist often did not reveal his sources. Consequently, a reader who is not familiar with the printed material available frequently gains an incorrect conception from Billquist's volume. It would have probably been more useful if Billquist's had not been rushed. When tracing Bergman's early years in the theatre and films, Billquist interviewed several people who were well acquainted with this stage of Bergman's development. But when discussing the more mature Bergman he relied heavily on lengthy quotes from drama and film reviews.

Next in line was Jorn Donner, a 31-year old Swedo-Finnish novelist and critic who recently made his first feature "A Sunday in September." Donner's approach was almost scholarly. Using the technique of a literary critic, Donner traced major themes in Bergman's films. He discussed the views of Swedish and foreign critics and analyzed different versions of some of Bergman's scripts. He was also careful to always mention his sources in footnotes.

Guards Privacy

Donner made no mention of Bergman's life or personality and called him "B" throughout the volume. This total separation of the man's films from the man and his life was not entirely justified. Without question Ingmar Bergman has always been a very subjective artist and knowledge of the man throws revealing light on his works.

In his volume, entitled "Djavulens ansikte" (The Devil's Face), Donner discussed each Bergman film in more or less chronological order. He followed the changes in theme, mood and technique from film to film. He also tried to describe aspects that he regarded to be truly Swedish in the films and define Bergman's position in the creative world of Sweden.

In its line, I feel that Donner's book is undoubtedly the best study of Bergman's films available. Indiana U. Press expects to release an English translation of the book in the near future.

Bergman's films represent only a part of his life and creative activity. Marianne Hook, a critic, has seen Bergman's film as a mirror of his personality, life and problems. She mentions many theories and generalizes a good deal without developing her views. Her book is entertaining but lacks depth.

The most recent Swedish book to deal with Bergman is by Vilgot Sjoman, Swedish critic and novelist who has written several film scripts and wrote and directed "The Mistress" early this year. "L 136" can be translated "Feature No. 136," which designated Bergman's "The Winter Light."

Before Sjoman was allowed to direct his first film, "The Mistress," which was produced by Bergman and is the only film he has produced, he worked as the assistant director on "The Winter Light." Sjoman was also given permission to keep a diary of the development of the film from before Bergman started to write the script to when the film opened in Stockholm. Simultaneously, Sjoman was permitted to use his apprenticeship to make a series of tv films that covered the same material as the diary. Consequently "L 136" can be regarded as an authorized study of Bergman.

Sjoman's Spotlight

Sjoman's diary focuses attention on "The Winter Light" and is divided into three sections: (1) manuscript, (2) shooting and (3) editing and ends with the first showing of film, the critics' reactions and Bergman's reactions. n this way Sjoman conveys a great deal of insight into Ingmar Bergman's personality, the way he works, his opinions on the theatre and films, his relations to his cast, the technical staff and others and numerous other subjects that have been barely discussed in books and articles about Bergman.

Through numerous examples Sjoman shows how Bergman feels compelled to stick to a rigid schedule. He writes his scripts within a specified period, he works daily, he gets up early, eats carefully, has given up smoking and hardly touches liquor and goes to bed early; he takes part in a minimum of social activities; he finds traveling psychologically painful and never enjoys visiting foreign places.

The pleasure Bergman gets out of shocking his audience was also revealed when Sjoman was making the tv film about Bergman the screenplay writer. Bergman placed a little Asiatic goddess with large, obscene buttocks — he normally uses the figure as a paperweight—on the manuscript when it was being filmed.

Sjoman also relates how Bergman's father, a retired Lutheran clergyman, read the screenplay and understood the message and how much this meant to Ingmar. While shooting parts of "The Winter Light" in the province of Delarna in central Sweden — Bergman spent part of his childhood with his grandparents in Delarna and shot several of his films there — Ulla Isaksson, who scripted "Brink of Life" and "The Virgin Spring," visited the troupe. During the evenings Bergman told a few of his recent dreams in which his mother and his wife were combined into one person.

Vilgot Sjoman's diary conveys information about various aspects of Ingmar Bergman. The volume is not an analysis of Bergman's works, but it provides a great deal of material about the man and the way he works. "L 136" is the most exciting and fascinating book about Ingmar Bergman available.

The Snooper Papers: A Public Correspondence

By HARVEY MATOFSKY

(Following are excerpts from an exchange of correspondence, memos and cables between pressagents Joe Simon and Paul Schuster compiled during the filming of "The Snooper." Simon handled the unit location publicity while Schuster served as publicity anchor man in the New York homeoffice. Joe and Paul's behind-the-scenes account of what really went on will be released next week in book form in lieu of the picture.)

June 10.

* * *

Dear Joe,

Have we got *tsurus!* Our publishers are screaming their heads off. They want the book to come out next month with a big ad campaign, bigger EVEN than the picture, but so far they say there isn't enough scandal to fill one Dorothy Kilgallen column. Can't you make your letters a bit more spicy? Help! Love,

* * *

June 15.

Dear Paul,

What can I do when everybody sleeps with their own wives? The only hanky-panky going on is between the script girl and the second assistant director and the worst part is that they're both not even married! Believe me, Paul, it's murderous, we got nothing but bloody saints on the picture! Anyway, I'll keep my eyes and ears open for something hot.

What happened at the emergency board meeting? There's a rumor going round that they may shelve the picture. Does that mean we have to give back the publisher's advance? Love, *Joe.*

* * *

June 19.

Dear Joe,

It's a flipping madhouse! The new board met yesterday and after seeing the rushes and your expense reports asked for a proxy vote to stop production on the picture. You've never seen such chaos. The Wall St. splinter faction is demanding resignations left and right. They already fired the entire kitchen staff of the executive diningroom. Right now management is holding a secret proxy meeting in the executive men's room. Love,

PS. After seeing this afternoon's headlines on the proxy fight our publishers gave us another advance. *Paul.*

June 23.

* * *

Dear Paul,

That's marvelous about the proxy fight and we can work it into the book. But if they kill the picture there may not be any book. Cable me. Love, *Joe.*

June 26.

DEAR JOE YOU ASKED FOR A CABLE STOP HERE IT IS STOP LOVE PAUL

June 27.

DEAR PAUL I MEANT A LONG CRISIS CABLE FOR THE BOOK STUPID LOVE JOE

June 28.

Dear *Joe,*

Sorry about the cable business but our publishers want us to cut down on expenses until the book is out. You know our original agreement was that they would pick up all postage, phone and cable charges up to $10,000, and we are dangerously close to going over budget. Incidentally, did I leave my green jacket in your car? I can't find it anywhere and it's driving me bugs. Love, *Paul.*

* * *

July 1.

Dear Paul,

I think you left your green jacket at my mother's house. Call her and then send me two cables, one saying that you found the green jacket and the other about what really happened. Love, *Joe.*

* * *

July 3.

DEAR JOE I FOUND THE GREEN JACKET LOVE PAUL

* * *

July 5.

Dear Paul,

We struck paydirt!

AP called me today to ask if the rumor about the script girl and the second assistant director is true. The papers have been full of it and they wanted a confirmation or denial.

I immediately called a press conference. The script girl using language I never heard a script or any other kind of girl for that matter use before (and remember I took ROTC at Harvard). She absolutely refused to talk to the "flipping, flapping, flopping press"—to use her own words. She said it was none of their blinking blanking business.

Her boyfriend, the first assistant cutter, turned up looking absolutely ruined, like he'd been run through his own movieola six or seven times. He read a prepared statement to the press that as far as he is concerned he and the script girl were still going steady. But you could see it was all over. The poor guy never knew what hit him.

Everyone felt sorry for him, he was such a good cutter. The way this thing is shaping up, do you think you might ask our publishers for another advance? Love, *Joe.*

* * *

July 8.

Dear Joe

Congratulations!

The N. Y. Times ran the script girl story on its front page for three days running with a lead editorial on the third day headed—get this—"So What's Going On?" The tabloids wouldn't touch it but who cares. After all, "Snooper" is a class picture and we're hitting our audience right between the eyes.

But the big question is, do we still have a picture? Management is still holding out for completion of the picture trying desperately to convince the Wall St. boys that the script girl will never marry the second assistant director, or at least not until the picture is released. But they may want it in writing, which she will never consent to since she will never admit she can't write for fear of losing her script girl status. Our publishers are going crazy again. They say if the picture isn't finished they will sue us. I didn't happen to leave my raincoat in your house? Love, *Paul.*

* * *

July 11.

Dear Paul,

Was that your raincoat? I thought it was a little big on me. I'll return it to you when I get back. Love, *Joe.*

(At this point Simon returned to New York to give Schuster his raincoat and Schuster was transferred to the unit location.)

* * *

July 15.

Dear Paul,

The board met today and it's official. They will definitely shelve the picture and release the publicity campaign instead. That means we can still publish our book! Love, *Joe.*

* * *

July 18.

DEAR JOE BUT IS IT ETHICAL TO PUBLISH BOOK WITH NO PICTURE LOVE PAUL

* * *

July 18.

DEAR PAUL ETHICS SHMETHICS LOVE JOE

What This Town Really Needs

By HAL KANTER

Hollywood.

It is high time you tried to help the community—and the community industry—anent a growing evil and perhaps curtail if not completely demolish that evil. Therefore, a few paragraphs about the Testimonial Dinner.

It seldom happens in Detroit, Topeka, Dallas or Philadelphia but in Los Angeles hardly a week goes by that some professional writer with a flair for a neatly-turned phrase isn't petitioned by an actor or producer to prepare humorous after-dinner remarks which the petitioner can then toss off as his own at a tribal rite.

There are, alas, few after-dinner wits who can rise when introduced and instantly amuse a collection of showfolks gathered to pay homage to one of their own.

Therefore, the writer is pressed into service to provide the sparkling moments; he is rewarded only with the satisfaction that comes from reading his best jokes quoted in the trade press the following day. His anonymity is preserved by the colossal conceit of the speaker who usually goes to great and guileful pains in passing off the material as his own.

There are, of course, ghost writers in all major cities who are paid to provide stirring material fo captains of industy and politicians. But it is a generally accepted fact that politicians and businessmen are too busy to write their own speeches. In the theatre, however, everyone assumes that actors and producers have ample time on their hands. Moreover, they are so glib they can rise to any challenge with epigramatic brilliance. Even though you may know an actor intimately enough to be surprised if he can ad lib "help!" when caught in a burning building, you still expect him to equal the toastmaster's carefully planned, brilliant introduction at a testimonial dinner to a pioneer propertymaster.

A Special Lobby

So many such affairs are being held in this town there is a growing suspicion that the banquet managers of local hotels are lobbying for bigger and more frequent testimonial dinners. They have been joined in their subtle movement by meat wholesalers, liquor distributors and pastry shops specializing in fancy fattening desserts, all of whom do business with various fraternal organizations boasting their own kitchens, diningrooms and faulty sound systems.

The plaque-makers of the town have equally vested interests in the testimonial dinner business. Their enthusiasm is shared, no doubt, by the Plasterers' Institute. ("Be sure to knock on the wall—insist on genuine lath and plaster!")

When the honored guest reels home from his banquet, his plaque clutched under his damp armpit, he props it up in the livingroom. The next day he has to hang it on a wall. And invariably, in attempting to do so, he knocks several small holes in the plaster, causing ugly scars which have to be repaired.

The plasterers, plaque-makers, bakers, butchers, bartenders and liquor distributors are joined in their efforts to promote testimonials by the printers who supply not only the tickets to these affairs but also the programs.

((Charles J. Hiftmer, a Simi Valley bibliomaniac, is the smug owner of the world's largest collection of testimonial banquet programs, dating back to a papyrus indicating a Greek called Jesselus introduced the hemlock-bearer at a party given for Socrates, and as recent a program as the ad-studded brochure for the Whittier Knights of Columbus Man Of The Year Award Banquet honoring Louella Parsons' Leg Man.)

It Grows 'n' Grows

The growth of the testimonial banquet seems inevitable, with so many segments of our commercial life involved in its proliferation, therefore one voice crying out against the practice is unlikely to have much effect. But it does appear alarming—to everyone except Dedrick's Tuxedo Rental and Sy Devore's Tuxedo Outright Sales—when one stops to ponder the ultimate day when nobody will eat dinner at home, when children will see their parents only as they flash out of the house to make it to the Grand Ballroom in time for cocktails with the Guest of Honor.

Perhaps the only efficacious step toward containing if not stamping out the spreading practice would be to have ghost writers stop ghosting. Left to their own devices, the after-dinner speakers of our commuity may well bore their audiences into complete retreat, never to emerge in evening clothes for the purpose of honoring anyone who—through survival alone—has reached the head table as Guest of Honor.

What this community really needs is more fathers and mothers having dinner with their kids, at the kitchen table, like real Americans. Move over, Darling; Daddy's home.

Save Lincoln Center

By ART BUCHWALD

The way they build and tear down buildings in New York City, I've decided it's not too early to start a Save Lincoln Center Committee. I know this venerable hall is almost a year old, but there is still a lot of life left in her, and as Chairman of the Committee, I think it would be a mistake to demolish the building in favor of a parking lot, a Hilton Hotel, or a new Pennsylvania Station. Sure you say, we've got to make way for progress, but there are still some traditions left in New York, and the Lincoln Center Philharmonic Hall is one of them.

Art Buchwald

The Lincoln Center is a worldwide symbol of culture. It's true people have sat in the seats and musicians have sat on the stage, but is that any reason to tear it down? Just because a building has been used once is no reason to decide it's served its function and that we must now make way for something new.

Plans are now underway by the Committee to hold a rally at Carnegie Hall to "Save Lincoln Center."

The Committee is going to ask everyone who was at Lincoln Center on opening night to show up in formal clothes to protest with placards and petitions. The Police and Firemen's bands will play for the benefit, and the money raised will go not only to carry on the fight, but also to redecorate the hall and refurbish the seats.

A Save Lincoln Center ball is now in the works and Lawrence Welk will conduct the hit show tunes of Leonard Bernstein. My wife, who is in charge of the Women's Auxiliary, has already scheduled three teas to raise funds for a new facade which will bring the outside of the building up to date with the rest of the architecture in the neighborhood.

Acoustically speaking, the Lincoln Center's Philharmonic Hall is still excellent and the passage of time has only improved the wonderful sounds that emanate from the rafters. If you had to duplicate the acoustics for a new hall, it would cost at least $2,000,000.

Unfortunately, as soon as it was announced that a Save Lincoln Center Committee had been formed, a counter-organization was started which wants to move Lincoln Center to Las Vegas, the cultural capital of the United States. Las Vegas feels that if it had had the Lincoln Center, it would have gotten the Floyd Patterson-Sonny Liston fight.

A lot of people may say I'm unnecessarily worried, and that Lincoln Center may still be with us next year. That may be so, but on opening night I saw William Zeckendorf and his son in front of the hall with surveying tools, and everybody in New York knows what that means.

Anyone for Acoustics?

Ever since the Lincoln Center Philharmonic Hall opened there has been a lot of talk about acoustics. America has suddenly become acoustics-conscious and it's a wonderful thing to see.

I was hoping to interview the acoustics engineer at Lincoln Center, but unfortunately he was not available on opening night. So I had to settle for another acoustics expert, Mr. Sam Reverberation, who is famous for doing the acoustics at the Yankee Stadium and the 42d St. station of the 8th Ave. Subway.

I caught Mr. Reverberation during intermission at the Philharmonic Hall, and, while he had nothing to do with the acoustics at the hall, he was perfectly willing to talk about them.

"Sir," I said, "I would like to get your opinion of the acoustics at this wonderful hall."

He cupped his ear and said, "Eh?"

"I SAID I WOULD LIKE TO GET YOUR OPINION OF THE ACOUSTCS."

"Acrostics, don't do acrostics, young fellow. I guess I should. It would take my mind off acoustics."

"Mr. Reverberation, do you think using hexagonal gold clouds in a hall is a sound practice?"

"Yup, I once used a round mattress. Absorbed everything. Unfortunately it didn't look so good hanging from the ceiling."

"There is a rumor, sir, that there is a deficiency in the cello tone."

"Yes, that's good. Many of us engineers use Jello as a material. It wiggles a little, but it does keep out the sound, and the colors are nice."

"They also said there were some dead spots in the hall."

"What a shame," he said, "I'm sorry about that, but we all have to go sometime."

"Sir, how do you feel about the sounds from the rostrum."

"No, sir, we rarely do a rest room. We're only concerned with the hall itself. That's where they want to spend the money. We will do a rest room if they ask us, but we have to charge extra."

"Do you feel that there is an echo in the hall?"

"Just say it once, young feller. I heard you the first time."

"What about the criticism that there is a definite lack of bass?"

"Yup, we always lacquer the base. It gives the hall a nice Oriental effect."

"Can wrong acoustics cause aggravated hearing?"

"What in the devil does marinated herring have to do with what we're talking about? Are you sure you're a newspaperman?"

"No sir, that isn't what I mean."

"Oh sure, you meet a lot of mean newspapermen in this business. But you meet some nice ones, too."

"Based on the experience of halls such as this, do you have any advice for hi-fi bugs?"

"No, sir. Termite control takes care of the bugs. We don't even start our work until they're finished."

"To be a sound engineer, do you have to have a special background?"

"Yes, but you can also use Fiberglas and wool."

"Just one more question, sir. The horn is sounding for me to return to my seat."

He looked at me and said, "What horn?"

"This is the question, sir. Do you approve of lowering the panels by motorized winch?"

"That story was a complete lie," he said indignantly. "She was a nice girl and besides she was walking."

HOW RELIGIOUS IS SHOW BIZ?

Coffee, Brandy and Cigars

By HERMAN G. WEINBERG

"Humor is the only test of gravity and gravity of humor, for a subject which will not bear raillery is suspicious and a jest which will not bear serious examination is false wit."

—Leontinus

We Carping Mortals

Andre Maurois, one of the 40 Immortals of the French Academy, once rebelled at the biologic injustice that allows a carp to live 300 years while Byron and Mozart died at 35.

* * *

Consider the child poetess, Margaret Fleming (known as "Pet Marjory") (born 1803, died 1811) and who was a dear friend during her eight brief and brilliant years of Sir Walter Scott. A great lifter of low spirits was Pet Marjory. According to the English Dictionary of National Biography, Pet Marjory showed "extraordinary precocity." Her reading matter included Shakespeare, Swift, Newton and Ossian. She wrote diaries and poems. Apparently, she showed none of the morbid tendencies associated with prodigies; on the contrary, her work reveals vivacity and humor—and human limitations: "I am now going to tell you the horrible and wretched plaege that my multiplication gives me; you can't conceive it. The most devlish thing is 8 times 8 and 7 times 7; it is what nature itself can't endure." Robert Louis Stevenson believed her to be "one of the noblest works of God" said Harvey Breit, to whom I am indebted for this item. So must we, after reading her epitaph on three young turkeys and their mother (who is the "she" in the third line of the poem):

A direful death indeed they had,
That would put any parent mad;
But she was more than usual calm,
She did not give a single dam.

* * *

'Garbo Laughs'

Short Memory: Never underestimate the power of high-pressure publicity. "Garbo laughs!" was the banner under which Lubitsch's "Ninotchka" was released, with everybody forgetting that six years

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MANY ATTEST TO DEEP FAITH

By ROLAND GAMMON

For the past three years I have crisscrossed America asking, "What is faith and what part has it played in your life?" I have talked with educators, entertainers, churchmen and business leaders, with philosophers, poets, stage players and the Space Age's new peerage, the Astronauts, with opera stars at New York's Met, Olympic champions at Los Angeles' Coloseum, nuclear physicists at Los Alamos, New Mexico's atomic Forbidden City.

Roland Gammon

The assorted answers, reviewed and written into my new book, "Faith Is A Star" (Dutton), present a surprisingly unanimous opinion: religious belief has proved the root and flower of their life achievement.

What they have to tell us in an alienated age is simply and significantly this: *God is. God cares. God can be known.* To them, as to heroic men and women everywhere, religion is still the chief fact with regard to men and nations.

True, Tin Pan Alley recently gave us "Songs For The John". Television City still produces such idiot corn as "The Beverly Hillbillies", and Broadway such Freudian claptrap as "One Flew Over the Cuckoo's Nest". And, of course, Hollywood turns out its quota of fluff.

It Cost Us JFK

In a crisis era, when the fat-dripping apathy of the many is more than matched by the venom-fed violence of the few, affirmations of faith by the nation's leaders are not only heartening but necessary. Indeed, in a time of maximum prosperity and peril—when

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Sports Writer On When & How H'wood 'Discovered' Baseball

By HAROLD ROSENTHAL

"Damn Yankees" was the biggest moneymaking baseball picture ever, but there have been several others which have turned a neat buck. The Babe Ruth and Lou Gehrig movies left no one crying but the tender-hearted audiences.

Ray Milland once portrayed a professor-turned-pitcher, via a magical fluid which caused the ball to dipsydoodle away from a bat, all to the pleasing sound of a boxoffice jingling. That was a dandy called, "It Happens Every Spring," and it keeps coming back on tv.

Actors invariably like to work in baseball pictures and when the gravel-voiced Bill Frawley used to put on a uniform sometimes they had to cut it off him. And baseball talk! One night in L.A. I watched Bill talk Messrs. Ralph Houk and Roy Hamey, of the Yankees, into near-insensibility while the management of the Tail of the Cock made 20 different moves toward closing.

Frawley had a piece of the old Hollywood Stars in the Pacific Coast League before it was engulphed by the wave of mayor-league baseball which hit California in '58. Presumably there were loss writeoffs for all the movie people, and there was plenty of noise and excitement, too.

The Hollywood club played in a rat's nest known as Gilmore Stadium. If memory serves it was once a Pirate farm and Branch Rickey, then the poobah in Pittsburgh, had his sunburnt fiefs fooling around in the "uniforms of the future"—hard protective caps and short pants exposing the knees. Very good for sliding into second.

"It Happens Every Spring" had already made its score when we reached Hollywood in '51 with the touring Yankees. That was the year Del Webb, having made his first 10 or 15 million as a builder, had decided some of his West Coast chums should have an admiring look at his championship Yankers. He and Dan Topping were partners, having bought out the mercurial Larry MacPhail four years earlier.

So Webb convinced Horace Stoneham of the Giants it would be a great idea to trade training sites (Phoenix for St. Pete) for one year. Stoneham loathed Florida but Webb got his wish, and the Yankees paraded up and down the Pacific Coast the week prior to Easter making nothing but money.

Yanks' Big B. O.

Vivid is the recollection of the Sunday afternoon in Wrigley Field when the Yankees played the Cubs' farm club in Los Angeles and drew 25,000. The next day the Browns and Pirates came into the same park and drew 791.

While the Yankees were in Hollywood that memorable weekend, every member of the movie colony seemed to dig out an old glove, bat, or a set of favorite statistics — everyone except Milland. Frawley had an explanation.

"Ballplayer?" he roared, meaning Milland. "Do you know he never even saw a ball game until he made that picture with the goddam ball

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Tom Brandon Into Shorts Production

Tom Brandon, who originally went into distribution as a means of becoming a producer and then became profitably sidetracked, is now on the point of realizing his original aim.

He's just completed production on a 14-minute animated short, "The Great Rights," which tells what would happen if there were no Bill of Rights, and is making plans for two more, one detailing the importance of the ballot, both to the minority as well as majority and the other stressing the need for national planning for conversion to a peacetime economy and upcoming automation.

Exec is by no means abandoning his Brandon Films distribery, which is particularly active in the 16m field as well as 35m. However, having tried production, he intends to continue, if at all financially possible.

The economics of short film production being what they are, does Brandon really expect to make a profit? He answers that he certainly expects to break even. "Great Rights" cost $43,500 in "out of pocket expenses," with deferments conditioned on how the film goes into release.

Originally conceived to go out as part of the film industry's contribution to the national observance of Bill of Rights day (Dec. 15), the pic was finished too late for that. However, he hopes to obtain industry endorsement for the film—via COMPO—and with this pledge of cooperation in its showing, interest one or two national foundations in underwriting its cost. If not, he wouldn't be adverse to having it distributed by a major. There's also been some interest expressed in the film on the part of the U.S. Information Agency execs, who are due to see the film this week in Washington.

Brandon originally became interested in the "Rights" project in his job as chairman of the Independent Film Importers & Distributors of America's freedom of the screen committee. His first idea was to interest the entire film industry in a national campaign which would alert the public to its Constitutional rights, some of which are being continuously violated via screen censorship. Eventually, when it was apparent that he might have to wait years for outside financing, he went ahead with the short on his own.

Among the things which spurred

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London Casinos Continue Boom

London.

The pattern of the swelegant West End gaming rooms hasn't much changed during the year, though one or two of the rooms, such as Rico Dajou's Casanova Club, Irving Allen's Playboy Club and ex-bandleader Bert Ambrose's joint, have failed to run the course. But, at the several clubs still running gaming rooms, the chips still flutter remorsely and many thousands of dollars change hands during the evening's action.

There has been no change in the basic rule that the casinos may not profit by the actual gambling, but only by what they charge the well-to-do for the privilege of sitting down to lose their money. And so proprietors of such rooms become increasingly wary of giving credit to players and in ensuring that their patrons don't get out of their spending depth. The recent case in which Harry Claff, exmanager of the London Palladium, was jailed for embezzlement caused considerable concern among the top brass gambling maestros. For it was clearly established the main cause of Claff's downfall was his craze for playing the tables and his unsuccessful attempts to recoup. It is not the sort of publicity welcomed by the owners, some of whom are still slightly baffled that they are actually operating within the law and are possibly wondering when the whole money-lined balloon will blow up.

Among the top London gaming rooms are Leo Ponte's River Club, Harry Meadows' 21 Room, Cockford's and Quents. But the craze has been spreading like a rash. One of the latest of scores to open its doors in the sticks is near Liverpool and, in this instance, "The Mersey Sound" is that of chips being pushed on to tables and the soft voice of the croupiers tempting the customers. Run by Tony Ponte, son of the manager of the London River Club, there are plenty of no limit tables. But it is thought that the hard-headed Lancashire folk will take their pleasures just as seriously, but a shade less expensively, than in the West End.

Millinocket's Fire Loss

Millinocket, Me.

Fire knocked out this northern Maine community's only film theatre and there's no immediate indication when it would be repaired or reopened.

The fire in the Millinocket Opera House started in partitions near the projection booth and spread quickly through the walls.

DAVID HORNE INTO AIP O'SEAS SALES POST

David Horne, exec veep and general manager of Titra Sound Studios in New York, is to succeed Samuel L. Seidelman as veep in charge of foreign distribution for American International Pictures. Latter's resignation recently was sans explanation.

Horne, who has been largely responsible for Titra's growth in recent years, has had extensive experience in the distribution field with such companies as Warner Bros., RKO Radio, Film Classics and Monogram (Allied Artists), where he was assistant treasurer and director (1944-48). Just prior to joining Titra in 1956, he was a foreign film distrib.

THE LAST OF THE STAR REPORTERS

By JIM BISHOP

He was always late. There was an aura of excitement and hurry about Red Dolan, but the clock kept calling him a liar. He was due six mornings a week at 10 and, if Harvey Deuell was alert to the creaking boards in the floor of The News office on Park Place, he would look up from the city editor's desk at five minutes after 11 in time to see Frank Dolan, tall and hatless, the red hair in tight waves behind the big ears, sweeping around the bend with a tan worumba coat open and flapping behind him like the cape of a king fleeing for his life.

Jim Bishop

Threats were valueless. Deuell knew that Dolan could get a job on any other newspaper. Dolan knew it. He was earning $200 a week in an era when a good reporter got $40. Red's series on rumrunners in the late 1920s started a congressional investigation. He was hardly a litterateur, but he knew how to make a tabloid story sing.

There was another asset in Dolan's favor. He shone in the face of competition. The bigger a story, the more reporters covering it, the harder Red worked and the more incisive the story he wrote. He was not above purloining photos on a dresser, diaries from a desk, and letters from a night table. He believed that the press was bigger than the Police Dept., bigger than the mayor or the governor.

Once, when he was driving to the scene of a major crime, Red Dolan was stopped by a police captain. "Let me through," Red said, flashing his police card, "or I'll tell Harvey Deuell on you." It is doubtful that the captain knew that Mr. Deuell was the city editor of The News, or would have been impressed had he known, but Dolan got through.

He was a good man in the days of good men. On his own paper, he competed with Martin Sommers, Mark Hellinger, Irene Kuhn, John O'Donnell, Nick Kenny, Jack Miley, Doris Fleeson, Paul Gallico, Tom Cassidy and a bright cub named Jimmy Cannon. Dolan was confident to the edge of idiocy. Besides his chronic lateness, he drank on the job, consorted in the El Fay Club, the Palais D'Or, the Paradise and Barney Gallant's, and took his time when he had none.

Deuell, a stout man who ran his staff with an admixture of camaraderie and discipline, reached a point where he had to have a High Noon showdown with Red Dolan, or surrender. He called him in one morning in late 1929 and told him that, from now on, Red was covering Ship News. That is, from now on until Red learned to be on time.

Teed-Off

Dolan had a fist-pounding, eye-squinting laugh. "Ship news?" he roared. "That's for kids, Harvey; 30 buck kids." Deuell looked up from under the green-shaded light over his desk. "You heard me," he said. Harry Nichols looked up and listened from the other side of the city desk. Gene McHugh, nightside editor, had stopped in for his weekly salary. He stopped to listen.

Red began to argue. It was a logical theme. He realized that he had been late for years. For this he was sorry. Not just orally sorry; truly sorry. It would not happen again. But ship news? "A guy goes down to the Barge Office at The Battery every morning at what?—five o'clock?—and gets on a cutter and freezes to death going down the bay to meet an ocean liner full of movie stars. Is that it? Where's the story? Who cares what Milton Sills has to say about taxes? Or John Gilbert . . ."

Deuell went back to work. "You're on ship news until further notice," he said. Red looked around for witnesses. "You know what you're saying, Harvey? To make that goddam cutter, I'm going to have to sit up all night." Deuell paragraphed some copy. "Miss it," he said, "and you're fired." There was no appeal.

Late that night, the Mutual Commisseration Society of Misunderstood Reporters met in a speakeasy. They drank to Red. And Red drank to himself. There was some postmortem advice, all of it bad. The only thing that was genuine was the ice in the glass.

At five a.m. a Coast Guardsman in a pea jacket was singling up the lines on a cutter when a taxi pulled up, and Red Dolan got out. He was not drunk. He had the first twinges

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Show Biz Closeups In Sharp Focus

By EDDIE CANTOR

Hollywood.

When Eddie Fisher was courting Debbie Reynolds, he commissioned the young Italian painter, Gari, to do a portrait of Debbie made up as a clown for the Thalians, an organization dedicated to the aid of mentally retarded children to which she devotes much of her time. Eddie specified to the painter that he would like to be seen shadowed in the background. How prophetic that was.

Eddie Cantor

By the time the painting was finished, Eddie had split up with Debbie and was going with Elizabeth Taylor. Custody of the painting went to me, a gift of both Eddie and Debbie. I gave it a prominent place on the living room wall and a couple of weeks later, one of my daughters yelled to me, "Here come Miss Taylor and Eddie Fisher—take the picture off the wall. I yanked it down and hustled it into the hall clothes closet. After they left, I put it back on the wall.

A few days later, Debbie came to visit me with her two children. Once again the painting was grabbed off the wall and hidden in the closet. Since Debbie and Eddie are both friends of mine and frequent visitors, I found myself playing hide-and-seek with that painting most of the time. As a matter of fact, it's been in the closet more than on the wall. Come to think of it, it's been in the closet more than most of the clothes.

Before Eddie was married, he was playing at the London Palladium and the then-unmarried Princess Margaret asked Eddie to entertain at a benefit performance. The next day, his picture, talking to Princess Margaret, was in all the newspapers. One woman in Philadelphia, Eddie's home town, rushed in to show Eddie's mother the picture, saying, "You can't tell—maybe these two will get married. How would you like a Princess for a daughter-in-law?" Eddie's mother shrugged, "Say, if my Eddie likes her, I wouldn't stand in the way."

Bert Williams

W. C. Fields, no mean pantomimist himself, once said, "Bert Williams is the funniest man I ever saw—the saddest man I ever knew." He was also the most sensitive. The problems of his people weighed heavily on him. Even in happy moments, and we had many together, I sensed a deep strain of melancholy in him. Once in awhile, it slipped out. The poignancy of those rare remarks stayed with me always.

One New Year's Eve, after the show, most of the cast headed for parties. Bert and I had arranged to see the New Year in together at the hotel where he was permitted to live provided he used the back elevator. I was to pick up a turkey we had ordered from a nearby restaurant. As we started out the stagedoor, I said, "See you at the hotel, okay?"

"Okay," Bert replied, "I'm on my way to the back elevator." This was the first hint of bitterness I'd ever heard from my turn-thine-other-cheek friend. Painfully aware that no words could help his hurt, I said nothing. We stood for a moment in understanding silence. Then Bert added, "It wouldn't be so bad, Eddie, if I didn't still hear the applause ringing in my ears."

On one occasion his philosophical humor and showmanship turned the tables on a bartender in a southern city. After a matinee, Bert walked into a bar and ordered a drink.

"Right," said the bartender, "but it will cost you $50." Without batting an eye, Williams took three $100 bills from his pocket and laid them on the bar. "I'll take six," he said.

Ben Bernie

Long before Dorothy Lamour ran an elevator in Marshall Fields' Department Store, the old maestro, Ben Bernie, was the talk of the Windy City with his fine, entertaining band at the College Inn. Everybody loved Ben Bernie and he had the best show in town, because all the actors would drop by and, unable to resist that Bernie personality, would get out on the floor and try to outdo each other.

Ben never got tired of visiting Maxwell Street which was the equivalent of Delancy Street on the East Side of New York. They have the same crowded tenements, sidewalk pitchmen, pushcarts, delicatessen and clothing stores. As I was passing one of these clothing stores one day with Ben, the proprietor (always alert for a customer) grabbed Bernie by the lapel and said, "Come inside—let me sell you a wonderful suit." Ben took the cigar out of his mouth and gently told him, "I don't need a suit—I've got at least 10 suits at home." The man said, "Ten suits! Bring 'em in—I'll make you a partner."

Bea And Fanny

Every time Beatrice Lillie came to California, she lived at the home of Fanny Brice. When Bea was playing in the Los Angeles Theatre, she would get home at midnight. Fanny Brice, Bea Lillie and I would have a snack and laugh ourselves sick till the early hours of the morning. Once, when dawn was breaking, a pigeon flew onto the windowsill. Bea rapped on the window and said to the pigeon, "Any messages for me?" I think even the pigeon laughed.

One of the world's greatest dancers was Bill "Bojangles" Robinson. I met him one day when Fred Astaire was rehearsing a dance number for an RKO picture. "Bojangles" said, not enviously, but very seriously, "When I see that man dance, I want to turn in my tap shoes and take out a card in the 'Bootblack's Union.'"

In 1928, a play called, "The Nervous Wreck," was a big hit. It was turned into a musical which we named "Whoopee" and in which I starred for Ziegfeld. It was the story of a hypochondriac and the Great Ziegfeld was asked by his friends if I could be legitimate enough to play the role. Ziegfeld replied, "Of course he can. He's been rehearsing the part for many years." It was true. In those days I was taking so many pills they couldn't operate on me for fear I'd roll off the table.

I shall never forget the opening night in Pittsburgh. After the performance, in Ziegfeld's suite, we had a buffet supper. Gus Kahn, who wrote the lyrics of the show, made me sit down and he brought me a plate of cold cuts, a bottle of beer and a stool for my legs. "Why all this attention?" I questioned. Gus replied, "Listen Cantor, you may be a star to Ziegfeld, but to me you're my bread and butter—what time tomorrow do you want me to massage you?"

George Jessel

I was present at the first marriage of George Jessel and also at the marriage of his fourth and last wife. At least I hope it's his last! He's had enough rice thrown at his brides to feed all of China, India, and have enough left over to make a rice pudding big enough for all of America! Somebody once said, "To know Jessel is to love him." To which Jack Benny retorted, "To know Jessel is to marry him."

And speaking of Jessel reminds me of Bob Hope, our Ambassador with portfolio of gags, good humor and laughter. After one of Hope's jaunts overseas, Jessel was bragging that he, Jessel, did as much travelling as Bob. "Take my schedule this week," he said, "Tomorrow night I speak at an affair in Boston, the next night I'm guest of honor at a dinner in Chicago, then I go to Dallas to raise some money, and the following day I'm in Miami for the opening of a dog track."

"To speak or to run?" asked Bob.

When my grandson, Brian, was a little fellow, my daughter, Janet (his mother) admonished him for something, but Brian stubbornly refused to listen. Exasperated, she slapped him across the cheek. Brian, who seldom has a hand raised to him, grabbed his cheek and yelled, "It hurts—it hurts!" Janet said, "You're holding the wrong cheek—I hit the other one." Brian, still holding his cheek, said, "I know, but you hit so hard it went right through."

Fanny Brice—Again

As I look back at the years we both worked for Ziegfeld, I cannot recall Fanny Brice ever being upset or jittery. She had no nerves, not even on opening night. For example, one opening night in Atlantic City, she was almost late for her entrance. The assistant stage manager kept yelling, "Miss Brice, you're on—you're on!" Where was Fanny? Selling one of her hats to a showgirl in a dressingroom. You could hear Fanny's voice out in the hall, "Gladys, this hat is you—it is just YOU."

By this time, the assistant stage manager was frantic. "Miss Brice, come on!" he yelled, "The 'Indian' number—they're waiting!" Casually, Fanny came out of the dressingroom and went on stage and was her usual big hit. When she came off, the showgirl, Gladys, embraced her. "Wonderful, Fanny, wonderful!"

"That's what I've been telling you, Gladys," said Fanny, "For $20 you couldn't get a better hat anywhere!

Groucho

Groucho Marx is one of my closest friends and I was pleased to run into him a few years ago in a Beverly Hills supermarket where we were both shopping. He told me that with the new house he had just bought, he had also gotten himself a wonderful new cook. "Sunday," he enthused, "the dinner we're going to have will make the feasts of the early Romans look like army K rations. We've got a turkey that will take two men to lift and what that cook does with the stuffing is out of this world. There will be three kinds of her special gravies, sweet potatoes that look like a Rembrandt painting and taste like nectar from the Gods. Of course, we'll also have Ivonnaise potatoes—the way she makes 'em, you just gotta have them with every meal. And talk about a way with cranberries—the Pilgrims should have had it so good! And just when you think you can't eat another bite, in will come her piece-de-resistance—chocolate pudding with nuts that will keep you smacking your lips for weeks after. Would you like that for Sunday, Eddie?" Drooling, I said, "I'd love it—by the way, what's your new address?" Groucho sneered, "Don't you wish you knew, you big ham?!"

Peck's Nifty

During World War II, I had a particularly memorable Christmas. Gregory Peck, Jinx Falkenburg and I went to Birmingham Hospital to entertain the veterans. We clowned, we sang, we danced, and gave out gifts.

Peck said to me, "Think of it, Eddie, the boys all recognize me!" I laughed. "Everybody recognizes you, Greg." He said, "Oh, no—last week at a famous restaurant in New York, the maitre d's said, 'I'm sorry, all the tables are reserved'."

"But Greg," I said, "You should have told him who you were." Peck answered, "Eddie, if I have to tell 'em who I am, then I ain't."

Funny Things Happen on the Way To the Lecture Platform

By BENNETT CERF

The current season is the best in decades for the lecturing circuit, and old campaigners like John Mason Brown, Emily Kimbrough, Norman Cousins, Maggie Higgins, Kitty Hart, Alistair Cooke, Hedda Hopper and not-so-humble flaneur once more are happily buttering up their egos, fattening their wallets, publicizing their new books, and proving conclusively, furthermore, that though television exposure may hurt the boxoffice draw of a star in a big motion picture, it certainly hypos the gate for a speaker at university forums and ladies' club townhalls.

Bennett Cerf

I myself am allowed by my wife and business associates to deliver a maximum of 30 lectures a year, but because the Lee Keedick Bureau handles my speaking activities so adroitly, I am able to squeeze almost all of them into four weeks: two in the spring, and two in the fall—always getting back to New York, too, for Sunday night on "What's My Line?" Recently, for instance, I squeezed eight lectures into five consecutive days: single appearances on Monday and Friday; doubleheaders on Tuesday, Wednesday and Thursday. The cities I visited were as far apart as Philadelphia and Thief River Falls, Minn.

Needless to say, split-second schedules result in some agonizing moments of delay in airports and hotel lobbies. I've arrived in some cities just in time to rush out on the platform and gasp, "I just happened to be in the neighborhood . . ."

Once I arrived in a driving snowstorm in a northwestern college town, two hours late, and famished. The head of the English department at the University where I was booked was hopping up and down with anxiety. "The audience is getting impatient," he cried. "I've got a police escort to rush us to the campus." He nearly fainted when I told him I *must* get some food inside me before I could give my all on the platform. Across the road from the tiny airport was a dimly-lit diner—one of those old railroad-car jobs. With the chairman pulling angrily on my coattails, I charged into this diner and demanded something—*anything* hot that was ready. The very fat lady behind the counter (the only human in sight, in fact) looked at me in disbelief and said, "Aren't you that fellow I see on 'What's My Line?'" I said I was, whereupon she exclaimed, "What the hell are you doing in a dump like this?"

'My Delivery Is Improving'

One day later, on that same trip, my lecture to 1,000 ladies in Seattle was halted abruptly when a darling young woman in the rear of the orchestra started having a baby there and then. It was a bouncing boy—born right in the lobby. When a modicum of order had been restored, I spoiled everything by remarking, "Evidently my delivery is improving." Soon thereafter it became apparent that that particular audience could no longer concentrate on changing trends in America of either literature or humor—and I raced the girls for the club bar. I finished last.

Deeply distressing to aging male speakers are the inevitable teenagers who come to the platform at the end of the program to report with a smirk, "You used to take my mother out when she was a debutante." Something even worse, however, happened to me recently when I spoke at a finishing school up the Hudson. A monstrous little girl appeared from nowhere to whisper in my ear, "You once were a beau of my *grandmother*." Worse still, she was absolutely correct.

Fortunately, no one was watching at the time I was able to flatten her with a sharp and accurate kick on the shin—but I swore then I would never talk in public to an audience of young people again—a resolve I kept until the very next time somebody invited me!

THE TIME IS RIGHT

By RALPH HETZEL

(Acting Head and Executive Vice President, Motion Picture Association of America)

In this 58th year of VARIETY's gay and fruitful life, a good question for us in the motion picture business to ponder is what we are, rather than where we are.

We already have a pretty good idea of where we are. We are in the middle of deep and stirring changes. We are testing new ways of doing business. We are seeking out new markets. We are opening up new perspectives in picture making. We are, even, I for one think, starting on a new upward trend in our business indices.

While we consider where we are in the usual industry terms, we ought to consider what we are in the light of the times. We're reminded every day that these are times of explosion—nuclear, population, and political. This also is the period of another kind of explosion—cultural explosion. We can find evidence of it wherever we turn, from Washington to Wenatchee.

This is a symbol of a new kind of attitude toward culture in our frontier country. It stands well in the White House and in Congress, too. Senators and representatives make speeches treating culture as a natural resource. They propose spending millions of dollars to promote the visual and performing arts, and few scoff.

We hear not only of a National Cultural Center but of community projects all over the country. The late President Kennedy formed an advisory council on the arts and state after state established a similar council, appropriat ing money to support cultural activities—and few dissented. President Johnson has pledged to continue the program.

The air is thick with cultural fallout, and no one complains. Especially not the motion picture. This is a mighty comfortable environment for the film, as homey as an easy chair by the fireplace.

Since the film's birth as a popular art nearly 70 years ago, it has been a powerful and pervasive cultural force. And without making much of a fuss about it. Its main purpose always has been to entertain and enlighten. In fulfilling this purpose, it has evolved into a distinct cultural medium that encompasses the globe.

Maturing Medium

The last decade has witnessed a new and exciting stage of the motion picture's evolution. In maturing, the film has recognized the need to reach for more than a common denominator. It has wisely made up its mind to reach and serve a selective audience. The result has been unimagined diversity.

Some pictures are produced for sheer fun, some for pure adventure, some for historical content, some for a view of what makes man tick, some for dramatic—or amusing—comment on the age in which we dwell.

We're doing things that weren't possible in the days when Hollywood was imprisoned by fixed notions about audience demand and by fear of invention. In its liberation, of course, the film has been exposed to criticism of one form or another. That's only natural. Diversity in action is certain to stir diversity in reaction. No medium can thrive on conformity. Diversity and selectivity are inherent in any art.

STAGE FRIGHT: AND ITS CURE

John F. Royal On Italo Pix (1926)

Vet showman John F. Royal, who segued from the old Keith-Albee organization to v.p. of NBC, was going through his files and came across a letter, dated June 19, 1926, written to late John J. Murdock, then g.m. of the circuit:

"About 14 years ago the Italian people made a great start in the production of pictures. You will remember their "Quo Vadis," which was really a great production. Later they followed with "Caberia," which scenically was splendid, but its drama was years ahead of the time.

"After a few years, economic conditions in Italy, and our rapid advance in the picture field, rather smothered the Italian effort. Today Mussolini is one of the world's biggest figures. He is crazy about moving pictures. Italy has every asset and qualification to produce pictures. They have cheap labor, they have all necessary scenery, and with American methods put into that country, (with the help of Mussolini) I am certain that great things could be done along this line.

"There are no good pictures being produced in Europe today to any great extent, and I am willing to wager that, with the influence of Mussolini's energy, and American methods, Italy would soon be turning great pictures at lower production costs than any country in the world.

"The Producers Distributing Co. might at least wish to look into this matter. *John F. Royal."*

Some Things The Stars Forgot

[*But I Didn't*]

By JULES ARCHER

I was 12 at the time and my pal Louie, the tailor's son, had to take some suits backstage to the RKO Fordham, where Clayton, Jackson & Durante were headlinging in person. Louie invited me along to see the "crazies," so I marched at his side when he brought the suits into the star dressingroom. We found Durante sitting there talking to his two partners. When he saw us, he suddenly jumped to his feet and clutched his head.

"What!" he shouted, stalking back and forth, "T'ree-fifty fer der dry-cleanin'! Why, it's preposserous! It's outragifying'! I never hoid anyting so lucadrous in my whole life! T'ree-fifty fer der dry-cleanin'! Why, sonny, yer father must be nuts! Tell him he can't get away with dat! Not on Durante!"

Neither Louie nor I had said a word, of course, and as a matter of fact the cleaning bill only amounted to 85c. But the wonderful Durante continued to put on a private performance for two giggling 12-year-old kids for fully five minutes before he broke into a chuckle and said, "All right, gimme da suits, ya little monsters." And he gave Louie a dollar tip.

* * *

It was about 1936, I think, and I was a self-important young 21-year-old ascending the backstage steps of the Winter Garden to interview Mitzie Mayfair who was appearing in a musical I've forgotten for a magazine I've forgotten. On the way up the narrow iron stairs a slim lady squeezed by me on her way down. I recognized Bea Lillie, the star of the show.

Her eyes met mine, held for a moment, and then she arched her brows to their highest elevation. As though in an eloquent comment on the grazing of our bodies as we passed, she pursed her lips and said meaningfully, "Woooowooo!" Then she brushed serenly by, leaving me to ponder this Lady Peel reaction to casual passion aroused by strangers who pass in the night. It almost ruined me for Mitzi Mayfair.

A year later I was interviewing Fanny Brice at the Winter Garden where she was appearing in the Follies, when a man's voice in the street below yelled up, "Hey, Fanny, stick your head out the window!" She shrugged at me and grinned, "For a minute I was afraid he was saying, 'Hey, Head, stick your fanny out the window!'" She leaned out the window and I heard the man call up, "How about those seats for tonight?"

"So, sure, dollink!" she yelled down in her stage dialect. "Esk at de boxoffice—dey veel be in your name. T'row Fanny ah great beeg smile, dollink!"

"Go to hell!"

She came back to me grinning mischievously.

"He just got a new upper plate," she explained.

* * *

I interviewed Margaret Sullivan after some reviews had slammed "Stage Door" when she opened in the play at the Music Box. I invited her to reply to the critics through the magazine I was writing for. But Miss Sullivan, who until that moment had me persuaded that she was the sweet, wistful, starry-eyed type she always portrayed, replied in words as sharp as a polished diamond:

"I am quite young in the theatre, Mr. Archer, and I have a long career ahead of me. It would be exceptionally short sighted of me to say anything to antagonize any New York critics!"

* * *

Like In The A&P

When I went to interview Helen Hayes backstage at the Broadburst, I was warned to be very dignifide with an important star like that. But I think Miss Hayes heard my youthful knees knocking when I entered her dressingroom. Sitting me down opposite her as she cold-creamed off her makeup, she began kidding around and laughing with me as though we'd been old friends for years. Afterwards, when my mother asked me what the grand lady of the theatre was like, I said, "Just like the woman who stands behind you at the check-out line at the A. & P."

My mother grew mad. "I ask you a serious question," she

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A FILM ACTOR'S RETROSPECTION

By FRANK DE KOVA

Hollywood.

Acting, to many, is a flight from reality into fancy. For me it has been just the opposite.

I began life, professionally speaking, as a teacher of Latin languages, specializing in Spanish. It was *my* escape and land of fancy: a world in which I envisioned the teacher as a shaper of lives for the future; a universe whose gods were Erasmus, Pastalozzi and Dewey—a dream that sustained me after my graduation from CCNY and Columbia for years in the Great Depression.

For five years I struggled to keep body and soul together for me and my family, my BA and MA degrees notably handicapping me. There were the bitter nights and mornings loading and unloading on the New York waterfront in the dead of winter as I "shaped-up" each midnight for a day's work, the firing of huge boilers in apartment hotels (once I almost blew up a building) and shipping out on banana boats going to Central America. I sold vacuum cleaners, coal, magazines and I shovelled snow. There were harsh periods of unemployment, lines and lines of men outside factories and plants waiting and hoping for one job-opening only—and eviction notices. Yet the vision of my dream never diminished. I slept little and studied hard for the day I would teach. It came finally.

The Enemy

From earliest childhood, I had suffered from a deep-rooted feeling of inferiority. It made no sense, I had told myself over and over. I had won scholastic awards in high school and college—yet there it was still plaguing me. In my public-speaking course, I had resorted to the device of memorizing my speeches verbatim, speaking in a daze without even seeing the class before me. In high school, I had even experienced difficulty entering the co-op store to buy a book. In elementary school, I had not been able to raise my hand for permission to leave the room—with disastrous results. As a salesman at meetings, I had had Ideas

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Switzerland: State of Quandary; No Relief for Ailing Filmmakers

By GEORGE MEZOEFI

Zurich.

Switzerland is an improbable contender among major film-producing nations. Still, some Swiss films of the past have gained international recognition. One mentions "The Last Chance," "The Search," "Heidi" or, more recently, "It Happened in Broad Daylight." In the home market Swiss product almost invariably was profitable in former years due to careful selection of locally slanted themes. Modest budgets clearly related to boxoffice potential.

But in 1962, Praesens-Film A.G. Zurich, Switzerland's oldest production company founded and managed by Lazar Wechsler, ended up with a loss of SFrs. 630,885 ($147,000). And in 1963, an alltime low of two Swiss pictures was produced (one by Praesens, the other by Gloriafilm A.G. Zurich which operates as a joint venture with Praesens). Both were flops. Gloriafilm's "Im Parterre links" (Ground Floor, Left Door), a domestic comedy-drama about "little people" was judged too run-of-the-mill and simplified and also took a severe beating from the local press. The other, Praesens' "Sittlichkeitsverbrecher" (The Sex Criminal), was a sincere attempt at a topical problem within four episodes based on actual police files. But its artistic shortcomings and somewhat lacklustre treatment prevented it from becoming a winner.

In addition to these two purely local ventures, Praesens took part in two co-productions with Germany and Spain. One, made with Fono-Film Hamburg and directed by Ladislao Vajda, distributed by Columbia in Germany, was first tagged "Das Feuerschiff" (The Fire Ship) and later changed to "Der Ueberfall" (The Raid). Despite good critical reaction, boxoffice response was very poor both here and in Germany. The other, also directed by Vajda as a German-Spanish-Swiss co-production, "Ein fast anstaendiges Maedchen" (An Almost Nice Girl), starred Swiss actress Lilo Pulver and was filmed at the Chamartin Studios in Madrid. It, too, did not exactly cause the cash register to soar up to any great heights.

The big question Swiss producers are now asking themselves, is: *Where do we go from here?* The general outlook seems bleak at present. And lack of financial cooperation from the Swiss government, at least in the eyes of producers, does not help to cheer things up. Praesens, for example, is unhappy with the meagre subsidy of SFrs. 100,000 ($23,000) it was allocated by the government within stipulations of the new federal film law which is supposed to further the production of politically or culturally valuable Swiss films via financial support in the form of "premiums" to already produced pictures falling into that category. Since Praesens had no [illegible] which were eligible for such a premium, they merely received the money as a sort of goodwill gesture, whilst Gloriafilm got nothing at all.

Max Dora, production head of Gloriafilm as well as a Praesens exec, is very high on a possible upsurge of tv film production in Switzerland which, in his opinion, may even pump new blood into lagging production here. However, it depends to a large degree on the building of a new film studio, in the talking stage for years and practically ready for construction, with the ground, near Zurich, being made available gratis by the city of Zurich. Most delicate problem in this question (and, in fact, its only snag) is the financing. It is hoped to form an administrative company guaranteeing the studio's financial maintenance.

Roy Thomson, Flanders, Hugh Carleton Greene On Queen's '64 Honors List

London.

Canadian-born publisher Roy Thomson headed the Queen's 1964 honor list with a barony for his public service.

Michael Flanders, the wheelchaired (polio), bearded half of the Flanders & (Donald) Swann comedy team, was named to the Order of the British Empire, and other OBE nominations included art critic Eric Newton, author-editor John Lehmann and balletdancer David Blair.

Hugh Carleton Greene, director general of the BBC, was named a Knight Commander of St. Michael and St. George. Another publisher honored was John H. Newsom, who was knighted, and 70-year-old poet-critic Prof. Ivor A. Richards was made a Companion of Honor.

Honoring Flanders, sans Swann, has its analogy in Sir Arthur Sullivan being knighted in 1883 and it wasn't until 1907 that Sir William S. Gilbert was knighted, and then following public outcry at the alleged slight.

Baron Roy Thomson publishes 108 newspapers in England, Canada and the U. S., controls Scottish Television Ltd., and 12 other tv properties in six countries, 95 miscellaneous publishing firms, seven book companies including Thomas Nelson & Sons Ltd., and 11 printing companies in five countries. He recently formed the Thomson foundation to aid African students.

Jerry on a Sealy

San Antonio.

Five Household Furniture Stores are offering two free tickets to see Jerry Lewis in "Who's Minding the Store?" currently at the Texas Theatre with the purchase of each Sealy mattress or box spring. Four tickets are being offered with purchase of a Sealy mattress and box spring combination.

Lewis is seen in the pic selling Sealy bedding.

Thanks to the Disc Jockeys all over America for their cooperation on my Warner Bros. album
"SEPTEMBER SONG"

WILLIAM MORRIS AGENCY *Jimmy* Personal Management: BOB BRAUN

Theatrical Clubs—Havens Of Unique Character

By HARRY HERSHFIELD

Some years ago one of New York's theatrical clubs was in danger of bankruptcy. A hurried meeting was called of the full membership. The cold, agonizing appraisal was made. That they were in danger of losing the clubhouse. They decided to raise, as an emergency, the dues to $500 a year. With that, an actor jumped up and said that he objected to owing so much.

Harry Hershfield

Theatrical clubs are not made up solely of actors. So aptly exemplified, by the president of another club, making his plea. He told of their financial plight, how the actor-members were facing starvation and no roof over their heads, if the club closed. There was so much travail in his voice, so much sorrow to the situation, that they all broke down and cried like children. All but one fellow. He didn't cry. They turned to him and said: "Don't you think its sad?" Yes, he replied, "it's sad—but I'm not a member here!"

Theatrical clubs reflect show business itself. Built on sentiment, tradition and a courage that few hardheaded economists would endorse. But somehow, as the British do, they "muddle through." To the actor, why should his social, leisure hours be any less precarious, than the profession he's in?

Just as there's no business like show business, there are no clubs like theatrical clubs. And they have a purpose, so undefineable to the prosaic, routine human. And that is its charm, to the layman, who not only uses every influence to get into a theatrical club, but becomes at times, its backbone, financially. To mix with the great and near-great of the theatre is the elexir of the layman's new life. He invites and is willing to pay heavy for the friends he takes to the club's functions. It's like being "backstage," with those he only saw and heard back of the footlights. This reflected-glory makes him more of a "ham," than any actor will ever be.

Know samaritan laymen who have paid for actors' admissions to prohibitive costly banquets so that, before long, the layman is initiated in the lingo of the profession. And no one can become a more "show-wise" nuisance, than one who begins to mix with actors, producers, authors and composers. Both gain, however, in the long run. The layman, forgetting his own, not so glamorous work, and the actor often getting some good economic advice, if he should strike a good role. But the lay-member may run into a disappointment, here and there. A gag, years ago, about a certain vaudevillian, always hanging around the front of the Palace Theatre. A businessman friend of his once decided to talk to him, "Why don't you get a job in another profession. Save some of your money, then invest it. After you've made a good amount, you won't have to work anymore!" "Listen," replied the hoofer, "why should I go to all that trouble when I'm not working now."

Our subject is the "theatrical club." In the main, in America, it is narrowed down to three. In alphabetical order, Friars, Lambs and Players. Unadulterated theatrical clubs, originally designed for male members. In late years, because of financial reasons, women are allowed through the sacred portals, for dinner only, and an occasional event when the ladies' presence give it the needed tone and charm.

The 'New' Show Biz

There are many other organizations in America, that are allied in a way, with the theatre. Putting on their own shows, either using native talent or professional—the latter, gaining much revenue from these theatre-minded organizations. Public events, these days, do not depend on their speakers, to make the evening a success. Many a performer makes more money, pro rata, for the one shot than he does per week in the theatre. Many of our stars sit around the clubhouse waiting for phone calls — getting a more lucrative assignment from one booking to a public event than from some producer of a show. If it's for a banquet, the performer not only is getting a big fee, but is put on the dais and gets more attention than Mr. T. Coddington Blivitz, the guest of honor. It's a new kind of show-business. To the star, what difference does it make where he performs, so long as he has his audience and their money—which has been added to the price of the banquet ticket.

Big fees, for public appearances got their real big start via Will Rogers, George M. Cohan, Willie Collier, Eddie Cantor and George Jessel — later came Milton Berle, Maurice Chevalier, now Alan King, Sam Levinson, Jackie Mason, Red Buttons, Jan Murray and a host of other stars.

How different from the days of yore, in theatrical clubs. Was said about some actors: "They sit around and spend, in summer, the money they didn't make in winter."

There has always been a "theatrical" club of some kind. It was automatic. The performer had to "perform" even after his performance. On the stage, he is "make-believe." Sooner or later, he must become himself. He is himself more when sitting around with other actors.

The line of demarcation is sometime painfully slim, between being the "actor" and being the actor at rest. He will, at anytime, gladly give up the "rest," to become the "performer" again, even if it isn't on the stage.

Lackaye's Nifty

The theatrical club is ideal for the ego. Yet, we love it in him, so long as he doesn't hog the scene and not allow others to display their egos. The balances assert themselves, in the hallowed theatrical clubs.

The braggart is soon put in his place by the shades of the great of the past, who strode those very halls. They still tell the yarn of Wilton Lackaye, returning to the club after his triumphal premiere of "The Pit." Nobody wanted to interfere with his earned, first glass. Up to him rushed a fresh embryo and cried: "Lackaye, how did it feel to hear all that applause tonight?" "You'll never know—you'll never know, I'm afraid."

Now, the physical appraisal of a theatrical club—what does it offer? Warmth of design throughout. Spacious diningroom, with occasional impromptu entertainment, that is, performers entertaining each other, being the highest form of appreciation. Billiard hall, the stars playing the neargreats. The main hall, where banquets are held and serves as rest and readingroom, for those having the mood and time to lounge. This is the only room where "quiet" is demanded—to the unhappiness of some, just "off the road" and impatient to tell all. The writing rooms, the Council Hall and at the very bottom, the barbershop—and the exciting cardroom. And at the very top, for those who have the strength to get up there, the gym and steam baths. But most performers follow Walt Disney's theory, when he announced: "When I get the desire to exercise, I lay down till the desire passes."

The symbol of the theatrical club, is the working-theatre, set beautifully, in the building. Fitted and as practical as the best on Broadway. The theatre is used for the club's entertainments and also given over to "tryouts" of new plays. For the actor, the whole setup is Paradise. Nothing to be desired, but a good season, in or out of town, so he can pay his dues and continue to belong to something that is like no other. For the head of the organization, they prefer and do have someone of the theatre. Its purpose and hue must never be lost.

The Green Room Of Yore

In the old days the theatres themselves had a room put aside for the actor to go to after the performance, called the "Green Room." Have attended such rooms, especially on a Saturday night, seeing such as Caruso, Otis Skinner, Ethel Barrymore, Lowell Sherman, Fanny Brice, Florenz Ziegfeld, Helen Hayes, Ed Wynn, Weber & Fields —and so into the 4th of July. The hour of home going was late, for in those days, every star was obliged to do his bit. Yours truly, at one Green Room shindig, sang in a quartet with Caruso—he was pretty good, too!

In this present world of chaos, these theatrical clubs are an oasis for those who are called on, beyond the call of duty, to lighten the burdens and woes of the afflicted, in every corner of the globe.

The actor: Of all wage-earners, his is the most precarious. Yet, he wouldn't give up his hourly challenge for all the security in the world. The most insecure performer still must have the limelight and carries on—he knows what the rich, retired, sad actor has learned—that money talks, but doesn't applaud. May the theatrical clubs build to bigger and better comforts. May they never be allowed to falter. If the actor gives us a little heaven, then allow him his little haven.

Cocteau On Critics

Paris.

Recent death of Jean Cocteau brings back his criticism of critics, as reported in the George Antheil book, "Bad Boy of Music."

"Let us suppose," he said, "that our critic is an excellent critic of, say, chairs. He knows all about a good chair, how it should be constructed, how well it looks, how well it rests the human body. In fact, he gets to be a very eminent critic of chairs, an international authority. Soon, however, he forgets that he is just a good critic of chairs and prints on his visiting cards: 'John Smith, Critic.'

"In this capacity he now examines a lamp. He looks it all over, examines the electric fixtures, fingers the texture of the shade, considers deeply. Then he goes back to his newspaper office and writes for all the world to read: "'The lamp of Bill Brown is not a good lamp. You cannot sit on it.'"

First Came the Word—But A Theme Song's Better

By ASHBEL GREEN

The other day a friend of mine received the good news —his first novel was accepted by a publisher. An editor took him to lunch at 21, and complimented the author on his unusual plot and depth of characterization. There was only one problem.

"You'll have to change the title," the editor said.

The author was surprised. "I thought that 'Vengeance Is Yours' was a pretty good title. It certainly expresses the story line."

"I agree," said the editor, "but times have changed. We believe your book has great motion picture possibilities. Really great. But the people in Hollywood won't touch a title like that any more."

"Why not?" said my friend, who had no difficulty imagining 'Vengeance Is Yours' running the length of a CinemaScope screen.

"Because it won't make a good song," said the editor. "And that's the key to the pictures they're putting out these days."

"A song? asked the writer incredulously.

"Sure. Hollywood makes movies for the drive-ins these days and title songs sell the tickets. Kids go to the drive-ins, you don't think they watch what's on the screen? They got better ideas. So they're *listening* to the movies. You get a song like 'Love Is a Many-Splendored Thing' or 'Three Coins in the Fountain,' you don't need any more. 'Tender Is the Night,' they sat around with that property for years until someone came up with a good title song. You want to know why *War and Peace* was a bust at the boxoffice? I'll give them credit. They tried to write a title song, but you can imagine the lyries, so no one would sing it. Look at the trouble they have with O'Hara's novels. Try writing a song called "Ten North Frederick" or "Butterfield 8."

"Why doesn't Hollywood change the titles of the books they buy?" asked my friend, by now weak, and remembering that he had just heard a song called '55 Days at Peking.'"

"It's the banks. They lend money to the producers. They like the idea of a pre-sold package, a title people remember because it was a bestseller. But the package isn't pre-sold unless the producer keeps the title. I know darn well the producers wanted to change 'The Old Man and the Sea' (who would they get to sing *that*, Walter Huston?), but they couldn't, so it was one of the biggest bombs that ever came out of Hollywood. It doesn't matter who the author is, today you have to have a potential hit song in the title of your novel. Can you imagine Vic Damone singing 'Vengeance Is Yours?' You get the idea"

"I need a new title?"

"Right. Something like 'I Never Knew Anyone Like You.' But keep it in the spirit of the book."

Broadway Arithmetic

By WALTER WINCHELL

The jingle-jangle of the theatre's golden melody is fascinating. It combines the investment attraction of Wall Street, the gambling hazards of Las Vegas plus a touch of Alice-in-Wonderland. Every business has a certain amount of imponderables—the theatre has more vagaries than most. For example, CBS invested $300,000 in "My Fair Lady" before the show's stars or director were hired. The investment was made after a network exec heard only a few of the musical's tunes. The score was filled with gilt-edge notes. Eventually the original cast album of "My Fair Lady" made CBS $20,000,000 richer. The foregoing helps explain why the Big Three networks are now major investors in Broadway songndanzas.

The commercial aspects of the theatre are basically exercises in uncertainty. Countless shows which eventually became goldmines originally had difficulty in attracting backers. To mention a few: "Oklahoma!" "West Side Story," "Once In a Lifetime," "Grand Hotel" and "Life With Father." It required five agonizing years for the producer of "Life With Father" to raise the production cost which was a mere $35.000. That was in the pre-inflation era, of course . . . Last season's top comedy click "Never Too Late" was spurned by exactly 20 producers. It took 6 years to reach Broadway.

There is no surefire method of picking winners in the theatre. The most astute and experienced people have their troubles. MGM once backed three straight flops produced by Max Gordon and Sam Harris. After the run of sour luck the studio refused to put up coin for the next Harris show—a mint titled "The Man Who Came to Dinner" . . . Many of Broadway's rich angles turned down an opportunity to invest in "The Pajama Game." The show received the bulk of its investment from San Francisco's Louis Lurie, the tycoon—who didn't even bother to read the script.

The harsh realities of the Broadway marketplace frequently clash with artistic aspirations. Artistry requires money and money needs artistry—but the alliance is an uneasy one. It has been graphically exemplified by Tennessee Williams' anguished cry: "Broadway is a big business they tell me. That's why I hate it and can't stand it. I think you work much better when there isn't all that money involved. On Broadway someone's always shouting at you: 'For God's sake, cut here, cut there, make it shorter. Don't you know that if the play goes beyond a certain minute you'll have to pay the stagehands double?'"

Despite Mr. Williams' distress the B'way theatre made him rich.

Producer Herman Levin's history offers a prime example of theatrical roulette. He had trouble attracting coin for "Gentlemen Prefer Blondes," until he prevailed upon Josh Logan, Leland Hayward and Rodgers and Hammerstein to invest $5,000 each. After that news appeared in the papers Mr. Levin sat at the phone taking orders from backers. He raised the rest of the money in one day . . . He made money with "Gentlemen Prefer Blondes," lost it all on another show, then hit bingo as the producer of "My Fair Lady." This season he will produce "The Girl Who Came to Supper." Mr. Levin recently stated: "We went through hell to raise the money for this show. A couple of years ago I'd have raised the money in a week."

Good fortune is a vital element in bankrolling shows—but so is daring. David Merrick once walked into the office of producer Herman Shumlin unannounced and offered to put $5,000 into "The Male Animal." As a result, he profited $20,000 and became Shumlin's general manager—which was his springboard to becoming the most successful contemporary producer . . . Mr. Merrick's success formula is quite simple: "What I do is strictly my own taste. If I like something I put it on. And I'll do anything to sell my plays."

What makes a producer? Josh Logan once put it this way: "Just to be called a producer, it is not absolutely necessary to have taste or talent or good judgment. A producer need only be a rich man, or the son of a rich man, or the husband of a rich woman, or the confident of a rich woman, or the beloved of a rich man. A producer can be anyone who can raise enough money for a show. There are, however, a number of real honest-to-goodness, fulltime producers, men who are able businessmen and strong bargainers. For them there is little glory and great risk in producing Broadway shows, but they are hooked. They love the theatre."

Love for the theatre is almost compulsive for some producers—despite the hazards and the headaches. One of the more successful producers is Roger Stevens, who is a multi-millionaire realtor. Nevertheless, he toils harder in the theatre than he does in real estate . . . Several seasons ago Mr. Stevens devoted more than two years getting "Time Remembered" into production. After many months of negotiations he managed to sign Helen Hayes and Susan Strasberg. Both imposed a condition, however. They would have to approve the actor chosen for the male lead.

Mr. Stevens later noted: "So here I am with two big stars and no place to go unless I can find a third one acceptable to both of them. I tell you that you have to be crazy to be a producer. Anybody who can make $50,000 a year in this business could make ten times as much in any other."

The Broadway theatre is a big business—it grossed over $43,000,000 last season. Ironically, the theatre generates over $100,000,000 in business for others without sharing the profits: Restaurants and hotels. It is also the source for the millions grossed in the recording business and the film industry . . . The major reason why the arithmetic of Broadway doesn't always add up is this: The price of tickets has gone up about 50% in the last 10 years, but production costs have zoomed nearly four hundred percent. That fact makes the theatre a tough gamble . . . But the theatre continues to exist because of its ability to transform money into rainbow-reflections, lovely fragments of sound, brilliant illusions, beauty and bright, bright dreams. The profit is represented in terms of tears and laughter.

PASS THE MENU

By HAROLD FLENDER

Have you noticed that one of the surest ways to win friends and influence people is not by breaking bread with them, but rather, by breaking bread with no one, including yourself; in other words, by going on a fast?

For example, whenever Mahatma Gandhi wanted something from the British during those days when India was a colony, he practically always got what he wanted by fasting. The Zionists on the broken-down ship Exodus defeated the entire British Navy not with guns, but by going on hunger strike.

And look what's been happening in our country. On Oct. 26, 1963, a Jesuit Priest, Fr. Morton Hill, obviously no relation to Fanny, announced that he was going on a hunger strike to protest the open sale in New York City of what he considered obscene literature. Almost immediately, Rabbi Julius Newman of New York announced that he, too, would fast to support Fr. Hill's anti-obscenity campaign. On the heels of the rabbi's declaration, came the announcement from Ralph Ginzburg, publisher and editor of Eros, a magazine that has been banned for obscenity, that to show his opposition to Fr. Hill and Rabbi Newman, he was going on a fast to protest "the obscenity panic that is plaguing our city and the country."

As always happens, there was an immediate reaction from all sorts of people envincing sympathy for the fasters. A sympathetic bookseller decided to help all three fasters pass the time by reading. He sent a copy of Henry Miller's "Tropic of Cancer" to the priest, Frank Harris' "My Life and Loves" to the rabbi, and "The Autobiography of Queen Victoria" to Mr. Ginzburg. Sandy Koufax, impartial to the two warring camps, but somehow affected by the idea of not eating, issued a press release stating that each time the Dodgers played here in the city, he would, as a tribute to all three men, throw nothing but fast balls.

Mayor Wagner, who, it is reported, has a heck of a time getting his own children to eat even when it is not Yom Kippur or some other formal fasting occasion, is reported worried as to possible dire consequences to the city's markets should the fasting craze really catch on and begin to spread. Consequently, at a huge banquet last night, he promised to rid the city of all lewd literature, even if he had to buy it all himself for his own library, provided the three major principals took a bite to eat. Complying with the Mayor's request, Rabbi Newman broke his fast with an Irish stew at Gilhooley's, Fr. Hill had matzoh ball soup at Lou Siegel's, and Mr. Ginzburg took a bite out of the Mayor.

Filipinos' 150 Features in 1963

Of Imports, Those From Taiwan and Hong Kong Largest — U.S. Product No. 3

By AARON PINES

Manila.

Undeterred by rising production expenses and other unfavorable circumstances Filipino showmen continue to turn out lots of features with Spanish or native dialect soundtracks. As of the end of 1963 there are some 45 Filipino producing companies extant. Favoring improvement of the home film industry are various legislative enactments. Tax relief has certainly helped.

Filipino showmen have taken the position that they need government help but unlike other countries they seem free of the fixed ideas that the way to help native production is to smite the American product which continues the main source of supply to Filipino film theatres.

A notable change here is stricted censorship. This is aimed at le sexy stuff but also the sadistic rowdyism so dear to many of the American producers in recent years. Significantly, Filipino censorship is now extending from theatre screens to filmed and taped entertainments on television. Video is not yet a major rival to boxoffice but it's here.

More than 150 Filipino features were completed during 1963. This does not count a number of others in production but unfinished as 1964 rolled in. Trend was to low-budget action. Domestic releases totaled 127. Coproduction were "No Man Is An Island" (Tamaraw Studios, Manila, and Gold Coast Productions, Hollywood), "Holiday In Bali" (Sampaguita Pictures, Manila and P. T. Persari Film Organization, Indonesia) and "No Way Out" (Tamaraw Studios, Manila, and Chun Kook Yung Bae Motion Picture Corp., Korea).

Top 10 Tagalog dialect features (per Weekly Graphic, based on 10-day gross returns, in pesos, at six selected theatres) were led by Sampaguita's "The Big Broadcast", Tagalog-Ilang-Ilang's "Suicide Commandoes".

Native Investments

Average Tagalog dialect productions cost ranges from 75,000 pesos and up for b&w pix, 150,000 pesos or more for color. Check indicates that about 25% of Filipino production was exported, with earnings estimated at some 18% more than previous year. Though there is increasing interest in exports though language barrier, dubbing and subtitling costs present a pretty formidable barrier. Government has plans to help, but noth ing implemented as yet.

Arriva Productions' "Noli Me Tangere" was named best picture of year by Filipino Academy of Movie Arts and Sciences. Sampaguita's "The Big Broadcast" was selected as Best Choreographed Picture at 1962 Asian Film Festival.

Re Imports

Some 472 foreign features were released, with 156 coming from Taiwan and Hong Kong for the biggest foreign community in the Philippines—the Chinese. Of remainder, 55% were U.S., 15% Italian, 10% U.K., 10% French, 8% Japanese, 2% West German. Most pix are screened in original versions. Customs duty on 35mm feature imports is 20 centavos per linear meter; 50 centavos for 70mm.

There are no unremitted earnings since lifting of controls by present administration. Rise is the exchange rate has lifted price of imports 40-45% over those ruling in days of import control. Top 10 imported attractions were "King of Kings" (MGM), "Come September" (U), "Guns of Navarone" (Columbia), "Blue Hawaii" (Paramount), "Barabbas" (Columbia), "The Longest Day" (20th Fox), "Splendor In The Grass" (WB), "Hey, Let's Twist" (Rank).

An increase of 34 theatres brought the 35mm total to 676. In addition, there are five houses playing 70mm product. Of the 35mm total, 20% play both domestic and imported features, about 45% play imports only, and approximately 35% play only domestic product. Year saw eight theatres close, five of total being destroyed when fire swept through the provinces.

Average admission tax here is 28% with 10-day runs the usual practice, though exceptional boxoffice receipts can later this practice.

PENELOPE HOUSTON IN DIGEST OF POST-'46 PIX

"The Contemporary Cinema," a Pelican original priced at $1.25 and written by Penelope Houston, editor of the British Film Institute's quarterly journal, "Sight and Sound" is a really good book on films. Miss Houston, who is often wordy and long-winded in "Sight and Sound," has achieved an admirable style and easy flow of words in her book. She communicates her interest, enthusiasm and knowledge in warm, intelligent, perceptive and analytic comments, taking the reader on an absorbing journey over the years in the cinema since 1946.

In a clever division of material, the 13 chapters deal with all the important and significant developments and changes not only artistically but socially, politically and commercially. The British, French, Italian, Japanese and Soviet product are dealt with in most satisfying treatments and Hollywood is fully considered with fairness and affection. Not only does the author describe the important pictures, big and small, but she also tells us of their makers and relates them to the background of their time.

To handle so much material with such deceptive ease and imagination is no mean feat. Miss Houston is never malicious nor pretentious and has made familiar and often tiresome issues seem new and interesting again. A newcomer to film appreciation could not find a better and more comprehensive book from which to learn of his subject.

Book ends with a handy checklist of the work of over a hundred directors by John Gillett, and is illustrated with 30 pages of stills.

Prat.

THE 'OTHERWISE' LINES— AND HOW TO USE THEM

By HARRY PURVIS

Want to write a screenplay of your very own? Stuck for some good dramatic dialog? Why not try using some of our OTHERWISE LINES?

Every successful screen scripter agrees that for sheer drama you cannot beat the OTHERWISE LINES. Write today and get your share of the profits to be made in this lucrative literary field!

Following are some of the choice items we now have in stock:

"This young lady needs a complete rest—away from everything. OTHERWISE—I WILL NOT BE RESPONSIBLE FOR WHAT HAPPENS!"

"Your leader — I demand to know the name of your leader. Tell me this—and you go free. OTHERWISE—YOU WILL NOT LEAVE THIS PLACE ALIVE!"

"Sign this paving contract, and the letters are yours, Senator Lilliwhyte. OTHERWISE — I'LL SMEAR YOUR NAME FROM ONE END OF THIS TOWN TO THE OTHER!"

"Promise not to struggle, my dear, and I'll untie you. OTHERWISE—I LEAVE YOU TO THE TENDER MERCIES OF GRUSSO HERE."

"Do as the brave American says, Prince Michael, and you may yet regain your throne. OTHERWISE —YOUR UNCLE RUDOLPH WILL NOT REST UNTIL YOU ARE DEAD."

"We must put a stop to this here shootin' and killin' once and for all. OTHERWISE — TOMBSTONE WILL NOT TAKE ITS PLACE AMONG THE GREAT CITIES OF THE NATION!"

"Marry me, and the boy goes free. OTHERWISE — HE DIES WITH THE REST OF THE TRAITORS!"

"Times are changing, Tim. We've got to change with them. OTHERWISE — THIS OLD WORLD OF OURS IS DOOMED."

"Behave yourself, and we'll get along fine, Miss Manderley. OTHERWISE — YOU WILL JOIN THE OTHERS — UNDER THE FLOOR!"

"The girl knows nothing about all this, Larson. Let her go—and I'll show you the location of the mine. OTHERWISE — THE SECRET DIES WITH ME!"

"We gotta' beat Dawson into town. OTHERWISE—HE'LL BEAT OUT MISS BETTY FOR THE STAGE-LINE FRANCHISE."

"Come, Come, Mr. Russell—I must have a decision soon. OTHERWISE — I SHALL BE FORCED TO MAKE A DEAL WITH YOUR ENEMIES."

Keeping Up With 'Jones' and Kramer

United Artists Totals Its All-Time Best Holiday Fortnight

This was the fortnight that really was at United Artists. The Christmas-New Year's period saw various boxoffice contenders turning in the best total for this like period in company records. Just about all distribs had happy holidays; but, to repeat, UA's history is a long one and the recent past was the best. Stanley Kramer's "It's a Mad, Mad, Mad, Mad World," in Cinerama and in laughs, was a right mood piece for the consumers. And "Tom Jones," the British import starring Albert Finney, came to be the hardest (to get) ticket in a Manhattan eastside location and the sleeper of the year. The N. Y. Critics and the National Board of Review called it best of 1963.

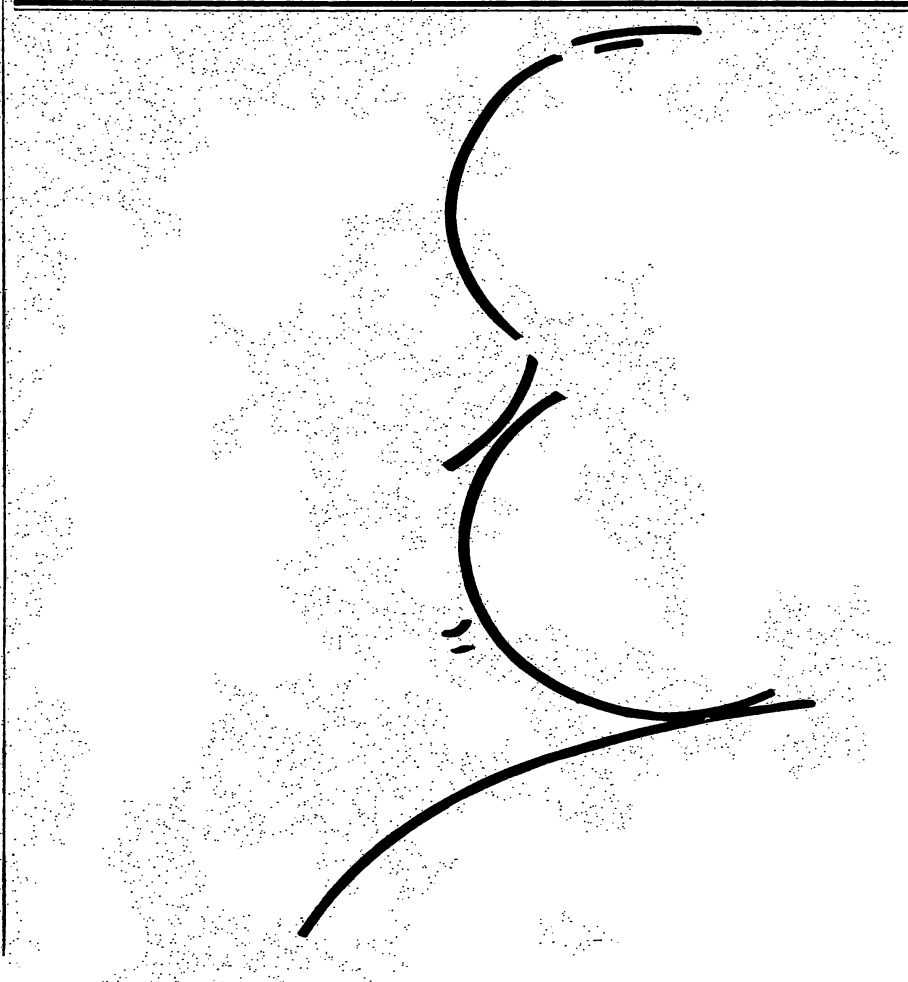
"Mad World" broke the all-time house record in 14 of the domestic theatres where it is current on a reserved-seat basis. Following are some one-week grosses comparing the "Mad World" new highs with previous records.

City	Theatre	Old Record	"Mad World"
Chicago	McVickers	$30,970	$33,430
Montreal	Imperial	$18,194	$24,529
San Fran.	Orpheum	$44,244	$44,893
Atlanta	Martin	$12,316	$15,225
New Orleans	Martin	$12,834	$18,853
Phila.	Boyd	$23,779	$34,948
Cincinnati	Capitol	$15,184	$17,354
Pittsburgh	Warner	$16,013	$21,226
Cleveland	Palace	$15,738	$22,696
Houston	Windsor	$14,081	$14,081
Kansas City	Empire	$14,972	$19,964
Miami	Sheridan	$17,009	$26,366
Portland	Hollywood	$12,895	$23,575
N. Y.	New Warner	—	$70,790

The New Warner was overhauled for the Kramer production and consequently no comparisons are possible.

"Tom Jones" in its 12th week at N. Y.'s Cinema One raked in $42,015, which was $4,000 over the previous house record, and making it the historical top grosser at any eastside house. Some other "Jones" one-week figures: Mike Todd Theatre, Chicago, $26,350; Beacon Hill, Boston, $24,066; Ontario Theatre, Washington, $31,193; Hyland Theatre, Toronto, $24,374;—and so on. These tallies do not include the New Year's Day business.

"Kings of the Sun," "McLintock" and "Lilies of the Field" further contributed to the UA impact. "Kings," for example, grossed $206,439 over the two-week period in a 28-theatre day-dating exposure in Los Angeles.



'Nix Westerns'—Smith; Too Inflated: Gotta Load 'Em With Multiple Stars

Hollywood.

"I'll never make another western."

So says producer Bernard Smith who is following his star-heavy b.o. click "How the West Was Won" with the similarly cast "Cheyenne Autumn," now before the Warner Bros.' cameras, John Ford directing.

Smith's remark may be attributed to either (1) producer declaration "I have other things I want to do" or (2) the costs involved in such pix seem to be inflated beyond market value.

To put over a western today, Smith deems every dollar and name in the $14,000,000, 14-star "West" and $6,000,000, 10-star "Autumn" necessary. Echoing others, Smith avers that TV has usurped all of the western audience, save those who will be lured away from home and hearth by the multi-starred epic.

Deferred Playoffs Posing Major Threat To Indie British Producers

By LORD ARCHIBALD
(Chairman, Federation of British Film Makers)

London.

VARIETY has given me a provocative but stimulating subject *"Can the Independent Film Producer Survive?"* Naturally I can only seek an answer within the experience, present condition and future prospects of the British film industry.

Lord Archibald

My quick reaction is to say *"Why not? He always has survived and why shouldn't he continue to do so?"* But this is too facile. Conditions may arise under which the independent producer could not possibly survive. Have such conditions arisen or are they likely to do so? Again, I emphasise I can only look at the British scene.

There has probably never been a time when conditions in our industry were changing so swiftly. Anything which I write today may, therefore, be outmoded almost momentarily.

But, despite these provisos or qualifications, I would say, bluntly, that the British independent producer has never faced a more difficult time than the present. The danger signs have been appearing for quite a long time. In April of this year, and even earlier, members of this Federation were reporting that films which they had delivered were being held up for release dates nine to 12 months ahead.

Before examining the causes let us look at why it is serious. If a producer delivers a film this month and the distributor cannot get a release for a year what happens? First of all increased interest charges. If his film has cost say, £300,000 and he has borrowed at 6% then his costs are increased by £18,000 for which there is nothing on the screen. Second, if his borrowing has a condition that repayment must be made within, say, 18 months of delivery then the locusts have eaten 12 months, earnings in the remaining six months are very unlikely to enable repayment to be made, so the producer is in big trouble. Third, if repayment of borrowings is held up in this way the producer has little or no chance of arranging further loans so his new production activities are indefinitely postponed. Fourth, if the producer has made a film designed to meet the mood of the public *this year* he is faced with the distinct possibility that it may well be out of tune with the public mood a year from now.

The Rule of Two

What is the cause of this delay in release? It is generally accepted that the product available for the cinemas in the United Kingdom (mainly American and British) is sufficient for $2\frac{1}{2}$ releases but not enough for three. But there are only two worthwhile releases—the Rank and ABC circuits. The third release—at one stage called the National release— is practically worthless and regarded by producers and distributors as the kiss of death. So the two major circuits are offered, between them, some 25% more new films than they can absorb and if account is taken of re-issues and Continental films they are probably offered about 40% more. The result is, of course, a log jam and, as I said earlier, a producer delivering a film to-day may have to wait for a year for a major release. How many films are on the shelf in this way is difficult to define precisely. This is an industry of a secretive nature and lacking in statistics. But there are enough films on the shelf to make responsible and experienced independent producers decide to discontinue production. Younger producers have the decision made for them—they just cannot get finance. Newcomers haven't a chance.

Until the log jam is broken it is likely that British film production will be restricted to films financed by Rank, ABC and American companies—no real native independent production.

What is the remedy? A third circuit comparable with the two existing circuits? Not necessarily. A good but flexible third circuit, taking some 26 new films a year (some of them perhaps for more than a week), some move-overs, some re-issues and some Continental films, is one suggestion. But much more important is the evolution of a generally more flexible release pattern under which every usable film is offered to the public and its bookings and running time are determined by its public acceptability.

Independent film production—in every film producing country—is a necessity if the industry is to maintain its vitality. One has only to look at the successful films in recent years to realize how many of them have come from independent producers.

So the question before us should not be "Can Independent Producers Survive?" but "How can we establish conditions under which independent producers survive?" as their survival is essential to the survival of our industry."

To Which 'Variety' Adds

By HAROLD MYERS

London.

There is, of course, an historical background to the present situation. It dates back to the time a few years back when John Davis revealed his "rationalization" plan for the Rank Organization's exhibiting interests. At that time the group was operating two circuits, the Odeon and Gaumont-British. Because of a scarcity of top flight product, coupled with declining admissions, he welded one major releasing group, now known simply as the Rank circuit. Other theatres formed the nucleus of what became known as the national release. In theory, three circuits remained, but with one essential difference. Producers were not overly happy with the earning potential of the third release and became involved in a scramble for playdates on either of the two majors.

In the course of the years, that situation has been aggravated. More theatres have gone dark and fewer cash customers are around, and that appears to be a continuing trend. At the time when rationalization was first suggested, Davis forecast that paid admissions would drop to 600,000,000 a year. Today, the total is just about half that estimate, and it seems as if there is some way to go before bottom is reached and the figures begin to level out.

In that period of contracted admissions, however, production has remained moderately stable, and statutory Quota has remained constant at 30%. Elementary mathematics show that an average of 35 features a year is adequate for the two circuits to fulfill their Quota obligations, though in actuality, both have devoted more playing time for British films than legally obliged. That notwithstanding, the fact remains that with production running at the rate of between 60 and 70 first features annually, there are more British pix around than either of the circuits can absorb, and completed films have been piling up waiting for the chance of national exposure.

The repercussions have inevitably been widespread. Independent production is, as British Lion chairman David Kingsley recently remarked, grinding to a halt.

Inevitably, in such a crisis situation, there are divergent views on the best possible solution. The Federation of British Film Makers, which includes many of the indies in membership, has come out boldly with a demand that the Quota level should be raised immediately by special legislation to 50%. That, it is suggested, would pave the way for more playing time for the backlogged pictures and provide the incentive that the independents need if they are to continue in business. Other producers, in opposing this viewpoint, argue that legislation will not solve any problem. What is needed, they say, is more pictures of boxoffice calibre which would help to reverse the downward trend in admissions. It is impossible, they argue, to promote legslation to compel the public to go to picture theatres, and an increased Quota in itself would solve nothing.

Dreyer: Danish Dean

He Has Never Compromised With His Own Criteria—Mocked Nazis in War

By HERBERT G. LUFT

On a trip to Denmark, I visited Carl Theodore Dreyer, now 74. First I called the Dagmar, a film house which Dreyer owns and operates. He asked me to tea in his home on Dalgas Boulevard, in the outskirts of town, where I was received by his still youthful-appearing wife and his daughter. His only son is a journalist by profession, as Dreyer himself had been in the beginning.

I was surprised by the simplicity of the private surroundings of a man whose bold imagination has given us "Passion of Joan of Arc" and "The Day of Wrath." Dreyer is a gentle man with sensitive eyes, of much stronger physique than I had remembered from an earlier meeting. He seemed to be fresher and more relaxed than he had been in 1955 when he just completed *"Ordet"* (The Word), a trying film dealing with highly metaphysical issues.

Friends had told me that it wouldn't be easy to converse freely with Dreyer. Yet, I found him affable and a raconteur of considerable charm. He chatted for hours about his work, to a great deal about his productions in Germany and France 30 and 40 years ago.

He discussed with me his contemplated picture about Jesus, which he has been eager to put before the cameras since the end of World War II, in order to create better understanding between Christians and Jews, an idea which has much in common with current efforts of the Ecumenical Council at Rome to put the crucifixion in a new light.

A stickler for authenticity, he went to Israel to study at the locale of Holy Scripture. He taught himself Hebrew—proudly showing me a series of exercises in his own handwriting. About 13 years ago, he came to the U.S. on a visit to to research on ancient Biblical texts at New York's Public Library. His now completed, 400-page-script uses no other sources than the Gospels.

In Dreyer's "Jesus" scenario, Palestine of antiquity is a country occupied by foreign aggressors, as was Denmark under the Nazi. The Zealots of Biblical days are the resistance fighters, the well-fed Pharisees believe in a status quo, while the upper-class Sadducees have become Roman collaborators While George Stevens' "The Greatest Story Ever Told," for United Artists, depicts the life of Christ from his birth, the Dreyer version would introduce him in his prime. His Saviour is portrayed as politically inactive, a mild-mannered Rabbi forced into leadership by the oppressed.

Once before, in "Leaves from Satan's Book," which Dreyer made 43 years ago for Nordisk of Copenhagen (a company founded in 1906 and still in family hands), he unraveled the tragedy of Golgotha on the screen. The theme of passive endurance runs through all of his work. Himself a Lutheran, he depicted Jews as innocent victims in "Die Gezeichneten" (The Marked Ones) of 1921 dealing with a pogrom in Czarist Russia.

Worked Many Places

Dreyer has made films in such production centres as Copenhagen, Stockholm, Oslo, Berlin, Paris and London.

In 1912, he broke into the cinema as a sub-title writer for Nordisk. Six years later, he was assigned to do the screen treatment for Berta von Suttern's "Die Waffen Nieder" (Down With the Arms!), strongly phrased appeal to abolish war.

In 1920, Dreyer bowed as film director with "Praesidenten" (The president), a rather conventional, moralizing story by the Austrian author Karl Emil Franzos. This picture hardly suggested Dreyer's talents.

"Leaves from Satan's Book," a cavalcade of struggles for freedom, followed — with Karina Bell making her screen debut in the historical spectacle which has a kinship to Griffith's 1916 "Intolerance." Under the spell of the Swedish masters, Dreyer went to Svensk Filmindustri of Stockholm to make the tragi-comic, "The Parson's Widow," mostly on location in Norway, using authentic backgrounds and non-actors.

In Berlin in 1921, Dreyer directed for Primus Films "Die Gezeichneten" from the novel by Aage Madelung, for which he used as his cast, members of the Moscow Art Theater, with Richard Boleslawsky (later a Hollywood film director) and Wladimir Gaidorow (later a star of silents in Germany). Back in Copenhagen that year, Dreyer made "Once Upon a Time," a slight comedy, significant only because he already used the human countenance as the main objective of his camera. Then came "Michael" made in Berlin for Erich Pommer's Decla-Bioskop Films. Based on the novel by Hermann Bang, the picture was heralded as one of the earliest examples of intimate cinema art. A slim, boyish Walter Slezak portrayed the title role, appearing with Nora Gregor and Benjamin Christensen, a Danish matinee idol destined to become a Hollywood film director. The Pommer release, photographed by Karl Freund and Rudolph Mate (both of them later successful in the U.S.), opened in Germany in 1924.

"Jeanne d'Arc" started in October of 1926 and was not completed before spring of 1928 The picture has unity of style, locale and time, centering around Joan's last day on earth, May 20, 1429.

Merciless Judges

In "Jeanne d'Arc," Dreyer's camera encompassed the tragedy in low-angle shots, with a humble and innocent Joan looking up at the merciless faces of her judges as if trying to read God's answer from their lips.

It took Dreyer four years to follow with "Vampyr," a less ambitious film, also made in France. The blood-curdling story (from a novelette by Sheridan le Fahu) shows a relationship to Edgar Allen Poe and Franz Kafka. "Vampyr," unsuccessful at the box office, was Dreyer's first sound picture. It starred in the title role Julian West, pseudonym for Baron Nicolas de Gunsburg who also financed the picture. Sybille Schmitz, a Reinhardt graduate, made her debut in the Dreyer picture. After the war, she became a dope addict and committed suicide Easter 1955.

No Compromiser

Dreyer remained silent for ten years. Next to the late Robert Flaherty he seems one of the few who ever refused to compromise. Dreyer did collaborate with John Grierson in London on documentary shorts but took no screen credit. He returned to Copenhagen and once more became, "Tommen," the court reporter.

Then came the invasion of Denmark.

Mogens Skot-Hansen was appointed head of the Danish Government film department. Under his guidance, Danish camera crews photographed history in the making right under the eyes of the enemy. On the pretext of recording domestic events, details from the underground struggle were preserved on celluloid. Skot-Hansen entrusted Dreyer the cultural document, "Good Mothers" which showed on the screen measures undertaken by the authorities to protect the health of both married and unwed mothers and their offspring.

In 1942, Palladium for which Dreyer had made "The Fall of a Tyrant" 17 years earlier, invited him to direct "Anne Pedersdotter" from the play by Wiers Jensen. Skot-Hansen and Poul Knudsen joined with him on the screen treatment which finally was labeled, "Vredens Dag" (The Day of Wrath). In essence, the picture shows the gradually punishment of all those guilty of burning witches. Intolerance is mercilessly branded and justice meted out seemingly by natural causes. Without the German conquerors realizing it, "The Day of Wrath" became an indictment of Nazi oppression.

Under Nazi Eyes

"Day of Wrath" opened in Copenhagen in November of 1934 at a time the invaders had lost their patience with the unyielding Danes. It was the moment when Hitler had ordered arrest and subsequent extermination of all Jews. Denmark, alone among the conquered nations, refused to surrender her minority group. While the king was under house arrest and the country without government, the Danish Jews were smuggled out across the frozen waters of the *Ore Sound* to the Southern tip of Sweden. At the very same time, Dreyer became the center of a dispute over aesthetics in the cinema.

Towards the end of World War II, when his position in Denmark became unbearable, Dreyer fled to Sweden, where he made a film for Svensk Filmindustri of Stockholm, "Two People," a two-character play from the Swiss work "Attentat" (Assassination) by W. O. Somin which is hardly known in this country but suggests the tragedy which befell the United State on Nov. 22 last at Dallas.

Dreyer returned to his home country after war's end to delve into the history with his work in Danish documentary films. "The Village Church" (1947) gives us an impression of Danish country churches.

In 1954, Dreyer went to Jutland to shoot on location, "Ordet," based on a play by Kay Munk, the Danish pastor and poet murdered by the Nazis during the occupation. "Ordet" is a manifestation of the unfaltering human spirit. The author believed that if faith were strong and pure enough it could in itself achieve a miracle. Dreyer told me that he wanted to clarify with his movie the struggle between the death-seeking fanaticism of "Indre Mission" (a religious sect in Denmark) and the gladness of life-affirming Christianity as represented by "Grundvigianism," a basic tendency within the Danish Protestant Church. Unlike Dreyer's broad historical films, the scope of this modern drama is more succinct, a surface ripple of tension between two families. Yet, underneath, "Ordet" breathes the same compassion shown by made a series of documentaries, among them "Noget om Norden," which means Something about the North. All of these films were made for Dansk Kultur-film, a subsidiary of the government. In the meantime, Dreyer has been toying with the idea of making an epic feature dealing with the saga of Eric the Red, who led a Viking expedition to America a thousand years ago to settle in Greenland.

Separately, for more than a decade, Drever has been deeply concerned about the picture dealing with the life of Christ. He planned to shoot the film in Israel where he expected to recruit his actors, except for the Romans for which he planned to use Italians. In Dreyer's "Jesus," the dialogue will be spoken in the actual languages of antiquity; i.e., the Israelites speak Hebrew; the Romans, Latin; and the Greeks, their own ancient tongue. Dreyer devised an English-language narration to make his point clear, throughout.

He hopes to add "Jesus" to his list, though financing the project seems dim, with Samuel Bronston's "King of Kings" so recent and George Stevens' "The Greatest Story Ever Told" so imminent.

FOREVER FAITHFUL FILM FANS

World Copyright Protection

By STANLEY ROTHENBERG

Peculiarities of worldwide control over exploitation of literary, dramatic and musical creations, are of special interest to creators and disseminators of international bent. National concern over recent news items reporting the influx to the United States of Taiwan-printed copies in English of copyrighted American bestsellers is certainly one of the proofs thereof.

For an American to obtain maximum copyright protection throughout the world (not including Russia and certain other countries and not extending to others because of their overly-burdensome conditions), it is necessary to comply with the requirements of the US. Copyright Act, the Berne Convention, the Universal Copyright Convention and the Buenos Aires Convention. Insofar as English-language books are concerned, the terms of the United States Copyright Act can be fulfilled by: (1) first publication in the United States with notice of copyright, (2) first publication abroad followed by an *ad interim* registration within six months and manufacture in the U.S. within five years, or (3) in the case of foreigners who are nationals of Universal Copyright Convention countries, first publication anywhere with the appropriate notice of copyright.

The conditions of the Universal Copyright Convention (of which the U.S. is an original member) are duly observed if the first (and subsequent) publication bears the appropriate copyright notice, namely, "Copyright 1963 David Joshua" which also serves as a United States copyright notice. By adding the words, "All rights reserved," we insure obtaining rights under the Buenos Aires Convention, to which the United States and most of the Latin American republics adhere. Thus, a single publication may suffice to enable an American to obtain copyright under the U.S. Copyright Act, the Universal Copyright Convention and the Buenos Aires Convention.

The present membership of the two conventions is as follows:

UNIVERSAL COPYRIGHT CONVENTION

Andorra	Ghana	Monaco
Argentina	Greece	Nicaragua
Austria	Haiti	Nigeria
Belgium	Holy See	Norway
Brazil	Iceland	Pakistan
Cambodia	India	Panama
Canada	Ireland	Paraguay
Chile	Israel	Peru
Costa Rica	Italy	Philippines (in question)
Cuba	Japan	Portugal
Czechoslovakia	Laos	Spain
Denmark	Lebanon	Sweden
Ecuador	Liberia	Switzerland
Finland	Liechtenstein	United Kingdom
France	Luxembourg	U.S.A.
German Federal Republic	Mexico	

BUENOS AIRES CONVENTION

Argentina	Dominican Republic	Nicaragua
Bolivia	Ecuador	Paraguay
Brazil	Guatemala	Peru
Chile	Haiti	United States
Colombia	Honduras	Uruguay
Costa Rica		

The Berne Convention, of which the United States is *not* a member, presents problems because published works are protected under Berne only if first published in a Berne country. If the author is a national of a Berne country, his unpublished work has Berne copyright from its inception, but it will terminate upon first publication if it occurs outside a Berne country.

The non-Berne author does not possess copyright in his unpublished work under the Berne Convention; he obtains copyright under Berne by a first publication in a Berne country. A "first publication" includes a "simultaneous publication." Generally, the simultaneous publication for Americans consists of simply placing copies of the book on sale in a Berne country, such as Canada or Great Britain, concurrently with the real publication (i.e., editing, printing, etc.) occurring in the U.S.

The Berne countries which do not adhere to the Universal Copyright Convention (or to the Buenos Aires Convention) are as follows:

Australia	Morocco	Siam
Bulgaria	Netherlands	Syria
German Democratic Republic (East Germany)	New Zealand	Tunisia
	Philippines (UCC membership in question)	Turkey
Hungary	Poland	Union of South Africa
Indonesia	Roumania	Yugoslavia

In the case of United States copyright for *foreign-language* books, if the author is of *foreign origin*, that is, being neither a national nor a resident of the United States nor a national of a country with which we do not maintain reciprocal copyright relations, copyright may be obtained by publication anywhere so long as the required notice of copyright is utilized. In order to obtain copyright if the author is *not* of foreign origin, the first publication of the work must take place in the United States (with the copyright notice).

To illustrate the foregoing distinction, consider an English and an American novelist working side-by-side in French on the Left Bank. Each publishes his work in French, in Paris, with the appropriate copyright notice. The Englishman obtains United States copyright. The American forever forfeits his right to obtain protection under United States law.

If, however, the American publishes in the English language, the *ad interim* copyright is available to him. Despite the need to encourage lingual versatility and in the face of our dire shortage of talented translators, we maintain such an illogical anachronism in our law.

Even the *ad interim* copyright situation is not a healthy one. Failure to republish an edition within five years after the first publication abroad, which new edition must be printed and bound in the United States, will result in the book falling into the United States public domain.

Music publishing, motion pictures and other copyright industries, are not subject to similar tariff-type restrictions so that the need for *ad interim* registration, republication in the United States and U.S. manufacture of foreign-language works by Americans, is not present in the case of copyrightable works which are not books or periodicals. Thus, anyone entitled to U.S. copyright may manufacture his music, motion pictures, works of art, etc., anywhere in the world without the financial, artistic and other practical problems with which publishers and authors of books, periodicals and contributions to periodicals are confronted.

The copyright law desperately needs revision. Duty, as well as self-interest, must compel each member of the community of international entertainment and communication to lend his support to the current general revision program of the Register of Copyrights.

FILM SOCIETIES TRULY LOVE PIX

By JAMES L. LIMBACHER
(President, American Federation of Film Societies)

Dearborn, Mich.

There has been an enormous flow of prose about the film industry's "lost audience" since the advent of television.

But the lost audience—composed of those people of all ages who are really interested in the motion picture as a medium of artistic expression as well as just entertainment—has not, as many filmmakers seem to think, retreated to its living room under the spell of the "idiot box." Rather, it has done something which Hollywood finds difficult to fathom. Much of the lost audience has formed and presently attends local film societies.

Societies meet in a public library, at a college, a local theatre on an "off" night, an art or historical museum, in churches and synagogues, community halls or private homes. The place is secondary. The significant fact is that people all over the United States are seeing and enjoying motion pictures in new ways and in new surroundings.

Just what is a film society and why are they mushrooming everywhere? Certainly it is more than just an organized group of film fans who get together to look at films. It is dedicated to not only viewing the film, but to discussing, studying and appreciating the art of the film as well.

The commercial distributors may ask, "Who needs them?" or some put it this way: "There's enough competition these days without film societies taking away more of our business." What d'stributors fail to grasp is that film societies *are* their business. A film society creates dedicated and serious moviegoers whose enjoyment and appreciation of films is enhanced and honed to a fine edge by being exposed to the finest films of the past as well as the present.

Such enthusiasts are the intelligent movie audience of today. It is they who support the good Hollywood films, the offbeat "new wave" from Europe and the unusual short films which ordinarily "die" in conventional theatres.

Deeply Devoted

We who are directly involved in the film society movement through the American Federation of Film Societies know this fiercely loyal segment of the filmgoing audience intimately. We work with them on national, regional and local levels and are constantly amazed at the catholicity of their tastes and the depth of their love of good movies.

This love manifests itself in many forms of film societies. These groups may have their idiosyncracies, their varied tastes, their snobberies, their lunatic fringe—but get them all together and their common interest in films is a joy to behold.

Various Enthusiasms

Some societies show only film classics from foreign countries and off-beat American films; others concentrate on Hollywood films of the 1930's; still others wouldn't think of showing a sound film, but prefer to view films from the "golden age" of silence.

Many groups study various phases of the film. One may have a series devoted to the western, the screwball comedy or the social problem film. Others may pinpoint a series of films made by Greta Garbo or trace the historical significance of the films of Alfred Hitchcock.

But although program content may vary, the interest and enthusiasm does not. The dyed-in-the-wool film society member finds the stimulus of his viewing group an incentive to go to the movies more often (even though he becomes more selective) and many times he finds that movies are truly "better than ever."

Because Hollywood has seldom catered to the more spe-

(Continued on page 52)

Berlin Film Festival Chief's Formula For Restoring Glamor to Pic Fetes: Adequate Coin, Top Pix, Lotsa Stars

By HANS HOEHN

Berlin.

There is talk that the film festivals are getting duller and duller. The 1963 Berlin Film Festival was "particularly dull" in the eyes of quite a few reporters. What can be done? Is the star cult gone? What about the starlets who once "enriched" the picture fetes? VARIETY's local rep, this writer, talked with Dr. Alfred Bauer, the chief of the annual Berlin Film Festival, on this subject.

Bauer declared, "I think that a film festival must have four essentials to be a success," he said. And he named them:

1. **Adequate festival budget**
2. **Quality films to show**
3. **Stars of global status**
4. **Good festival staff**

It is necessary to meet both the commercial interest and the artistic emphasis. Otherwise there is critical sniping, downgrading, dismissal by wisecrack.

Bauer argues the 1963 fest presented relatively meritorious features. Many agreed, considering Berlin's average superior to Cannes's average for 1963. But admittedly too few screen personalities showed up here. This induced a certain boredom in the "boulevard", or gossip-loving, press who were prominent in spreading the whisper of "dullness".

Bauer doubts that the presence of a galaxy of stars is more vital than the quality of the product shown, though stars have an immediacy of impact, on the reasoning that people best love the personal angles.

At the present time it has to be conceded that stars are seldom beholden to a given studio or releases, as used to be true. Certainly in Hollywood, and pretty much also in Europe, the established star consults his or her own convenience or preference. The big salaried, demand players see no reason to inconvenience themselves journeying to festivals, unless they happen to be financially interested in an upcoming film which hopes to cop a festival prize.

Abstract logic of the stars' debt to the industry over-all run into the shoulder shrug. There are no Luis B. Mayers around nowadays Louis B. Mayers around nowadays to snap the whip to compel personal appearances.

Bauer commented, "I think film festivals shouldn't concentrate on art alone. The good commercial film should have a legitimate place. This type of film should not be condemned. For the sake of the industry, it should participate in festivals. Perhaps special selective committee should split the entries into two categories of films: One for the art-slanted films, the other one for the commercial films."

"We just have to be realistic," Bauer continued. "The general public is also interested in knowing and watching what's shown at festivals, no matter which one. There's no denying the fact that the general public has little, if any, interest in avantgarde films. Actually the public is often shocked at what they see on festival screens. It should be a must to give also the 'normal' film an authentic right to participate in festivals. I say this despite the fact that I am ardent film lover and a lover of film art."

Bauer expresses a special dislike for war films. "I think that war films should be kept out of festivals. And, of course, no politics and no political films at festivals. That's a matter of course. With regard to war films, I would even skip such a good film as 'Bridge on The River Kwai' if there's another good non-war picture available."

Then this: No denying that there is too much sadism, too much violence, too much depression in features unreeled at festivals. He deplored "too much perversion". He said, "We had a Greek film at our last festival. This film has three scenes which showed sexual intercourse in more or less an unbelievably open form. We asked the director to cut the three scenes. He did, after all. It helped the film. Otherwise it would have been a truly pornographic film. But I ask: Why do they do such type of films? And the trouble is that the critics—or at least many critics—raise hell when they learn that a film was cut. They ride attacks against such 'censorships' . . ."

Int'l Fest Of Theatre Schools

By SAUL COLIN
(Director, Senior Dramatic Workshop at Carnegie Hall)

With the advent of the Stanislavsky teachings—the so-called "method" has become prevalent in many of the theatre schools throughout the world and has established Lee Strasberg as the "uncrowned pope" of the new trend in the U.S.A. But the others—method or non-method teachers—have all very individual approaches, who like any famed maestro give different readings to the same symphony.

Nevertheless in music, or dance, or art, in training as well as in performing, there are certain established common denominators. In the training of an actor there is not yet such a "common denominator" because the young alphabet of the Stanislavisky system is barely 30 years old, while music for instance has been "written" for many centuries. In art the "laws" have been set down before the Italian Renaissance, and in dance we have for instance the Petipa choreographic coordinations for nearly a century.

If the leaders of the important clave, exchange views and establish the common ground on which training will be uniformized, but not imitated, the performing results would be enhanced by this.

The World's Fair, directly, as well as several of the sumptious pavillions will act as hosts to the Paris Conservatoire, England's Royal Academy of Dramatic Art, Berlin's Max Reinhardt School, Russia's Moscow Art Theatre School; to the Helsinki, Tokyo, Rome, Madrid, etc. existing Theatre Schools. Of course, the Actor's Studio, the Lincoln Center and other American organizations will help to organize and participate effectively.

UNESCO will coordinate, and the State Dept. Cultural Division will have an overall say and a sort of United Nations of Theatre Schools will be born.

In June or July 1964 a three- or four-week International Congress & Festival of Theatre Schools will become a reality.

King Okays Takeover Glasgow Playhouse Co.

Glasgow.

Sir Alexander King, cinemagnate, has given the nod to a takeover bid for his company, which controls the important La Scala and Embassy cinemas here.

After huddles with Scottish and European Finance Ltd., he sent a letter to shareholders advising them to accept a compromise offer. New offer is worth between $945,000 and $1,110,000, depending on the price of the Embassy. Sir Alexander stressed the takeover would not mean the immediate closure of either the Embassy or La Scala.

How to Tie Up With a Rogue

By FRANK SCULLY

Announcement of a legal publication of the life and desultory loves of Frank Harris, which circulated among bookleggers for 40 years in a four-volume set that cost at least $40, brings up the inquiry as to how the likes of me would ever get into a literary partnership with the likes of him.

Sir Francis Scully

The answer is simplicity itself. I was trying to help two people and I had to help him on the way to helping them. In the middle years of my life I seemed to have become an agent, a sort of catalytic agent, not a 10 percenter. It never occurred to me that helping people had such a value that if you helped 10 people you could make as much money as one of them did if you acted as their agent, and took your commissions.

On this occasion I speak of I was convalescing from one of the many operations which had blighted my life. I had had some surgery in the Queen Victoria Hospital in Nice, France, and had repaired to a French *pension* where I had a lovely room with a balcony which afforded a small view of the Mediterranean sea.

John Maxwell, at that time president of British International Pictures, a company I had defamed by calling them British Interurban Pictures, and A. E. Dupont, a great German director who had directed "Variety," were on a holiday at Monte Carlo, and on learning of my plight asked how I would like a visit from them. Not to be outdone, I invited them for luncheon and it was served under a big yellow umbrella on the balcony where I was in residence at the time.

During the luncheon we got to talking about the difficulty of their breaking into the foreign market with the kind of pictures they were making at the time. I suggested that they try some themes which would not get them automatically rebuffed and when they wanted to know what kind of themes I said, "Well something like the loves of Shakespeare."

I went on to tell how there were certain records which showed he had been engaged to a girl in Stratford and apparently a few days later must have been hurried into a gunshot wedding with another girl named Ann Hathaway, who was thataway. Six months later their first child was born and Shakespeare, a kid of 18, was already starting life with two strikes on him.

His migration to London and subsequent falling in love with Lady Mary Fitton would just about make the picture, I thought. They wondered where they could get such material and I told them, "Why Frank Harris has a play called 'The Loves of Shakespeare'."

That wasn't the exact title, but I was already trying to protect an author whose own career had seemed to make him a pirate of letters and was generally regarded as without scruples.

They asked if I could possibly negotiate for them to get the play and I said, "Sure."

Thus I walked myself into having to meet the old roue who at that time lived in what he described as poverty, but which I thought was splendor, at Cimiez, above Nice.

Nellie Harris

When I was well enough I journeyed up to his place and was met by Nellie Harris, once a beautiful redhead who had the delicate air of one who walked on eggs and held a chiffon handkerchief to her nostrils lest she breathe air instead of perfume.

Harris at the time was about 73, described by those who couldn't have liked him very much as dressed like a racetrack tout. When he heard I had come to help him sell something he was cordiality at its warmest. His voice which could have filled the Metropolitan, was still unimpaired but obviously he was losing a memory which had been once the talk of London.

I got him $1,000 on an option for "Shakespeare and His Love," which was the actual title of the slender play. It had precious little on which to build a movie of medieval romance, being composed completely of lines taken from Shakespeare's plays, a nice literary mosaic but, like most mosaics, rather static.

From this moment on Harris hung on to me as if I were a member of the House of Morgan. I was invited to lunch with him almost daily and he served beautiful luncheons, or a least Nellie did. Almost immediately after luncheon he fell asleep and about two hours later was raring to take a taxi ride around the hills of Nice. He didn't smoke, but he drank plenty, handled it well, and siphoned out the contents of his stomach every morning about 1 a.m. Thus he could start the next day clean.

He forced on me his "Life and Loves" and I enjoyed reading the parts which apparently everybody else had skipped, because the sex sections seemed to me pretty crude and, if true, pretty sad. But there were parts of his life which I found fascinating.

Even today, after 30 years, I could sit down and write 25,000 words of that life without having to look up a note. I wondered if we couldn't rescue from this combination of bilge and high adventure a book about his days as a cowboy in the southwest.

He leaped at the idea and I worked out a thing called "My Reminiscences as a Cowboy." I took three years of his life in the southwest and telescoped them into one year. One herd was partly lost to Indians. Another herd was partly enriched by theft from Mexican ranches and a third herd was burned in the Chicago fire.

I telescoped these adventures to have the herd stolen from Mexico, driven to Chicago and there burned up in the fire. This made a nice moral tale and the book went quite well.

I didn't know how to write a contract so I asked well-known writers how to do it and was told that first of all I must have a time clause. I put one in for five years and thus after five years bilked myself and my heirs out of any returns on the Cowboy contribution to western culture. It was subsequently made into a picture, starring Glenn Ford and Jack Lemmon, and grossed $8,000,000. This convinced me that the first thing writers should learn how to write is a contract.

After this success I suffered further physical reverses and ended more dead than alive with the amputation of my right leg six inches below the hip socket.

During the long convalescence from this catastrophe, Harris kept visiting and hoping I could well enough to put life into some more of his old labors. Out of these conversations came the Bernard Shaw biography which was published simultaneously in New York by Simon & Schuster and in London by Victor Gollancz. It sold 21,000 copies the first day in London and was a Book of the Month choice in New York.

In the final manuscript I had written 98% and Harris 2%. Shaw came in and cut back my part by adding 22% of his own prose, still leaving me 76%, or enough to get credit as the author under current screen writer rules. I never did get this but I dedicated the book to myself. Altogether I netted $1,400 out of this one.

While I was working on the final proofs in the American Hospital in Paris, Harris died in Nice. His widow, overwhelmed with a sense of lost honor, hoped I would do everything to deny I had anything to do with the writing of the book. In time she pursued me all the way to London on this mission, but for once in my life I refused to play the role of a chump.

In the light of the flood of sex trash which has all but swamped the American mind in the days since Harris was an undercover author in the field, I am curious to see how the republication of his life and loves will go. The old volumes, which were printed in Germany, three of them in hard cover and the fourth a shocking pink paperback, must be a collector's item by now. I don't have them. They were lifted from my shelves long ago and have never been missed.

I remember that one of the unresolved feuds between Shaw and Harris was that Shaw told Harris Mrs. Shaw had burned the books. "If my wife had burned any of your books," Harris said, "I wouldn't have told you."

Another of his disappointments was that he made a deal with a Chicago vendor to pay him $50,000 for 10,000 copies if Harris inserted some nude photographs. As the whole procedure became illegal the vendor pocketed the profits and never sent Harris a dime.

What I remember of his non-amorous adventures in Ireland, America, Germany, London, Africa and France are well worth republishing. They were the best parts of a scholarly voyageur.

All that remained of the oversexed character when I first met him was his bottom-pinching. By then it had become a reflex action and women were not particularly shocked. Most of them had shopped in the Galleria of Milan where this sort of thing is considered a reflection on your womanhood if you're *not* pinched.

Harris told me he regretted having published his "Life and Loves" during his lifetime. I can't see much of a reading public of his boudoir bouts the second time around, but Grove thinks 1,000 pages of the stuff, all in one volume, will be right up there with "Lady Chatterly's Lover," "The Tropics of Cancer and Capricorn," the "Diary of Fanny Hills," and "Memoirs of a Woman of Pleasure" (by Christine Keeler?) and is charging $12.50 a vol.

D. H. Lawrence, Henry Miller, Ernest Hemingway and such lusty stallions I fear have left Harris standing like a tired old gelding at the starting gate. Still, being what taste is these days, you never can tell.

Harris loved Literature with a capital L. Too bad he loved lust the same way.

MIRACLES ON MARS

[January 1, 1970]

By ARTHUR L. MAYER

One of the astronauts who participated in the sensational flight to Mars happens fortunately to be a movie buff. While his confreres were doing research on local potent alcoholic beverages and the peculiarly advantageous feminine anatomy, he spent all his time investigating motion pictures. Some of the industry practices are so strikingly at variance from terrestrial procedures that they will surely be of interest to VARIETY readers:

1) Every producing-distributing company is *required* by law to operate theatres in key locations. These theatres are authorized to play only their own pictures and those of affliated independents and not those of competitors. In this fashion there is assured an adequate supply of pictures to keep all theatres in operation as well as a steady flow of product calculated to satisfy even Martian Eddie Hyman.

2) Censorship by states or municipalities is unknown. On the other hand, the industry through its national organization, the Mars Movie Meshpocha, is well aware that censorship can only permanently be prevented by the exercise of responsibility and self-control. Producers, distributors, exhibitors and talent Guilds, all of whom are members of the association, cooperate to see that no pictures are made available to children which have been classified as suitable for adults only by a committee of outstanding educators, clergymen and scientists.

3) The association also limits the amount of flat remuneration that can be paid to any actor, director or author. All creative personnel, however, share in a percentage of the profits and under the beneficent Martian system at least four pictures out of five show a profit. Liberal pensions are also set aside annually for all picturemakers after their productive years are over.

4) For every picture shot in foreign countries every producing-distributing company must produce at least four pictures in its home studio. (This requirement was put through by the Martian equivalent of Dick Walsh, who was as a consequence elected president of his union for life.)

5) All pictures must be sold in blocks so that along with major boxoffice attractions some experimental pictures with new themes, new performers and new directors will be produced and shown by exhibitors.

6) Every union must admit annually and every company must employ a limited number of talented young people who have taken required courses in picture production, distribution and promotion.

In Quiet Desperation

By JACK DOUGLAS

This morning while I was getting ready for bed, I suddenly started thinking of the old days on Staten Island where I was born. I started to wonder whatever happened to those people—you know—my mother and father. I haven't seen them around for a long time. Not that it really matters. They never got along, anyway. Mother was a women and Dad was a man. Those things *never* work out.

Tully Doykes was our next door neighbor on Staten Island. He was arrested for operating a froggery in his basement. Our neighborhood wasn't zoned for froggeries. It was zoned for rabbitries and chickitries and turkitries and chinchillatries, but because of the necessary dampness, froggeries were out.

During his trial, Tully was represented by Jerry Giesler, Clarence Darrow and Samuel Liebowitz, who helped him get off with a $3 fine, but through some ironic twist of fate, Jerry, Clarence, and Sam were sentenced to 20 years each.

After the ordeal of the courtroom, Tully heaved a sigh of relief, then took the train to Boston and murdered his wife because during his trial, he'd heard rumors of his wife messing around with Titus Fenn, who at that time was an apprentice village idiot (he had three years to go until he got his charter).

It's very hard to keep a secret in Boston, and pretty soon Tully was again on trial—this time for murder.

The jury, consisting of three men, eight women and a talking dog (in New England *everyone* is given a chance to have his say) acquitted Tully on the grounds of justifiable whimsy (which is an old New England law that says if you knocked off your wife without prejudice aforethought, you may be excused because what else is there to do on a Sunday afternoon in Boston?).

'BLOOD ON MY PENCIL BOX'

I was very much in the dark about this universal question, love. Until recently I thought that a courtesan was a shot you got for arthritis. Honest to garde, I did. Incidentally, the title of this column has nothing to do with the content. It just happens that at the age of three I was sent to a progressive kindergarten where the children were allowed to do anything they wished so that they would never in later life feel that they had been repressed I killed my teacher with my pencil box, which was ironic—I mean even *having* a pencil box because I hadn't yet learned to write. Only kill. I tell all about this in my latest literary effort, "The Golden Book of Bus Accidents."

Victor Hugo said: "Life is a flower of which love is the honey" which makes a helluva lot of sense, if you don't think about it.

Of lust, the poet Milton (I don't know whether that was is first or his last name) said: "Capricious, wanton, bold and brutal lust is meanly selfish; when resisted, cruel; and, like the blast of pestilential winds, taints the sweet bloom of nature's fairest forms," and with this example of his genius, even if you don't like his philosophy, you've got to admire his punctuation.

India was first contacted by the British in the year 1599, when the East India Co. established a trading post at Calcutta.

Love in India includes the practice of suttee, which is the custom where the wife tosses herself on the burning ghat (a fire) alongside the body of her deceased husband, thus creating a plethora of orphans' picnics.

Love in England is underplayed. Everything is done by the Post. Not very throlling but it does give one more time for gardening.

Love in Sicily is controlled mostly by vendettas. Whoever's left gets married.

Love is really about the same all over the world, or as the social director on a sinking cruise ship once said: "Women and children first, and thank heavens I had the good sense to bring along this evening gown."

'HAPPINESS IS A THING CALLED HASHEESH'

"Hasheesh is a drug made from the leaves and stalks of Indian hemp, chewed or smoked in the Orient for its intoxicating and narcotic effects."

So much for Words To Live By.

This morning while I was having my ears pierced (to take some of the weight off my lobes), I started to think about a slogan for Verve Vodka. This was tough, because Verve Vodka was the most *un*-popular vodka in the country. And for a very good reason. Somebody had once found a flea in a Verve Vodka martini! The bartender had tried to pass it off as an olive with legs, but the customer wouldn't buy it.

Not only had the flea episode given a tremendous boost to the unpopularity of Verve Vodka, but Harvard (a college) had been experimenting with it (presumably in the laboratory) came to the conclusion that Verve had a tendency to loosen your teeth. Verve brought suit against Harvard and finally got it to admit the Verve did *not* cause rickets, fungus or pregnancy in the male. This didn't help Verve's cause very much, but it got Bobby Baker off the front page for a couple of days.

So *this* was my problem. How to make Verve Vodka as popular as mother's milk or Moxie. It was too much for me. I gave up and went to a drive-in movie (an excellent way to kill a morning).

While I think of it, don't send any more money to the Navajos. They're not buying sheep at all. They're buying arms. Last week we lost three Greyhound buses in Arizona and two in Utah. The poor passengers thought it was a rest stop until they all wound up looking like Yul Brynner.

Let's stamp out these Indian uprisings once and for all! Send your check to the "America For The Americans, Fund," Box 802, Tijuana, Mexico. (Not a penny deducted for expenses).

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Opening Xmas day, "THE PRIZE" has racked up these sensational 5-day grosses!

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$14,289

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$6,075

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$4,088

Detroit, Adams . . . .
$14,739

Indianapolis, Palace . . .
$7,330

Kansas City, Roxy . . . .
$11,216

L.A., Beverly-Warner . . .
$21,342

Memphis, State . . . . .
$5,535

Minneapolis, World . . .
$6,697

Philadelphia, Arcadia . .
$15,651

Raleigh, Village . . . . .
$5,530

San Antonio, Woodlawn .
$7,600

Wash., D.C., Embassy . .
$10,094

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"Sunday in New York"

The movie with so much exposure* it's almost indecent.

*Advertising exposure, that is!

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MADEMOISELLE · MODERN SCREEN · SCREEN STORIES · PHOTOPLAY

A bold, blushing, outrageously funny new movie!

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Metro-Goldwyn-Mayer presents A Seven Arts Production

"Sunday in New York"

STARRING CLIFF Robertson * JANE Fonda * ROD Taylor

CO STARRING ROBERT Culp * JO Morrow * JIM Backus

MUSIC BY PETER NERO SCREENPLAY BY NORMAN KRASNA PRODUCED BY EVERETT FREEMAN DIRECTED BY PETER TEWKSBURY

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SEE IT SOON AT YOUR FAVORITE MOTION PICTURE THEATRE

Metro-Goldwyn-Mayer and Seven Arts are dedicated to making this one the big one for February.

And we're kicking it off with an ad campaign that will reach a total readership equivalent to 1 out of every 2 Americans.

Here's where our ad is running and when it hits the newsstands:

MODERN SCREEN, JAN. 2
SCREEN STORIES, JAN 2
PHOTOPLAY, JAN. 8
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GLAMOUR, JAN. 20
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LOOK, JAN. 28
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SAT. EVE. POST, FEB. 4

It all adds up to over 100,000,000 readers.

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UNPRECEDENTED
UNBEATABLE FOR
UNPARALLELED
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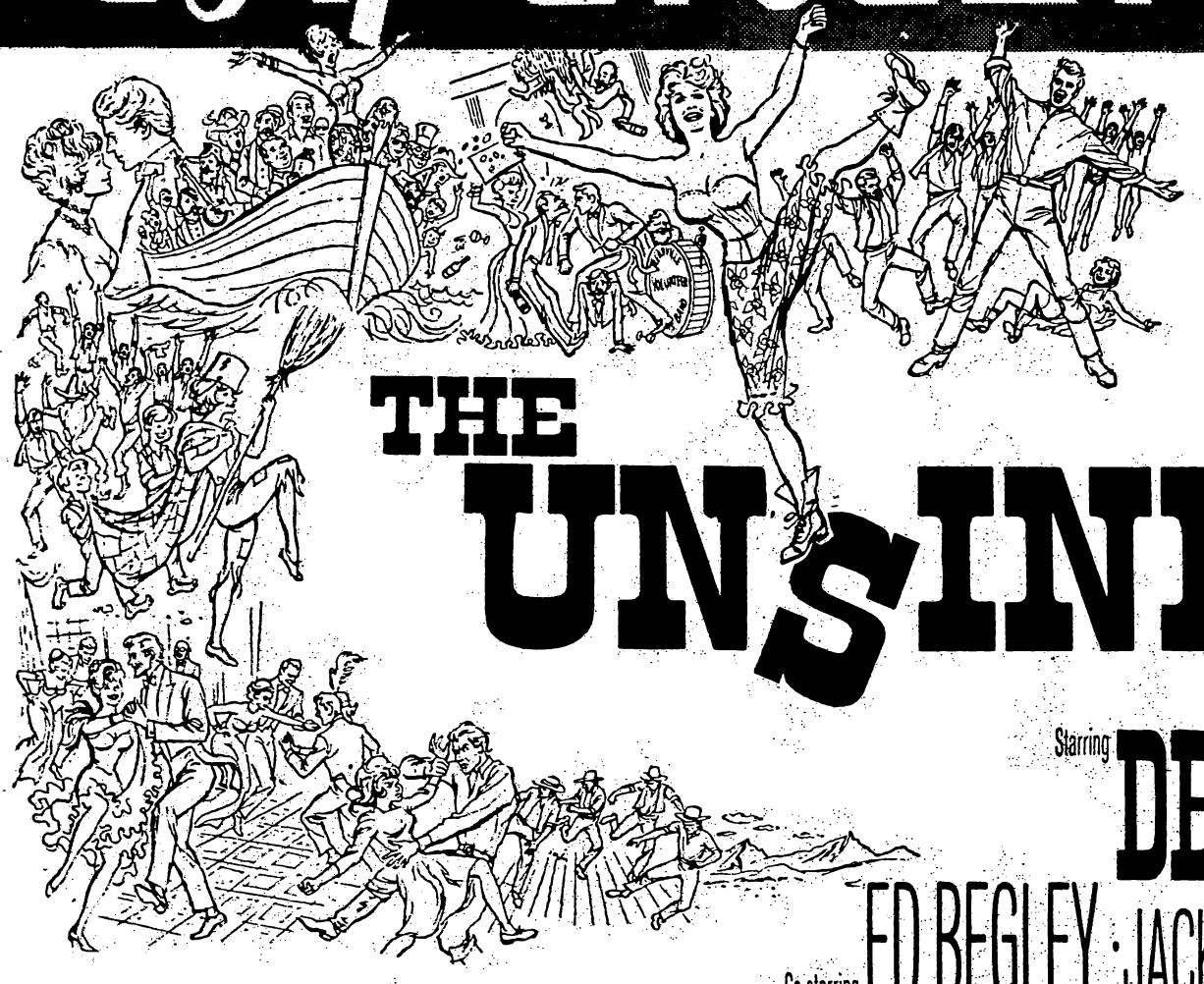

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GET SET FOR A RED HOT 4th OF JULY WITH THE BIGGEST,

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THE 4th OF JULY!
vitality, beauty, color!
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It'll be 'man overboard!'
—women and children, too
—for the bubbliest
movie of the
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'Molly' to the life—
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with a splash.
And the whole cast
joins in the fun with
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All this plus a gold-mine
of wonderful songs by
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The world will never be the same come February*

*That's when "A Global Affair" goes into release

Recipe for Success

By GEORGE MARTON

Paris.

From the Carpathians to the shores of the Pacific lie the vast stretches of our Occidental world. The common culture and civilization of this world, from Artistotle to Henry James and from Phidias to Renoir, or from Plautus to Goethe, are well established. One flies from New York to London in less than seven hours and from Paris to Frankfurt in one hour and discovers about the same number of hamburger havens on the Champs-Elysees as on 7th Avenue.

As the theatre is an integral part of this Western culture, it must be obvious that the common foundation of our daily mental intake will necessarily also homogenize with the reaction of the public in London, New York, Paris and Berlin. But like most truisms this one is not altogether true, especially today. The spectacular flops on Broadway of such very successful European plays as, for instance, Roussin's "Nina", Frisch's "Andorra" or Marcel Achard's "Patate" may or may not be due to some special reasons. What is less clear is the reason for the enormous success of some of those plays which failed in their country of origin.

"Irma La Douce, a typical French, spicy and fresh musical, is a much bigger hit in America than it ever was in Paris. Last season's biggest success in Paris was Norman Krasna's "Sunday in New York" which failed to make the grade on Broadway, and the first real hit of the current Paris season is the English play, "Good Night, Mrs. Puffin," by Lovegrove, which is grossing about $14,000 a week and which enjoyed only a moderate success in London. Marc Camoletti's "Boeing-Boeing," a nice but far from enormous success in Paris, is in its third year in London. "The Miracle Worker," a real success in New York, had a moderate run in Paris and is a total flop in Berlin. "Mary, Mary," one of the charming and scintillating comedies of our time, is, as everybody knows, a sensationally successful play in New York and a somewhat lesser hit in London. Here in Paris, it received harsh words from the critics who panned it almost unanimously but it is doing nice business.

Of course, you might say that the title, "Sunday in New York," has no novelty for Broadway while "Dimanche a New York" and "Sonntag in New York," are greatly tempting to audiences in Paris and Berlin. "Rattle of a Simple Man," appeared to be a natural for Broadway, after its London success, and much less of a bet for Paris where very few Frenchmen are virgins at the age of 35. So, it flopped on Broadway and is a "sleeper" in Paris.

Cradle of 'Avante Garde'

Paris, the city of Ionesco and Beckett, is regarded as the home of the "avante garde" play. To give you an idea of how difficult it is to generalize in our profession, I will quote to you the critique by the leading drama critic of "Figaro," Jean Jacques Gauthier, of the English play, "Sergeant Musgrave's Dance," by John Arden, which opened at the Theatre de L'Athenee last October in a production which was staged and directed by Peter Brook:

"'Living Theatre' they say. Well, too bad. I am absolutely allergic to this form of life and to this kind of theatre. I will never get used to boredom. I will not become an addict of this pacific-poetic-politico-religious phraseology. I will not admire this kind of incoherence which the violence and the frenetic behavior of nightmarish characters cannot disguise. In the presence of certain plays of today—appreciated perhaps (for how long though?) by the public—I have the feeling that they were conceived under the influence of some drugs and written under the intoxication of strange fumes. It is possible that they cater to the taste of an era which seems to encourage boring, sinister, lugubrious shows without loving them to the point of filling some special theatres.

"For me, the theatre will remain a festive ceremony, a thing of beauty, a noble enterprise, a means of relaxation, an entertainment, a consecration and a music, a joy. I cannot take pleasure nor feel happy at a show which does not awaken in me the slightest emotion. I am looking for the story, I am looking for characters. The story does not exist, and the characters are puppets, they are theories. I am looking for harmony. What I find is ugliness and horror. I am trying to find peace and what I find is artificial tension. I search for the world, for the universe, for a milieu. I discover nothing but extremes which do not match. And if they tell me that this is 'poetry' I must answer that I don't recognize it. I find poetry in Shakespeare, Racine, Claudel. Why is it that Mr. John Arden's poetry escapes me completely?"

Do not try to find a common denominator for the reasons of success or failure. The usual excuses such as good or bad productions, or good or bad adaptations are not good enough. Although these elements may have something to do with the fate of plays in various countries, they do not constitute the final answer or solution. This being "show business" and not the steel or automobile business, it will always be unpredictable and heterogenous. Let's keep it that way. The great majority of people may prefer to eat hamburgers wherever they go, but hurrah for the minority which still likes to eat corned beef in New York, bouillabaisse in Paris and sauerbraten in Berlin.

Hit plays are very expensive to purchase for foreign consumption, and, as you see, a local success is no insurance for successful runs outside of their country of origin. My advice to play-brokers is simply this: Buy flops, adapt them well and produce them magnificently, and you are bound to make money.

But, don't get me wrong—we are always in the market for the next hit play!

A Posy To Hollywood

By VERNON DUKE

Hollywood.

The stock phrase used to be "Gone Hollywood." Now it's "Hollywood is gone." Not *another* of those treatises on the "Fall of Hollywood?" I can hear the reader scream. Fear not, cliche-hater; this is nothing of the kind.

I have always wondered why the bucolic village was openly blasted and secretly admired as a hellish conglomerate of Babylon, Galata and Marseilles with phony Riviera trimmings and unphony dollars by the bushel. To tell an easterner or a northern Californian, to whom anyone from "down south," or south of Santa Barbara, is an overdressed peasant, that Hollywood is *not* L.A., only a very small part of it, is to waste one's breath. Everything is blamed on poor Hollywood—ostentation, vulgarity, cultural deficiency, the area's unnatural growth, and, of course, the disgustingly triumphant Dodgers. In actual fact, if it's ostentation and vulgarity you're after, repair to Beverly Hills, while culture—of sorts—does flourish in Hollywood's many small "arty" playhouses and artier galleries; true, Greater L.A. is absorbing thousands of new settlers daily, but Hollywood is visibly shrinking. The Dodgers operate in Chavez Ravine and bear no Hollywoodsy charteristics.

When asked about my present whereabouts, I say "Palisades," hoping, coward that I am, to bring forth a whiff of New Jersey, instead of the unfashionable Pacific. *My* Pacific Palisades is flanked by sanctimonious Santa Monica and calodorous Malibu, noted for its surfers, but to the uninitiated it's still Hollywood and I'm stuck with it.

Every so often I go to Hollywood (proper is right) in search of atmosphere. There is something positively bucolic about the place. The Sunset Strip is stripped of stars and starlets. The Hollywood Hotel, where octogenarians in rockingchairs patiently awaited an autograph from a silent screen idol, not having read the obituary notice, has finally been put to rest. Gone is the Garden of Allah with its Fitzgeraldian phantoms; you can't get a game at 'The Players' or a dame at Lucey's. But the fruit and the flowers are for real, as are the fresh and sassy high-school

(Continued on page 67)

Writers Waste Their Lives Chasing That 'One, Right, Perfect Sentence'

By LAURENCE M. JANIFER

"William tired himself today, searching for an epithet for the cuckoo."

That line, from Dorothy Wordsworth's journal, provides me with a handy opening to discuss one of the most common errors I know among writers. William Wordsworth, spending the day in finding one word with which to describe a bird, sounds very much like a few writers I know, whose mothers were apparently frightened by Flaubert at an early age, and who therefore spend hours, days or even weeks looking for the "one right word," the "one right sentence," the "perfect scene," and so on and so on, world without end, amen.

Now, I am not recommending the happy, slapdash method of some other contemporaries, in which virtually any word, any sentence, any scene will do: this is otherwise known as automatic writing, and should be left to the spiritualists.

But there is a middle ground, you know. There would have to be.

Writing, after all, is communication. If you are not communicating you belong in another field of work: writing is the practice of conveying to an unknown (but, we hope, sizable number of other people the ideas, the theories, the people and places that exist in your own head. And, like all communication, it ought to be as easy as breathing.

Of course, it isn't: neither is any other form of communication. Talking, for instance: there are people who stutter, and even among the normally wordy there are those who can fascinate and those who can only, dully, endlessly, bore. The difference there comes in two packages, one of which is labelled Talent while the other is labelled Practice.

There is very little to be said about the first package. If you have it, you have it, and if you don't I know of no injections, pills or layings-on of hands to give it to you.

But there is a good deal to be said about package No. 2. You'll note that people who are good talkers are usually people who have spent a lot of time talking, and doing it to a wide variety of different people—friends, neighbors, relatives, acquaintances and even audiences. They've learned (very possibly without ever knowing it consciously) how to emphasize a sentence, how to pause, how to take command of a conversation and how (and when) to let go of that command.

There are two things they do not do. One is to rehearse their talk beforehand. They're not giving speeches: they're chatting, conversing, cutting up reputations or shooting at the moon with one theory or another. They are being spontaneous: because they know how to be, they can afford to be.

The other thing they do not do is agonize over the quality of their words, or their sentences, or their subjects. In talk, there isn't time: open your mouth and let fly, and that's about it.

The perceptive will have noticed that I have been building an analogy here. I think it's a good analogy, and I know perfectly well that it works.

The rule is: be spontaneous. Write it down. Think before you do so, consider your scene, your characters, your point. Then write, with about the same spontaneity with which you talk.

Then—at least 24 hours later—revise. Revision is meant to clean up idiot repetitions, to impress a final shape on the piece, to brush matters up and put on a nice, final gloss. It isn't meant to reshape the whole piece or to rethink it. It is impossible to think while writing. Writing alone will take up all the room.

There's your compromise.

And it can result—believe me—in some pretty good work.

For instance . . .

"Hamlet" by William, Shakespeare (writing time: three weeks). "The Messiah," an oratorio by G. F. Handel (writing time: about the same)—and if it isn't literature, I had to put it in, if only because it takes the average copyist longer than that to *copy* the entire score! "The Pickwick Papers" by Charles Dickens (written just as fast as the serial publisher required). Look at the record Anthony Trollope—250 words every quarter of an hour, two hours a day, seven days a week over 30 years and more. It adds up to better than 65 novels, plus an autobiography, three travel books, some volumes of short stories—oh, and a fulltime job for the Post Office for most of that time, and the editorship of a magazine for some of the rest of it. Not to mention a family . . .

"When I eats corn," the countryman says, "I eats it, I don't fiddle with it."

Let's stop the fiddling, okay?

The method I'm recommending is, in the main, the one I've used for some years. It has been varied here and there—for one thing, some pieces require more than one revision. This is a decision to be taken with great care, and always while remembering the old proverb that it takes two men to paint a picture: one to do the painting and the other to hit the first one over the head with a hammer when the painting is done. The problem of over-polishing is a little like that.

Then again, the exigencies of a working writer's life may call for a situation where you're allowed no rewrites at all.

In that case, your training for speed and accuracy is going to come in handy. The resultant piece may not be your absolute best, but it's going to be a lot better than the one-right word boys will ever believe.

I average, for instance, six novels a year. Frankly, I'd like to average four, but if I had less than that to do I think I'd go noisily nuts: three months is about the right time for a good novel.

And, of course, I'd have a little time for short pieces, like this one. I've clocked myself on it. Start to finish (including one brief hunt for a cigaret), it's taken me forty minutes. No rewrite.

The H'wood Idea of Couture

By LOUIS SOBOL

It's no state secret that my wife and I make periodic trips to Hollywood but I will let you in on a fact—my loyal travelling companion has about decided she doesn't know the first thing about the protocol of dress in the film capital. Let us consider her plight.

She was invited to a luncheon. She dug a neat little suit out of the trunk, patted her coiffure, adjusted her lip rouge and off she went blithely. She returned completely mortified. Everyone, she panted woefully, wore elaborate dresses and hats. She had guessed and dressed completely wrong.

A few afternoons later we were invited to a late afternoon cocktail brawl. The little woman spent two hours preparing herself for this one. Her dress wasn't Dior—but it was a mighty comfortable copy. Her classic little hat had feathers standing up, dripping down, taking it easy on the bias. She draped a precious little fur neck piece around her shoulders.

I really felt sorry for the girl at that party. Everyone else seemed to have gotten together just before and arranged to appear in suits or print dresses. The situation was slightly relieved, fortunately, when Cobina Wright arrived a bit late wearing a flossy lid—but she explained she had only a few seconds to spare—she was off to a dinner party.

Well, next on the agenda a few nights later came a dinner party to which we had been invited. The hostess took pains to advise it was completely informal. "Just a little get-together," she explained, "No chi chi—no fuss. Just play cards afterwards."

come over. The boys are going to slip on any old thing, dearie, and

My bride had just the dress for an occasion like this—something simple and girlish, that came a little below the knees. There was a small black hat with a suspicion of a veil to complete the outfit.

Shall I go on—divulge the melancholy details. Our first hint that this was just another case of our dedrop interpretation of the dress code hit us smack in the kisser when Dinah Shore followed us in, encased in a stunning, revealing evening gown that my wife guessed must have set her back more than $1,000. The rest is much too horrible. Every doll in that party wore something just a bit more gorgeous and expensive than the other. Dinner gowns and evening gowns—I can't tell the difference—all I know is most of them were sleeveless and cut away in front and in back. I have never been able to determine just where the line of demarcation is between the evening and dinner gown.

The trusting little woman settled down in a chair glumly and refused to leave it. "Informal, my eye," she kept muttering.

"Were you speaking to me?" asked Rouben Mamoulian.

"I was speaking to myself," said my ever loyal helpmate, scowling over at me.

Can't Win

The next party was at the Beverly Hills hotel. "Informal," purred the hostess over the phone. Well, we were a bit wise now—Saturday night, Beverly Hills Hotel—a birthday party to boot. No one had to tell us.

Out came the modest little dinner gown—taken to the Coast for just such an occasion. That afternoon my wife visited the beauty parlor. The hairdo, after she left the place — was something to frame. Not that I'm prejudiced—but really she could have stepped right out of a fashion mag's pages.

"How do I look?" she inquired hopefully.

"Baby, you're a killer," I assured her.

The party was scheduled for 7:30 sharp. By this time, we were wise also to these "Be prompt" admonitions. We arrived at 8 plus a few minutes. Everyone was already seated—hungry—impatient. "O, I'm so glad you finally came," said the hostess, sweetly. "We were so worried something had happened. All right folks, now we can serve."

Of course, that made us feel just wonderful—like congratulating a bride's parents only to learn she had been jilted at the church. We sat down at our designated places quickly. We tackled the hors d'oeuvres. Then we looked up and around—as if at a signal.

Well, you've guessed it. It was the darndest, most informal party in all Hollywood. Some of the gals wore hats — some didn't. Some wore suits, some wore short street dresses. No evening gowns. No dinner dresses. The hostess had said "informal"—and by the living daylight it was informal.

Everyone later remarked encouragingly what a nice dress Mrs. S. had on. So did I, on the way home. But my wife never uttered a sound. Just sat there in the car, looking stonily ahead.

The following night we were invited to another party. "Formal" was the word.

We stayed home and played gin rummy.

Spoon-Feeding That Racial Satire; Hammers Nurse 'Gone Are the Days'; So Far Washington Hard to Get

By EDDIE KALISH

"Gone Are the Days," the film version of Ossie Davis Broadway satire on the racial situation in the south, "Purlie Victorious," is still being booked around the country and may open in New York where the distributor is based, was discovered.

Pic was sold as being "back to God" and around the 22 years of Bible-selling. When Hammers first screened it, they were said to be aghast at the [illegible] and the [illegible] to [illegible] "Purlie" parodies. In [illegible] the picture was sold as a [illegible] to the Negro audience, with [illegible] as the selling point. Hammers [illegible] $225,000 for the film, also picked up the distrib. rights.

After the New York experience, the Hammers [illegible] screened this pic as to the "no" of the film especially considering the fact that it still had no distributor. The pic cost $225,000 and it is estimated that rentals of $400,000 will be needed for the project to break even. That doesn't sound like much but it represents a real problem all the same to the Hammers. They figure that the lack of a distrib is the biggest factor since a picture like "Raisin in the Sun," which Columbia handled, managed to gross $1,250,000 although it needed $2,600,000 to break even. Cost $1,240,000.

"Days" recently played at the Charles Theatre, Baltimore, and did fair biz. Last Wednesday it opened at the Regent Theatre in that city, marking the first time the picture has played a Negro situation. The Negro press has been strongly behind the opening and results are expected to be solid. On Jan. 16, "Days" will open at the Gallo Theatre, New Orleans, a Negro house. On the same day it will open in Houston, day-dating in an ofay and Negro location. On Dec. 26 it began a run at the Town Art House, a white theatre in Norfolk. The Hammers have been handling all the booking themselves.

Big hopes, however, are currently being pinned on Chicago where the film opens Jan. 24 at the Surf Theatre. It will also open there at the Maryland Theatre, a Balaban & Katz house which is supposedly the biggest Negro-audience situation in the country, the city having a Negro population of around 1,000,000. After Chicago, B&K will play the pic in Evanston, Ill., which has Northwestern University to draw from. For the Chicago dates, Davis and his actress-wife Ruby Dee, they both star in the play, will be there Jan. 10 to do [illegible] newspaper promo work. [illegible] have been done lots of [illegible] work locally and [illegible] much in demand [illegible] appearances and [illegible] all of this could be a factor.

The Hammers are still eyeing the Washington, D.C. market but all exhibs there turned the film down so far. They are planning a screening for local mgrs by the Variety Motion Picture Assn. of Washington in the hope of stirring up some interest and also to get Washington support for the pic [illegible] showing abroad, if that ever comes to pass. There are some problems connected with overseas distribution such as Italy's dubbing requirement. It is felt that the pic here can't really be dubbed and come off properly whereas with titles it could possibly work. There are no definite plans for overseas as yet, anyway.

It all adds up to an intricate problem as there continues to be resistance displayed to the booking of the picture and by audiences once the film is playing. The problems of booking without a distributor are themselves complex. In the end, all the Hammers want to do is get their money back for the film but even that much seems in jeopardy as theatremen and audiences alike don't seem to dig satire about a problem so glaringly unfunny.

N.Y. ASSISTANTS MOVE INTO DIRECTORS GUILD

Hollywood.

Merger of Assistant Directors local 161 in N.Y. with Directors Guild of America has been okayed by membership of latter, after having previously been approved by the International Alliance and membership of local 161.

Although DGA bylaws provide a 60-day period for voting on such proposals, the necessary majority was attained in an unprecedented three weeks from the date of submission.

Milton Felsen, proxy-biz manager of local 161, and his staff will move to DGA's N.Y. hq immediately. Script clerks, now a part of 161, will remain with the IA for the present, and will be serviced by Felsen.

'Cleopatra' Subsid Quietly Dissolves

Albany.

Cleopatra Enterprises, Inc. formed several years ago by 20th-Fox in order to cash in on "Cleopatra" merchandising, has quietly gone out of business without ever having been active, according to dissolution papers filed in Albany.

20th sources say their merchandising efforts were stymied by the legal difficulties surrounding their attempt to trademark the "Cleo" name, which, of course, has been in the public domain for something over 2,000 years.

Negotiations for the use of star Elizabeth Taylor's face and name in conjunction with the projected "Cleo" merchandising of, among other things, cosmetics, jewelry, clothes, etc., also were never successfully concluded.

SOME SALOONS VERY UNLITERARY

Despite What You Keep Reading

By PETER LIND HAYES

I'm a stubborn man and not the type of man that will take seven rejection slips lying down. I have received seven rejection slips from the New Yorker Magazine, but each week I find myself diligently reading every word they print. The reason for my diligence is quite obvious. I'm trying to absorb the "style," trying to find out what sort of "stuff" they really want.

I've read several stories and each of these stories takes place in a bar. New Yorker authors apparently listen very well and then competently report what they hear in a saloon. I decided to try his approach.

I drove to New York one night last week and parked my car on 3d Ave. and 47th St. I had assumed that New Yorker authors' bars are somewhere in the vicinity. Casually I strolled downtown, stopping now and then to "audition" a number of small joints until I came to a place I had heard of from another New Yorker author who overhears things in bars. I decided to "find my story" here. I propped myself against the bar and ordered a "bite of Scotch." The bartender smiled knowingly I thought, and then proceeded to tell me about the original Thurber drawings on the wall over the booths. My heart beat a little faster . . . the original Thurber drawings! This was a sign. I would surely find a story here that would make the New Yorker.

I had another "bite of Scotch and sat waiting for somebody to start talking. On my left, two stools away, sat a big, bristling marine. "This may be it," I mused. I nodded in his direction and he mumbled something I didn't quite catch. I leaned forward and said, "Beg pardon?" He leaned forward and said, "I said, who in the hell are you looking at?" I was offended by his attitude and frightened by his face so I moved to the other end of the bar and had another "bite of Scotch.

Presently a rather attractive middle-aged woman in a cloth coat sat next to me. "Hasn't it been a nice day?" I asked. "Uh-huh" she replied. "Are you a New Yorker?" I inquired. "Nah-uh," she answered. I was about to track her further when suddenly she stood up and said, "Look Doc, my husband's the relief bartender here; he gets off in five minutes and I stopped by to walk him home. Now why don't you be a nice guy and not start no beefs."

I apologized and ordered another "bite" of Scotch.

By this time I was well "bitten" by the Scotch and was beginning to feel a little sick. I paid my bill and gulped down that last drink. I barely made 3rd Ave. The walk to the car steadied me a little but I became unsteady again when I saw the $15 parking ticket attached to the windshield wiper.

On the way back to New Rochelle I sideswiped a stone embankment on Bruckner Blvd. and caved in both fenders on the left side of my car. The bill for repairs came to $78 and that with the $15 parking ticket comes to $93 which is exactly what I would like to be paid for this story. New Yorker writers have strong stomachs.

POST MORTEMS OF 1963

¶ Rhymes Out of the B'way Nursery
¶ For Variety's 58th Anniversary

By AL STILLMAN

That Black Friday in November
Was a day we'll long remember.

B'way had a season of Fits and Starts;
Lahr and Caesar played 13 parts.
"Tovarich" boasted a Mammoth Cast:
"The Milk Train" didn't run too fast.

Lemon and Remick drank their way
Thru a black-and-white[1] movie about A.A.,
Which could have been titled, one supposes,
"The Days of Wine and Four Roses."

A Willing Witness called Valachi
Sang, but not like Pagliacci.
Telephone execs were smiling
While we did that extra dialing.
The New Yorker Mag., our most urbane
Weekly, again adored "arcane."[2]

The New York Hilton, an immense
Hotel, named suites for Famous Gents.
The Dock Strike recalled—at least to me—
The Great Banana Shortage of '23.[3]

We had no Ochs, no Scripps, no Hearst,
No Flynn, no Whitney, till April First,
So for 16 weeks my wife was able
To see me at the breakfast table.
The strike caused earnings to diminish
And ended in a "photo" finish.
New Yorkers now must shell out dimes
To read The Tribune and The Times.

The eversmiling Mona Lisa
Landed here without a visa.

Said a couple of Latin Presidents
Who were shown the palace door:
"I reigned last night and the night before
"But I ain't gonna reign no more."

Hardly as different as night and day:
"Go Away Little Girl" and "Love Look Away."
This year's greatest wheeler-dealer
Was, of course, Miss Christine Keeler.

The Mets—not what you'd call a stellar
Club—retreated to the cellar.
The Dodgers' crusher was a honey,
The owners lost a lot of money.
Pepitone made quite an error;
The Yanks' new boss is Yogi Berra.
Fans did all they could to harass—
You have guessed it—Roger Maris.

Rockefeller threw cold water
On the chances of Goldwater.

"The Ballad of the Sad Cafe"
Was more of a mish-mash than a play;
And I got very little joy
From anything in "Man and Boy."

Ready cash I had in plenty,
Had, that is, until March 20;[4]
Then I was broke, as I remember,
Till the seventh of December.[5]

Some countries.—England, most of all,
Thought it should be spelled De Gall.
Mary McCarthy in Harper's Mag.
Termed J. D. Salinger a drag.[6]
David Merrick and Walter Kerr
Didn't agree on "Oliver."
A wonderful picture.—no if, no maybe a-
Bout it, was "Lawrence of Arabia."

The Mirror faded from the streets;
The Herald-Trib took over keats.[7]
Tony Bennett yearned for 'Frisco.
My favorite cracker's still Nabisco.[8]
"Dominique" was a Number One
Platter by the Swingin' Nun.
In a world so deficient in Fun and Cheer,
We should have had more Ogden Nash this year.

All I could sit thru was a third
Of "To Kill a Mockingbird,"
But I thought Gabin in "Monkey in Winter"
More fun than a fillum with Mary Miles Minter.
A tasty morsel of the past—
"Dinner at Eight" with its all-star cast—
Was coupled with (my eyes grow misty)
Greta Garbo in "Anna Christie."

Dan Parker now adorns The Journal.
"Tom Jones"—the movie—was supernal.
I gave Como lots of credit
For "I Love You And Don't You Forget It."[10]
We had some revivals with Theda Bara,
A Thanksgiving present from John O'Hara,
And I can't remember anything more,
So Happy 1964!

[1] *If that's the word.*
[2] *Pun intended.*
[3] *Last year it was "logorrhea" also.*
[4] *The year the song was introduced.*
[5] *When the Big A opened.*
[6] *When it closed.*
[7] *Or words to that effect.*
[8] *No connection with the bard, except, perhaps for their mutual interest in Pegasus.*
[9] *It really is, but I also needed a rhyme.*

Wants $1.25 Min. To Start April 1

Albany.

Motion picture theatres in New York State could possibly face the payment of a $1.25-per-hour minimum wage on April 1 next, instead of Oct. 15. Exhibitors are presently required, like other businesses operated within the State, to pay employees a minimum of $1.15. The earlier hike to $1.25 is implied in a possible legislative change to that end.

Joint Legislative Committee on Industrial and Labor Conditions was to meet in New York Monday (30) for the purpose of considering such a plan. Assemblyman Anthony P. Savarese Jr., Committee chairman and a Queens County Republican, pointed out that under a recent statute the Federal minimum advanced to $1.25 hourly "for many workers, last October. We should equalize these wage floors now. Wage economists assure us this raise can be accomplished six months earlier with negligible effect on the New York employment rate. This being the case, the Legislature should act promptly when it meets in January, to give this benefit to low-paid workers as soon as possible."

Assemblyman Savarese estimated that "advancing" the minimum scale by six months would mean earnings of "over $100 more for many thousands of employees in the coming year."

Right of Privacy For Performers Still a Gray Area

By HAROLD M. GOLDBLATT

A matter of considerable interest and increasing importance in all branches of the amusement field is the question of their so-called Right of Privacy. For upwards of 50 years there has been a statute in New York, known as the Civil Rights Law, which provides that any person whose name, portrait or picture is used within this state for advertising purposes or for the purposes of trade without his written consent first obtained may sue to enjoin such use and also recover damages by reason of such use. There is a similar law in many other states.

While the language of the statute appears to be perfectly clear, in many cases when action was brought for use of name or portrait in what was apparently advertising purposes the N.Y. State courts have ruled that there was no violation of the statute. In most of these cases, the judges themselves disagreed; the minority holding that the use of the person's name or picture was a violation of the statute.

In a very recent case, an action was brought on behalf of a young film star against a company making cameras, which used her name and picture in a book published by the company advertising its camera. Her picture and name were used in the advertisement in four photographs showing her using one of the cameras with wording to indicate that the pictures were taken by her while making a motion picture.

The Court however held that this was a merely incidental use and not for the purpose of advertising or trade and not prohibited under the Civil Rights Law.

In another recent case, Shirley Booth, recognized as a star of the stage, screen and television, brought an action under the Civil Rights Law against a magazine publisher for using her name and picture in connection with a number of advertisements advertising the magazine. While vacationing at a resort in the West Indies, her picture was taken by a photographer for the magazine which ran a story about the resort, and her picture was given a prominent place in the magazine story. Thereafter, the magazine used her pic-

(Continued on page 71)

'Big' Dutch Film Year

By HANS SAALTINK

Amsterdam.

Dutch film industry was quite active this year and presented no less than five films, two of which were full-length documentaries. At least one feature film, Fons Rademakers' "Als Twee Druppels Water" (The Spitting Image), was a success, and meant the launching of a new production outfit, Cineurope Film Productions.

Another new production group, Pan Film, had a bad start with "Bicycling to the Moon," that was taken off the program after one week and never made a tour of the provinces, due to the bad reviews. John Kerporaal's "De Vergeten Medeminnaar" (The Forgotten Rival), a N.F.M. production had so-so reviews but at least in the end will break even.

The two documentaries did better. Gerard Rutten, responsible for many Dutch feature films between 1950 and 1957, returned with a documentary "Wederzijds" (Mutual) on Queen Wilhelmina and her times, placed against a background of European contemporary history .The film did well at the boxoffice. At Christmas Bert Haanstra's "Jan En Alleman," a documentary, shot with the candid camera, was released. Haanstra worked nearly two years on this production, about behaviour of the Dutchman unobserved.

Distributor Paul Kijzer set up a production company, Caesar Films, which initial production was a co-production with Italy and France. Caesar Films provided the sketch, set in Amsterdam and directed by Roman Polanski, for "The Biggest Swindles In The World," nourishing of five segments totally. Kijzer and Polanski may again cooperate in 1964 on "Cherchez la femme."

1964 Remains Vague

Not many productions have yet been disclosed for 1964. The only certainty, because it was shot in 1963, is "Mensen Van Morgen" (Tomorrow's Citizens), a Sapphire production directed by Kees Brusse along the lines of Bertrand Blier's "Hitler, Connais Bas," interviews of young people about their life and ideas. Film was hushed up, because producer Rudi Meyer, also handling Haanstra's film, did not want to confuse the public with publicity on his two films that have much in common. Of the three feature films released in 1962, Korporaal's "Rufifi In Amsterdam" broke even in 1963, while Paul Rotha's "The Overval" (Resistance), released in December 1962, was a great success and was seen by more than a million Dutchmen.

Feature films are subsidized by the Dutch Production Fund, set up by the Dutch Cinema League and the government, short films are subsidized by the government only. In the field of shorts nothing world-startling happened. The ace directors in this field, Bert Haanstra and Herman van der Horst, did not have any releases in 1963, which made the scene very tame. Most Dutch films, sent to film festivals, are government-sponsored, but it is characteristic for the situation that the one documentary that was awarded at a major film festival, Charles Huguenot van der Linden's "Bouwspelement," that won the Golden Bear at the Berlin Film Festival, was made without any government subsidy.

Newsreel Blow

While films, long and short ones, are subsidized to the tune of millions (of Dutch guilders) annually, it was a shock to everyone when production company Polygoon-Profilti announced it had to stop the production of the weekly newsreels, of Dutch and world events. Polygoon-Profilti were working with a loss, and in the past demands for government subsidies had been turned down, so that the newsreel threatened to close down on January 1, 1964, when contracts expired. Polygoon-Profilti has no monopoly on newsreels; besides the Dutch newsreels, there are also Dutch versions of the Gaumont British newsreels and of Fox Movietone News, that has always some Dutch items incorporated. The market for the Polygoon-Profilti newsreels became too small, as many cinema exhibitors took just foreign news, due to the long programs that warranted against having a newsreel program of 20 or more minutes—with the length of feature films, a newsreel of a few items, running 15 minutes at most, is all that can be squeezed in.

The position and function of the newsreel in the cinema is also changing as most of its function is taken over by the daily newsreel on television. The number of television sets is still progressing, and can be seen as a competition to the cinemas. There are now more than 2,500,000 sets in use. But for the fact that there is still a decline in cinema attendance, this can also be gathered from the fact that it is specially the road show that makes money. In 1962, 19 blockbusters took in 20% of the annual income, while nearly 400 other films had to share the remaining 80%. In 1963 it was specially films like "Barabbas" (Col), "55 Days At Peking" (Hafbo), "Lawrence Of Arabia" (Col), "The Longest Day" (20th-Fox), "Cleopatra" (20th-Fox), that meant business. "Cleopatra" in four weeks took in $100,000, which is a record. "West Side Story" (UA Nova) broke a record—it played for 93 consecutive weeks at one cinema, the Du Midi Cinema in Amsterdam, and thus held up other 70mm feature film releases. To cash in on the two performances daily vogue, Warner Bros. released the just over two hours "Whatever Happened With Baby Jane" as a roadshow.

Of smaller feature films it is specially Eddie Constantine, Caterina Valente, and Steve Reeves films that have a certain faithful audience. Latest Constantine pic, "You Do It, Cutie," provoked the old-fashioned and dear sight of people queueing to get in. Another import, from Italy, "Mondo Sexy," also made people come to the cinema, as did Jacopetti's "Mondo Cane."

Dutch Cinema League keeps lobbying for an abolishment of the entertainment tax, or at least a reduction to 20%, and once in a while a cinema owner goes on strike, by closing the house, to put force behind his demands. Television receives financial support from the government and no tax is imposed on television but for a standard fee, paid by the viewer, of $7.50 annually. Dutch television has only one channel, but when a second channel will be opened, this could become a blow to Dutch exhibitors, who will have hardly any protection from the competition.

Since 1947, Dutch attendance has been dwindling. In 1947 it was 10% down from 1946, and by 1951 it was down to a low 71% (63,000,000 tickets sold). From 1960-1962 cinemas lost 5 million visitors, and in 1962 only 47,875,000 people went to the cinema, paying $20,650,000.

TIME & PLACE CLUE TO FILM CENSORING

By JOHN ROEBURT

(Author of the following perspective on forbidden films, as variously evaluated through the last 40 years, is a veteran of fiction and nonfiction works. His most recent credit is "The Wicked and the Banned."—Ed)

Restricting Codes and Commandments governing motion pictures blossomed as the realization grew that films shown publicly and freely were a potent social mechanism in creating and promoting beliefs, intellectual interests, behavior patterns and new attitudes. Films were recognized as persuasion more subtle and effective that other communication media (Books, Art, etc).

Extremes of antagonism toward the nascent motion picture industry was best synthesized in the January, 1926, utterance of one Earl Barnes in the magazine "Educational Screen." Barnes said, "Any person brought up on the psychology of the movie world is unfit for life. The lower minds go to the movies, and the longer they go, the lower they will be."

Barnes was over-acting to a Jazz Age diet of cheaply-confected films sporting such provocative titles as: "Her Purchase Price," "Why Men Forget," "Forbidden Fruit," "The 14th Lover." It was a time when jerrybuilt Hollywood society itself provided certain verisimilitudes to the Biblical Sodom and Gomorrah, a time when a $7,000-a-week comedian was explaining a rape death to the Court, a time when a party-giving Hollywood director, as a practical joke and for the fun of it, filled a sugar bowl with cocaine . . . when a United States Senator, stung by Hollywood license, could say with warrant: "Hollywood is a Sodom of debauchery, alcoholism, wickedness, free love. Its elite are former butcher boys, bartenders, sopers, swampers, bums off the road."

Man's Erotic Side

Film censors have immemorially shown an obsessive concern over the depiction of the sexual nature of man—attacks on erotic realism run as a scarlet thread through cinema's whole history. Films were seen as able to uniquely represent, or *misrepresent*, the inner combustions of sexual Man, his saved-up and hoarded (and *sublimated*) fantasies and desires, the secret and open revolt against taboos and doctrinaire standards of conduct and taste. And most dangerously: the popular film could and frequently did support Krafft-Ebing's thesis that love is nothing ethereal or seraphic, but of this earth.

In 1928, a scene was cut from the film "Docks of New York" in which a stevedore in a bedroom counts out some money while glancing down at a sleeping woman. In 1963, brickbats are thrown by pressure groups at constituted censors for giving seals of approval to "Irma La Douce," a comedy about Paris prostitutes and their business managers.

Sexy Match-Sticks

Novelist Aldous Huxley once pontificated: "In most modern countries, the only state-supported orthodoxy is a sexual orthodoxy. There is a powerful religion, or rather pseudo-religion of sacred purity." When a minor movie of the 20s, "Win That Girl," lost a scene to censors in which burning matches bent and contorted to represent man and woman in embrace, the censor-baiting lawyer Morris Ernst fumed that "the censor pictures a world of ladies and gentlemen damned by 'Elsie Dinsmore' and sired by 'Lord Fauntleroy.'"

The same Ernst, offended by the censor-cut of a boy-girl clinch from an early Joan Crawford film ("Our Dancing Daughters"); put the abridgement of artistic freedom into historical perspective with these words: "*This* is on a par with Anthony Comstock's wild frenzy at seeing a dressmaker's bust-form in a shop window."

The Hollywood Code has been liberalized to a degree inconceivable in the days of Will Hays. Designed primarily to screen out smut, unpunished crime and blatant sex, the Code today accepts social problems as drug addiction ("Man with a Golden Arm"), allowed a married marine to seduce nubile Deborah Kerr ("The Proud and the Profane"), at least hinted at the fact of homosexuality ("Tea and Sympathy").

'Virginity' As Jest

One catalyst in the liberalization of the Film Code was Otto Preminger and his Code-defying 1953 production and release of "The Moon Is Blue." The film portrayed a young girl (Debbie Reynolds) who teased and tempted men while withholding from sexual union. The Hollywood Breen office rejection of the film story was based on the proposition that a girl's virginity was not a proper subject for comedy. (Part of the trouble was Catholic sensitivity to quips involving virginity, this touching the Blessed Virgin.—Ed.).

In the summer of 1961, United Artists asked for and got a seal of approval for "The Moon Is Blue." The about-face of the Code Authority was due to many factors—Cause can be variously assigned to the decline in strength and leadership of the major studios and the rise of the independent and maverick producers, changing American folkways and mores and the absolute character of certain strictures in the Code, the rising quality of foreign films (De Sica, Fellini, Rosselini, Bergman) shown in American art houses, the competition of television and the comparatively greater freedom of the younger rival medium.

On the legal front, film forbiddance and censorship generally sustained a defeat in the reknowned "Miracle" case when the United States Supreme Court decried New York State censorship and denial of a license to the film "as a violation of our federal constitutional guarantees of free speech and free communication" (the film had been rejected as "sacrilegious" by the New York Censor Board.)

The U.S. Supreme Court slap at New York State censorship, however, provided no permanent cure. In 1961, the same censorship board forced the elimination of a valid and artistically brilliant scene in Ingmar Bergman's powerful film "The Virgin Spring" on the grounds that the scene was "obscene and pornographic." (Elsewhere, as in Massachusetts, the excised scene was restored to the picture.) The scene in dispute was a starkly real enactment of the ruffian-rape of an innocent and trusting girl by two brigands who accost her in a wood.

A backward look at yesteryear's forbidden or censored films proves the new and spectacular freedom from censor restraint enjoyed by such modern-day sin-and-sex-charged entries as "Hud" (libertinism), "The Stripper" (exhibitionism), "The L-Shaped Room" (unwed pregnancy). In 1933, in the screen version of Nobel Prize winner William Faulkner's novel "Sanctuary," adult perversion was switched to *in*adult rape at the behest of the censor. The question of nudity as Art or Smut was resolved as the latter when the 1926 film "Sorrows of Satan" (starring Ricardo Cortez and Adolph Menjou) ran into determined censor and church opposition . Ten years earlier, in *pre*-Code 1916, Annette Kellerman, the Esther Williams of her day, appeared in "A Daughter of the Gods" clad only in the long tresses that was Eve's own garb.

Howard Hughes' "The Outlaw" (1941) found censors and some public folk astir over Jane Russell's cleavage. The film, finally given a seal of approval after a marathon brouhaha, was audaciously advertised by Hughes with displays of Miss Russell's protuberances and the challenge "How would you like to tussle with Russell?"

Time Brings Change

Yesterday's censors hacked away at such (studio-announced) "adult" pictures as "The Barker" (the censors order: "Cut out scene showing man removing woman's clothing from his berth; eliminate scene of boy and girl in orchard where girl is shown lying on ground"), "Street of Sin" (the censor ordered a long scene deleted in which actor Emil Janning's looks amorously at a Salvation Army girl), "The Man Who Laughs" (the Victor Hugo classic lost "all scenes of men looking through keyholes," and "all seductive scenes between the Duchess and Jester"), "Sunrise" (the censors ordered excision of scene in the F. W. Murnau classic of "Woman wriggling and dancing and man embracing her"), "The Racket" (of the numerous cuts ordered, one was "all views of clergymen at crook's funeral services").

Forbiddance of films and/or demands that cuts be made and scenes deleted happens mainly today on local and state levels, with the so-called "Adult" foreign film the chief target of censors. The imported movie, with their generally unabashed sex-life centered themes are, by implicit compact between censor, distributor and exhibitor, confined to the strict limits of the nation's art-theatres—the family theatres are out of bounds. (The Italian-made film "Boccaccio '70" suffered censorship citation and complaint and boycott pressures in city-after-city when it dared out of the segregation of art houses and into major theatre circuits).

The Hidden 'Tone'

Not long ago, in Memphis, a local Vice Squad viewed and judged the French movie "I Spit On Your Grave." They later "raided" the projection room and seized the film negative. ("I Spit On Your Grave" carried a race relations theme with subthreads of nudity and love candor.

Jules Dassin's prize film "Never On Sunday," a tongue-in-cheek fable about the business world of a prostitute, ran into censor trouble in cities of Georgia and Texas. In New Orleans, Northern Indiana and Chicago, there are phone services through which callers can get a recorded moral evaluation of current motion pictures. The evaluations, collected and collated from miscellaneous sources, have—as of this writing—found wholly or partly objectionable such films as "Baby Jane," "Two for the Seesaw," "Taste of Honey," "Gypsy," "War Lovers," "Sodom and Gomorrah," "And God Created Woman." In the Unqualified Approval category are "Count of Monte Cristo," "Brothers Grimm," "Merrill's Marauders."

The florescence of the "Adult" film has been hailed by some and damned by others. To a number of censors and critics currently, the word "adult" is a plain euphemism for "dirty." In a recent published complaint, the New York Herald Tribune writer and critic John Crosby fretted that "most adult pictures aren't fit for grown-ups, let alone childen." Crosby, a man of generally liberal persuasion, decried the film "Walk on the Wild Side" as "perfectly dreadful, rampantly sexual, a really dirty movie," saw "Cape Fear" as "the most sordid, vicious and utterly depraved movie I have ever seen," found the rape scene in "The Virgin Spring" as "horrifyingly explicit, with the murder sickeningly gruesome," bewailed the trend to perversions in movies, finger-pointing the lesbianism in "The Children's Hour," male homosexuality in "The Victim," child molestation in "The Mark," nymphomania in "The Chapman Report," cannibalism in "Suddenly Last Summer."

Anti-censorship ranks have ever been divided between those who demand an abolition of all censorship and that group willing to accept a measure of suppression for "Decency's" sake. In championing the former attitude, the late columnist-social critic Heywood Broun declared he would not be too violently passionate against a censorship carried on by a small clique composed of the wisest persons in the world. Said the waggish Broun: "I would not be wholly incensed to receive only such films as were licensed by Havelock Ellis and John Dewey."

Which brings the issues of film censorship into the same focus as that of the book censor. The question becomes, inevitably:

Who are the Censors? And: How competent are they, let alone wise, to be the guardians of public morals?

Fishy Tail

London.

A popular form of show business 70 years ago in Great Britain were the travelling variety and play companies, better known as "Penny Gaffs," gaff being a cockney slang word for theatre. London taxidrivers still refer to Shaftesbury Ave. as "Gaff Street."

These mobile theatres of the past were created on waste ground and they presented a different show each evening. One enterprising show had a fish bar at the side of their gaff. Being short of staff, whenever they had a fish frying night they'd arrange for one of the cast to die during the first act, and then nip smartly around to the bar and get the batter frying for the hungry homegoing audience.

Audience soon got wise; when they witnessed an actor dying during the first act they'd whisper one to another, "They're frying tonight."

On Scripting In H'wood: Solo For Two Voices

By RAY RUSSELL

Hollywood.

Scene: *one of the smaller Beverly Hills homes. Quiet Piranesi and Toyokuni prints on the walls; on the mantlepiece, a miniature reproduction of a Restoration English stage, flanked by two white antique poodles in Staffordshire porcelain. Roughly* 500 *LP albums, chiefly classical, are stacked raggedly in a corner of the living room. One entire bookcase is devoted to theatrical lore and criticism, plays, and books on cinema. The other bookcases—aside from multiple copies of books written by the master of the house—seem dominated by dictionaries and encyclopedias, as well as by a set of tall, slender, beautifully-bound volumes which, upon closer inspection, are revealed to be merely mimeographed screenplays also written by the master of the house. Enter* RAY RUSSELL, *a bearded, sun-darkened man in his thirties and of formidable girth. He is followed by another bearded man in his thirties who is not, however, sun-darkened, and whose girth is far from formidable—in fact, his pallor and emaciation grimly suggest that he has been shut away in a dungeon for a long, long time. His suspiciously anagrammatic name is* ALGER ETO, *and he now plugs in a tape recorder as Russell speaks:*

RAY RUSSELL: Isn't this a rather unorthodox way to conduct an interview?

ALGER ETO: Edmund Wilson does it. I'm told Hemingway did, too, on occasion.

RR (*pleased*): Do you equate me with those giants?

AE (*evasively*): Listen, who's interviewing who?

RR: Okay, okay. Fire the first question.

AE: Here goes. Will you give us, in a sentence, a personal impression of your career as Executive Editor of Playboy during its formative first seven years? By the way, how come you left the magazine?

RR: That's two questions, but one answer will cover both: I think of my time with Playboy as a delightful detour from the main highway of my life, writing.

AE (*conspiratorially*): Off the record, there's a question I want to ask you about those Playmates . . .

RR: Everybody asks that question.

AE: But what's the answer?

RR: The answer is Yes. Now can we talk about *me* for a change?

AE: Sure. What is the major difference between being an editor and being a writer?

RR: The difference being being a user and being a maker.

AE: Are your hours better now?

RR: Worse! But they're mine.

AE: What, if any, are the drawbacks in switching from editor to writer?

RR: Well . . . offhand, the only one I can think of is that I'm no longer listed in "Who's Who in Commerce and Industry," which is unfair because I'm just as commercial and industrious as ever

AE: But you *are* listed in "Contemporary Authors," and I want to ask you about something it quotes you as saying: "The writer must draw, consciously or otherwise, from his own deepest and most personal experience. Thus, although my play, 'Bimini,' is ostensibly about Ponce de Leon, it is really about me; and although my novel, 'The Case Against Satan,' is about a Roman Catholic priest, it, too, is about me." Aside from seeming a bit self-centered, isn't there a falsification involved there? How can you paint truthful portraits of such characters if they are really you? What do you have in common with a celibate man of God or a 15th Century Spanish conquistador?

RR: Humanity. That's all that's necessary.

AE: Why did you move from Chicago to Southern California?

RR: Chicago has become a city of two seasons—hellish summer followed immediately by hellish winter. No spring, no fall.

AE: In the past few months, the Hollywood gossip columns have linked you with both Tuesday Weld and Jayne Mansfield, you gay dog. Tell me—

RR: What's to tell? Miss Weld has a yen for the leading femme role in my novel, and the Mansfield item was simply a mistake. Linked, schminked.

AE: To the charge that you have "gone Hollywood, how do you plead?

RR: Guilty. I attend opening nights at the Huntington Hartford Theatre, drive a white convertible, am on a low calorie diet, and have even been known to sign autograph books for people who've mistaken me for Peter Ustinov.

AE: What name do you sign?

RR: Sebastian Cabot.

AE: I see you have a lot of dictionaries here. Are you that unsure of yourself?

RR: On the contrary. I write down the word that sounds best—no matter what it means—then I look through one dictionary after another until I find one that agrees with me.

AE: What influence do reviews have upon you—especially adverse reviews?

RR: I don't like the adverse ones, of course, but then I didn't get too many of those on my first novel; in fact, most of the dissenting critics didn't review the book so much as they reviewed my previous connection with Playboy, a journal of which they obviously disapproved. For instance, one reviewer said—in her first paragraph, mind you—"There are all the elements of a boxoffice smash in this novel if Hollywood retitles it 'I Was Satan's Teen-Age Temptress.' Ray Russell is a former editor of Playboy. His past association with that magazine shows." Another review was headlined 'Bunny or Beelzebub?' and referred to Playboy in the very first sentence! Further on, in describing the young girl character, the reviewer said, "One can almost see Playboy bunny ears sprouting from Satan's lovely head." Such reviews are not reviews at all—they are springboards for the irresponsible launching of personal peeves that have nothing whatever to do with the book being reviewed.

AE: What about the rave reviews? How do they affect you?

RR: Like fine champagne—they can make a guy feel very, very good, but watch out for that big head in the morning. You simply must not believe the raves, lest you turn into a strutting case of advanced egomania. Just listen to this, for example—it's a short adjectival digest of glowing words from my novel's positive reviews, culled from about 30 American and British magazines and newspapers: "Spellbinding, Significant, Controversial, Brilliant [*the* 34 *others cut by* VARIETY—*Ed.*] If I really *believed* all that, I'd become so puffed with pride that I wouldn't be able to write a decent page—all self-criticism would vanish; I would look upon every word as Holy Writ, sacrosanct and unchangeable; and that would be the end of me. The only way to read reviews is with a large shaker of salt close at hand—don't take the bad ones to heart, and don't let the good ones go to your head.

AE: Are you what is called a serious writer, in the sense of committed, dedicated, engaged?

RR: I cop the Fifth Amendment on that one. But I will say that the trouble with too many serious, committed, dedicated, engaged writers is that they are serious about seriousness, committed to commitment, dedicated to dedication, engaged with the romantic idea of engagement. It's very much like falling in love with love, which, as the song lyric rightly says, is falling for make-believe.

AE: Then let me put it another way. How would you rate yourself among your contemporaries?

RR: When I write something I consider mediocre, I'm consoled by the certain knowledge that my *worst* is better than the *best* of two-thirds of my contemporaries.

AE: Isn't that terribly conceited?

RR: No, because there's a dispiriting corollary—the equally certain knowledge that my *best* is worse than the *worst* of the other third.

AE: Artists, including writers, are traditionally reputed to be extremely egocentric people, whose works, even when considered masterful, are often created out of intensely selfish motives. Any comment?

RR: How's this—the road to Heaven is paved with bad intentions.

AE: I'll accept that. Now then, it says here in my research that, in the three years you've been full-timing it as a writer, you've had two books published (a novel and a collection) plus a pile of short stuff in magazines; that you've written half a dozen feature films, three of them from your own stories, and one of these an award-winner at some Italian film festival; that four properties of yours—the novel, a play, a novella, and an original screenplay—have been optioned for films or stage; and that right now you're 25,000 words into a second novel. Is it true that this second novel of yours will be about Hollywood?

RR: Yes.

AE: I was afraid of that. Mr. Russell, haven't there been enough novels about Hollywood? What could this one possibly contribute?

RR: Well, besides funds to my pocketbook, it might contribute something that, for a change, doesn't fall automatically into one or another of The Only Recognized Slots Of Reaction To Hollywood.

AE: What are those Slots?

RR: The first one, and I guess the most common, is the Nathanael West Slot. According to this, the town is grotesque and giddy, a narcotic nightmare, a surrealist's kaleidoscope, a mad, frenzied, wild, unreal swirl of phantasmagoria.

AE: Well, isn't it?

RR: Sure it is. And so is Fargo, North Dakota. The second Slot is polarically opposed. This one stoutly avers that the town is just like any other productive heavy-industry town, say Detroit. The best answer to this Slot is a joke, old but still good. You know the one. About the famous director who goes back to visit the dear hearts and gentle people of his native Iowa, and while there, is asked if it's really true what they hear about Hollywood—the mad carryings-on, the weird people, etc. No, no, not at all, the big director says. That's all a lot of nonsense. We're hard-working folks, with the same problems as you folks. Take me, for instance. I get up early, have breakfast, go down to the studio, work hard all day with a short break for lunch, then at the end of the day I come home tired, eat dinner, and read the paper. It's like I was saying to my wife just the other day—"George," I said . . .

AE: Are there other stereotyped Slots of reaction to Hollywood?

RR: Plenty. There's the All Black view—the town, according to this Slot, is a sinkhole of depravity and artistic prostitution, populated by cynics, hacks, perverts, tyrannical tycoons, and vicious, backbiting climbers. No redeeming features at all. Then there's the Guinea Pig Slot—detached, analytical, antiseptic, sociological. Charts and graphs Masses of data. Statistics. No judgments, but lots of guarded deductions.

AE: And your Hollywood novel will try to avoid falling into any of those Slots, you say. Let me ask you, then: what *will* your approach be?

RR: That's hard to answer, but I'll put it this way . . . one of my books, when it was published a couple of years ago, received a review that said (in effect; I'm quoting from memory), "Some writers see life through the grimy window of realism, others through the microscope of clinical analysis, others through rose-colored glasses. Ray Russell sees it as reflected in a fun-house mirror." I think that's the way I see Hollywood—which may seem, at first blush, like simply another way of describing the Nathanael West or Grotesque Slot, but I do believe it is different. I see this as a hard-working town with many gifted people—but with unique, integral distortions and inversions. If it's larger than life, then it's also smaller than life. The smiles are broader here and the frowns deeper; but also—most everybody is sound asleep by midnight.

AE: In your judgment, is there a kind of person peculiarly suited to working in the film industry?

RR: There's a kind of person peculiarly *not* suited. And here's the way to find out. Go to the intersection of Vine & Selma. On the northeast corner, there's a bank. On the bank is a plaque, a very small plaque, only so big, that says: "Birthplace of Motion Pictures. The First Feature-Length Motion Picture Made in America 'The Squaw Man,' Filmed on This Site by Cecil B. DeMille, Samuel Goldwyn, Jesse L. Lasky, December, 1913." If you can stand there and read that plaque without feeling the faintest swelling of your heart, the tiniest twinge of excitement along your spine, then you don't belong in films.

AE: One more question, and do try to be brief—what ideal movies do you wish could be made?

RR: I thought you'd never ask. Having seen what he did with "Macbeth," I think Kurosawa should do an "Oedipus Rex" starring Toshiro Mifune. I wish the Russians would do a big, splendrous, uncut, color film verion of Prokofiev's opera, "War and Peace"—it's a magnificent score, an enormous canvas. I wish, instead of the "Cleopatra" that was made, they would have simply filmed Shakespeare's "Antony and Cleopatra"—it's a perfect film script just as it stands, with short half-page scenes "intercutting" between Rome and Egypt; cinematic writing centuries before movies were invented. I'd like to see Lee J. Cobb in Brecht's "Galileo," Ralph Richardson in a filmed "King Lear," Richard Burton as Lord Byron . . . hey, you're not leaving already, are you? Don't you want to ask me what advice I have for other chaps planning a career in Hollywood?

AE: You've already told us—go to the corner of Vine & Selma. But I *will* ask you what advice you have for other magazine editors trembling on the brink of the cold plunge into writing

RR: The same advice my father gave me when I was at that juncture. He unearthed a marvelous quotation from Emerson—

AE: "Give your heart a holiday from caution."

RR: You guessed it! But how—

AE (*vanishing like a thread of smoke*): Don't forget. He's my father, too.

Word Assassins

By GERALD PRATLEY

Toronto.

We are told that this is the age of the common man, but need we be quite so common in the use of our language? On all sides we are surrounded by lies and illiteracy, most of it perpetrated by men who are not themselves illiterate in the true sense of the word. They are simply careless and lazy, and ever anxious to appear as part of the herd by playing down to it in the language which they think the herd wants to hear.

In his humorous book, "The Scuttle Under the Bonnet," screenwriter Leonard Spigelgass mentions how he dislikes the term "*property*" which studios use when they refer to scripts and stories they have purchased . It's a horrible way to use the word and it renders something living and exciting into a flat, commercial asset.

But the columnists who write about the world of entertainment have used other words in fearful ways. It seldom occurs to them they are mis-using these words.

Some of the words and phrases I object to are not all mis-used. They are simply, to my way of thinking, distasteful; but this I well know, is a matter of taste. "*Vehicle*" is used when reference is made to a film or a story . . . "it wasn't a good vehicle for the star" and you wonder if they're referring to the latest Rolls or Tennessee Williams. I have seen certain things described as having "*triggered*" a re-action or a series of events in the news. "Trigger" means releasing a catch or a spring, or refers to the catch releasing the hammer of a gun. "*Geared to*" is a now a favorite expression. "A film is geared to the talents of so-and-so"; but gear means part of machinery and nothing more.

I read the other day that talks between two film producers had been "*Firmed-up*" what ever that means. People talking about what they have done refer to incidents as "*the bit*" or "*this thing*" which exasperates me. I dislike the use of the word "*wallop*" to describe a film's dramatic impact, which is just as bad as saying that "it hits you between the eyes." These terms have come about I imagine because so many so-called film reviewers were once on the sports desk. I also dislike emotional stimulation being referred to as "having a kick." If you're kicked it comes from a foot of man or beast or the recoil of a gun.

Pleasant things are now coyly referred to as "goodies." I find many columnists approving of something by saying "I'll go for that." Well, I won't.

As you know there is no such thing anymore as a successful play or film; it's always a "hit play" or "another hit" for someone; but his is no longer enough. It's "a smash hit" and as this has become too much trouble to say we now have just "a smash." Novels are no longer just novels: movies are invariably adapted from "best-selling novels," though few were that.

An amusing film is never just "amusing" of course. It is never just a comedy; it's "the comedy wow of the year." I always feel like gagging when I hear a joke or funny situation referred to as a "gag," and I feel positively unwell when laughs are called "yaks" and "yuks."

But by far the most objectionable use of a word in recent years is "*import*" when attached to an actor from abroad. This really makes me angry. It's bad enough that foreign films and plays are called "imports," but to apply it to people is callous and unthinking. The dictionary says that import means "merchandise brought into a country from abroad." Since when were human beings considered merchandise in our society? Or are actors not thought of as human beings? This situation has become so ridiculous that I read in a television column recently that a certain actor was "*imported from Vancouver*" to appear in a Toronto show!

Also objectionable when referring to the human element is the word, "customer." Are we in the fish market? People who go into shops are customers, but when they go to a film, a play or a concert they are patrons who become part of the audience.

What were your "thinking processes" when you made "Freud," an interviewer asked John Huston. Unthinkingly he replied, "my thinking processes were . . ." If you asked me they should all be processed right back to school.

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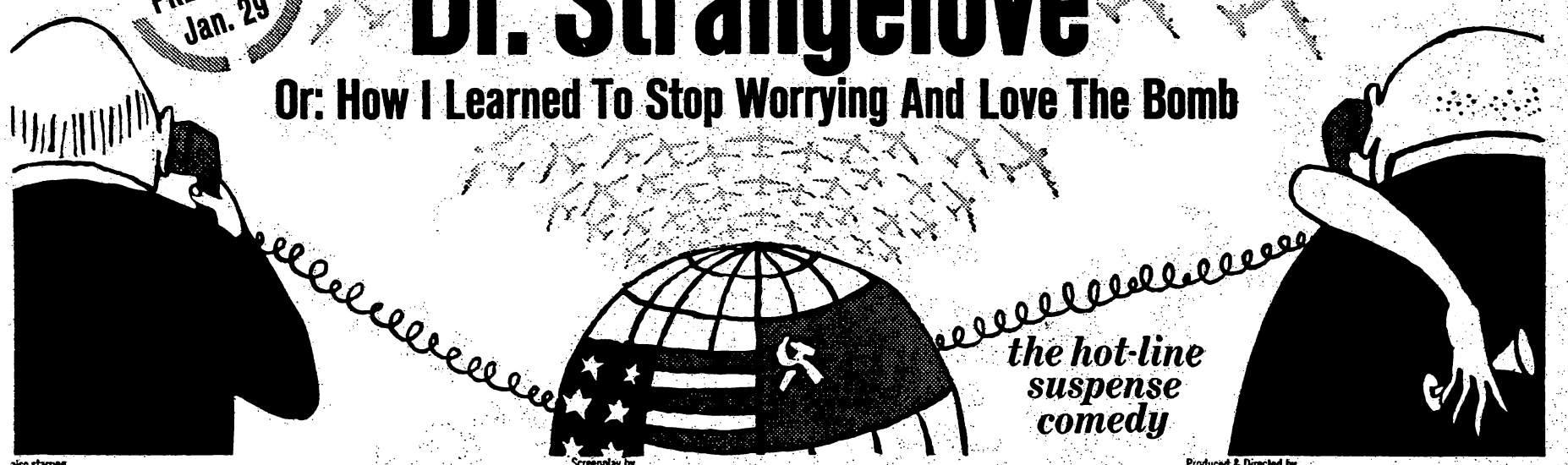

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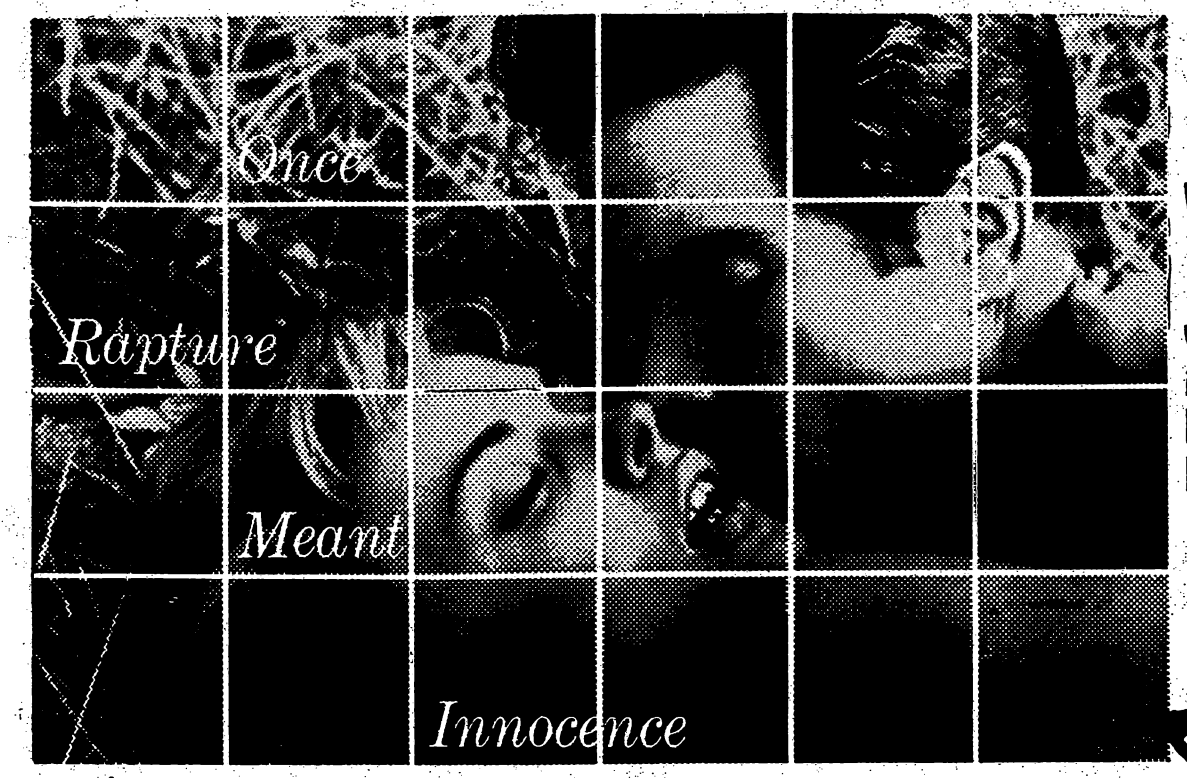

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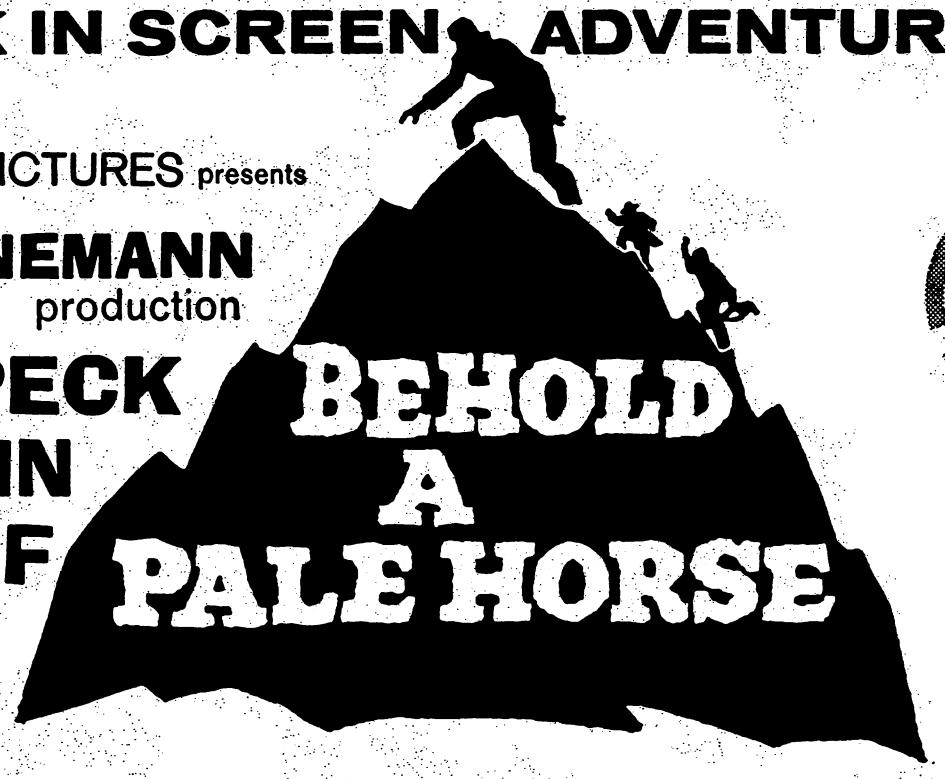

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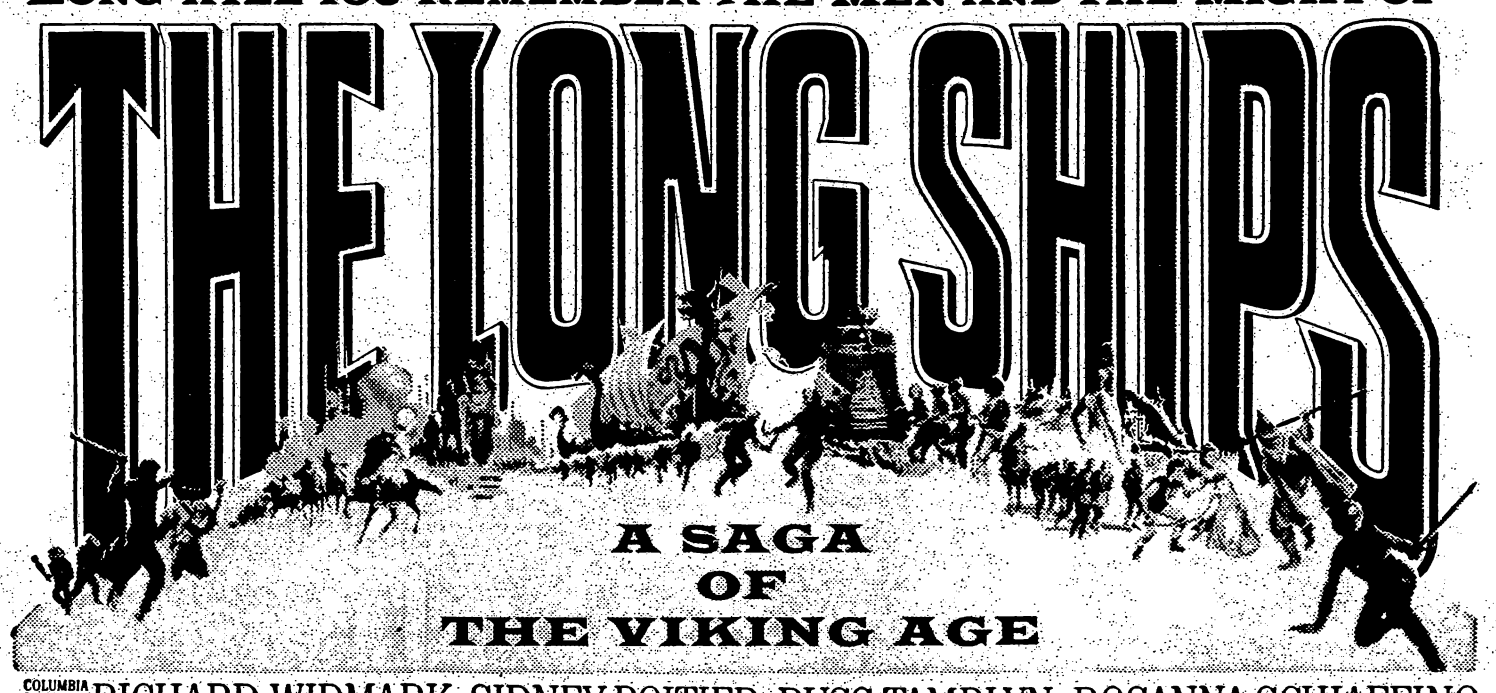
THE LONG SHIPS



SUMMER of '64

COLUMBIA PICTURES PRESENTS RICHARD WIDMARK / SIDNEY POITIER / RUSS TAMBLYN / ROSANNA SCHIAFFINO / OSCAR HOMOLKA
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Based on the novel by Frans Bengtsson / Produced by Irving Allen / Directed by Jack Cardiff / A WARWICK-AVALA PRODUCTION / TECHNICOLOR® / TECHNIRAMA®

Or, As Jimmy Walker Once Phrased It, Nobody's Ever Been Ruined By A Book

By MORRIS L. ERNST

(This digested foreword by American author, attorney and Civil Libertarian was written for the American edition of Alec Craig's "Suppressed Books: A History of the Conception of Literary Obscenity," and is reprinted by permission of World Pub. Co. The book was published in Great Britain by George Allen & Urwin Ltd. under the title "The Banned Books of England and Other Countries").

The concept of censorship is a sophisticated one and, of course, applies rather exclusively to those few cultures where literacy has taken hold. When man chipped on stone tablets, those few who could read were naturally undisturbed by their own corruption. Even today I have never met a human being who felt he could be corrupted by any concept—blasphemous, seditious, or obscene. The censorious are worried only about the souls of others than themselves.

Mans original fear, in terms of control of the market place of thought, as distinguished from tribal folkways, was no doubt directed exclusively at what we now call blasphemy. But as the power of the clerics declined and a new instrument of man called the State was created, blasphemy tended to evaporate and the fear of seditious utterances arose as a peril to the power of the Crown. In more recent days, as the world became somewhat literate and people could communicate with each other sufficiently to elect their own rulers, democracy was born and the crime of sedition was temporarily reduced. But since man seemingly must always be afraid of something, a new terror, known as obscenity, was created with peculiar speed and wide impact. In those continents where millions have as yet not risen to the point of enjoying a written language and where the literate are few in number, the concept of obscenity has not even been created.

In this [Alec Craig's] volume one can learn the absurdity of man's fears with respect to sexual titillation in print or picture. After touching on the early bookish history of man in various parts of the globe, with examples of censorship—such as the suppression in China of writings of Confucius — the author carries us along through the great battles in England around the middle of the 19th century, when literacy became so prevalent that the superior people became intent upon censoring the reading of the newly literate.

This volume is concerned not only with our Anglo-Saxon culture in England, but also with the parallels carried on on this side of the Atlantic. For anyone concerned with censorship in the United States, this volume raises endless queries — natural queries since, through a historical coincidence, the psychotic rampages of Anthony Comstock coincided with new legislation in England which was trying to define the contours of the obscene. And toward the end of this inquiry into the mad fears of the obscene, we can discern the intriguing nuances in attempted definitions of the "lewd," "indecent," "lascivious," "obscene," and "prurient" in England as well as in our own republic.

In England under recent legislation, as interpreted in the "Lady Chatterly" case, we are impressed with the British approach, namely, that the literary quality of a writing may be used as one attribute to justify sexual material which might fall under any one of the above synonyms — and hence be deemed capable of corrupting either part or all of the human race.

Must Save the Dames

In our republic, I suggest that we are going toward a more scientific approach in our endeavor to find the obscene or even the pornographic. When we read about the present status of the law and about prosecutions in England, we can all be mindful of the fact that at long last we are gaining knowledge from scientific laboratories. For about a century, critics, juries, and judges have based their approaches on the thesis that "It's all right for us men but we must save the women," and only recently with somewhat of a shock have we learned from many scientific studies and polls that women are not interested in the obscene. Moreover, science has recently pronounced that the censorious have attacked the wrong material in the market place—assuming, of course, that any material is probably corrupting. We now know that if there be any influence at all on children, it flows not from fiction, which has been the subject of most of the assaults, but from nonfiction and, more particularly, from the daily press which is brought into the home to be read by children as the Truth and understood to be Life itself.

Since we in the United States are now approaching a pivotal junction in this legal-intellectual maze, this volume, if widely read not only by lawyers and judges but by all folk, can be an effective instrument to tidy up the law of censorship. It might even educate us to a more adult approach to the mystery of life. Man will and should always have a great interest in the beginning and the end of everything of birth and death. Birth connotes sex and death is not remote from sadism. I suggest that whenever man tries to suppress an interest in the beginning, an undue accent is laid on the end. Some day science may prove a causal relationship between reading and behavior, but Alec Craig's volume negates even a clue in that direction. Hence his volume must worry and disturb all readers in our culture, particularly those who feel much of our television and daily press perverts the dignity of the people of our republic by laying undue emphasis on the tawdry treatment of birth (sex) and death (sadism).

The Publicist!

By NOEL MEADOW

If he's intelligent, discreet, resourceful, imaginative, seasoned—sometimes even modest—he molds his client's good ideas into something of value and has the courage and/or conscience to veto the others.

A press agent is different from the public relations counsel in at least two respects—he has fewer phones and more "flexible" fees. He shapes whimsey, subdues brainstorm.

If a conscientious professional he has a goal beyond money.

Though a drumbeater he must recognize when the drum's sound is more irritating than attractive. A one-man band, he usually provides his own arrangements.

A publicist needs both broad, imaginative sweep and a stickler's obsess on for petty detail. A tireless, energetic worker, let him conceal his ulcer.

A born publicist is a man always on the go—though already real gone.

He doesn't like to tamper with truth—though he will volunteer to guide it in its expression when duty demands.

Some Literary Definitions

By WERNER S. HAAS

FREELANCER . . a writer still living on an allowance from home.

CARRIAGE TRADE , , , the neighborhood hock-shop that'll give the highest prices for your typwriter.

PUBLISHER . . . a middle-aged, good looking man who couldn't quite finish law-school, and whose wealthy parents selected the best of all possible tax-loss situations.

READER . . . He would be a publisher but he's poor.

PULP FICTION . . . Your "Great American Novel" sold outright by your agent and published under a pseudonym, "in case you ever write anything good."

SHOOTING SCRIPT . . . a bid for front money.

SCENARIO . . . a shooting script typed on better quality paper.

SCREENPLAY . . . one-third of a shooting script.

SCREEN CREDIT . . . something you may get if your agent also represents the star.

SHORT STORY . . an incident about the Irish, published in The New Yorker.

PROMISING PLAYWRIGHT .author of a play the critics didn't understand.

ANGRY YOUNG PLAYWRIGHT author of a play who doesn't understand the critics.

OFF BROADWAY . . . a chance to be bored for $4.80 for people who can't afford to be bored for $6.90.

Breakfast With Coolidge

Excerpt From Publicist's Upcoming Memoirs, 'In My Opinion'—Cal, Jolie & Dolly Sisters at White House

By EDWARD L. BERNAYS

I had breakfast with President Calvin Coolidge in the White House a few weeks before Election Day, in 1924, and was impressed by the potency high office conferred on the man who held it.

Rhinelander Waldo, a tall pleasant and well dressed scion of a distinguished Connecticut family who had made a good record as Police Commissioner under New York's Mayor Gaynor, was indirectly responsible for my White House visit. Waldo was a Democrat, campaigning for Coolidge's election. He supported Coolidge, it was rumored, because he wanted to be Governor of the Philippines; another rumor said he would be offered the Republican nomination for the governorship of New York if he helped Coolidge get elected; while another had his wife the power behind his outspoken support of the Republican candidate. I don't know what the truth was (Waldo never discussed the matter with me) and his deadpan face hid his thoughts and feelings.

Whatever the real motives, Waldo retained us to help promote his Non-Partisan League for Coolidge. We mailed mats to 1,000 newspapers, showing an elephant and a donkey, a photograph of Col. Waldo between them and the caption said he was a Democrat and headed the Non-Partisan League for Coolidge. Then we sent a large mailing to find Democratic leaders who would support planks in Coolidge's platform on the bases of their vocational interest. Support came from Democrats for Coolidge's planks on rehabilitation, welfare, efficient transportation at low rates, a reasonable return on property, a high protective tariff, and immigration and naturalization.

Waldo thought our campaign was moving along satisfactorily. Our efforts got his name in the papers in support of Coolidge. And then he asked me to suggest newsworthy pilgrimages to the White House to demonstrate Democratic and nonpartisan support of Coolidge. He wanted in these pilgrimages to demonstrate to the country that Coolidge had a warm sympathetic personality, I suppose, to counter Alice Longworth Roosevelt's remarks flying through the country that Coolidge had been *"weaned on a pickle."* The newspapers had carried stories of a public reprimand Coolidge gave to a Secret Service man who took Mrs. Coolidge for a walk through the woods. America was buzzing with gossip about the cold and austere New Englander, jealous of his wife's innocent walk through the forest. That impression of austerity must also be blanketed.

Literati to Show Biz

First I thought of taking some well-known lady novelists to the White House, then I thought a group of mothers who might take breakfast with the President at one of the famous Coolidge White House morning meal convocations. Then a more newsworthy idea came to me—why not take a group of actors and actresses to the White House for breakfast? In 1924 this was unorthodox, for a slightly disreputable air still clung to stage people. On the other hand, they symbolized humanness, warmth, extroversion, and camaraderie—just the impression we were trying to create about Coolidge. I wasn't surprised when Waldo informed me that C. Bascom Slemp, the knowledgeable secretary of the President, had set up a breakfast date for us at the White House. The President himself, a keen political, undoubtedly recognized the implications of such a visit.

Now it was up to me to arrange this non-partisan pilgrimage to Washington in support of Coolidge. I had a powerful magnet, of course, to enlist crusaders, the lure of publicity. News of any actor or actress breakfasting with President Coolidge at the White House would hit the front pages of the country.

I sought out Al Jolson, who quickly rounded up the party. It included John Drew, Raymond Hitchcock, Charlotte Greenwood, Ed Wynn, Francine Larrimore, Justine Johnstone, the Dolly Sisters, Brennan and Rogers, Buddy de Sylva, Gerald Griffin, Arnold Daly, Cleo Mayfield, Montagu Love, William Griffen, Hal Forde, Leslie Chambers, and Jed Prouty. We took the midnight Pennsylvania train for Washington immediately after the curtain fell on Broadway.

I was in charge of transportation and had a ticklish time insuring protocol on lower and upper berths. That could not be taken lightly, for I had seen ventures fail when such arrangements did not satisfy the sense of importance of the participants. In the morning, at Washington's Union Station, the Cadillacs I ordered waited for us and we went out to them to be on time for breakfast at the White House. I had a list with me to account for all the members of the party. My checking revealed that the Dolly Sisters, whom I had seen on the train the night before, were missing. I rushed back to the train to look for them and finally found them sitting on stools at the station's Savarin breakfast bar eating hearty breakfasts.

"Look, I said in a tone of shock and surprise, "you can't keep the President of the United States waiting for you. You come along."

"Oh go on," they said blandly, "who's he? A farmer. We don't start working on nothin' until we have our coffee."

I could do nothing to budge them. These young women took their egos and their democracy literally. Forty of us waited while they finished their coffee, toast, cereal and bacon and eggs.

President and Mrs. Coolidge met us at the door of the White House. "I have met you all across the footlights," Mrs. Coolidge said graciously, "but it's not the same as greeting you here."

I lined up our party for a handshaking ceremony with the President. Since no one from the White House appeared to introduce us to the Chief Executive, I stepped up and assumed that function. Each actor and actress in the line gave me his name and I repeated it to the President. At the conclusion of this informal ceremony, Coolidge turned to me quietly and said pleasantly, "Your name, please."

"Oh, Mr. President, that's not important," I said. "I'm only the publicity man for the party."

"Not unimportant either," the President replied, deadpan, "the publicity man—your name?"

I gave it to him. He smiled a thin smile and I recognized he was an instinctive politician.

President Coolidge led the procession into the state dining room for breakfast, escorting the tall comedienne Charlotte Greenwood. Mrs. Coolidge took the arms of Col. Waldo and Al Jolson.

The breakfast with its coffee, fruit, toast, griddle cakes and sausages, lasted for more than an hour. Raymond Hitchcock entertained the company with a discussion of economics. Waldo and Charlotte Greenwood flanked Coolidge and Jolson and Hitchcock sat beside Mrs. Coolidge. Next to me sat Major Solbert, the President's military attache, a handsome young man later with the Eastman Kodak Co. He was trying hard to make his pidgin French interesting to the young woman on his right. He addressed her with deference as if he was talking to a great French actress, and I heard pointed questions as *"Etes vous Francaise?"* and *"Est-ce-que vous aimez l'Amerique?"* I could not identify her offhand, but she didn't seem to respond enthusiastically to his attempt at conversation. She answered only in French monosyllables. On our return trip to New York, I saw her again, this time manicuring the nails of one of the Dolly Sisters in the Pullman. I was surprised that the actress should double as a manicurist and asked for her name. She was the Dolly Sisters' maid. I pointed out to them that invitations to the White House had been issued only to actors and actresses.

"Ain't she as good as that New England farmer?" Rozika Dolly said.

The President enjoyed himself throughout breakfast. After breakfast, we adjourned to the White House lawn, where Al Jolson sang his song, "Keep Coolidge":

The race is now begun
And Coolidge is the one,
The one to fill the Presidential chair.
Without a lot of fuss
He did a lot for us.
So let's reciprocate and keep him there.

Refrain

Keep Coolidge! Keep Coolidge!
And have no fears
For four more years!
Keep Coolidge! Keep Coolidge!

For he will right our wrongs!
He's never asleep;
Still water runs deep.
So Keep Coolidge! Keep Coolidge!
He's right where he belongs!

Mrs. Coolidge and the guests joined in the refrain. Everyone was enjoying the festivities when Slemp, the President's secretary, whispered to me, "Mr. Bernays, will you tell the President that the Cabinet is waiting for him? See if you can get him to come."

I relayed the message to the President, who left the gay party with an expression of regret.

Our breakfast party was front page news throughout the country. The N. Y. Times reported: "Actors Eat Cakes With the Coolidges . . . President Nearly Laughs . . . Guests Crack 'Dignified' Jokes, Sing Songs and Pledge Support to Coolidge" The N. Y. Herald Tribune headline read: "President Receives Theatrical Republican League, Led by John Drew, Al Jolson, Raymond Hitchcock," but it omitted the nonpartisan reference and mention of Col. Waldo.

I do not imply cause and effect by adding that Coolidge was elected, but Waldo did not become Governor of the Philippines.

My abiding memory of the breakfast is the difference between the impact of the man Coolidge on me and the impact of his position. I felt awed in the presence of the chief executive, the President. But Mr. Coolidge left me cold.

FWC MANAGEMENT SHIFTS

Los Angeles.

In a series of managerial shifts in three local Fox West Coast houses, Lou Grimm swings from the Village Westwood Theatre to La Reina Theatre, Sherman Oaks, succeeding Al Bamossy, who moves to the Fox Wilshire, replacing Lou Silverstein, resigned.

Paul Flowers, formerly manager of Loyola before being assigned to FWC home office for six months, takes over at Village Westwood.

Some $64,000 Questions In Show Biz Legalistics For '64

By HARRIET F. PILPEL

Nineteen hundred and sixty-four is apt to see many of us in the entertainment and literary fields facing up to some basic legal questions which sooner or later have got to be resolved. Let's take a quick look at some of these.

(1) **Will 1964 see the enactment of a new copyright law reform?** Your guess is as good as anyone's on this. 1964 should— most likely will—see the introduction of a bill proposing a new copyright law. All that has gone before in the way of learned studies, drafts, debates and meetings on the part of the U.S. Copyright Office and among members of the Copyright Bar will be prelude to such a new overall bill. Chief among the issues to be covered—and resolved—is of course, the question of the term of copyright. Should it be as now, a 28-year original period and a renewal period of another 28 years, or should it be a longer single term—like, say, 75 years —or should it be, as seems to be generally preferred among copyright aficionados, a term equal to the author's life plus 50 years?

If the term is extended at all, we will also have to come to grips with a subsidiary but perhaps equally important issue which has seen the creators of copyright ranged against the users for some time, namely, shouldn't rights revert to a creator after a given period of time in any event or certainly if he isn't sharing in the exploitation of his work—as, for example, when he has transferred the motion picture rights in a book once for a lump sum and umpteen years later the movie company is making the fourth movie based on the book without ever having paid the author anything on any of them after the first? No doubt photocopying will be another hotly disputed question, involving as it does the unlikely alignment of librarians on the one side and the bulk of authors and publishers on the other.

And, of course, there are the perennial "hot potatoes" —the jukebox exception, the manufacturing clause requiring the works of American authors to be first printed in the United States, and the liability of the "innocent infringer," the bookseller, for example, or the phonograph record concessionnaire who has no way of knowing that he is selling "bad" merchandise.

And many, many others—all of them to be resolved if a new copyright law is to be enacted.

(2) **Libel.** Here we are witnessing a trend and it may turn out to be an alarming one. In the old days—even just a few years ago—a libel judgment was considered a big one if it reached six figures, e.g., the now famous judgment Quentin Reynolds obtained against Westbrook Pegler—$175,000. More recently, however, like in the last two years, some libel awards have run into the millions, for example, the Wally Butts case. And in Alabama, lible judgments are being sought by local officials against the N.Y. Times totaling several million dollars.

It is impossible to overstate the importance of this trend, if that's what it is. One misstatement and an author may spend the rest of his life trying to pay off a libel judgment. Clearly, there is need for substantial libel judgments as a deterrent to reckless speech. Equally clearly, however, unless some more ground rules are laid down, our press will be increasingly fearful of printing anything that may offend anyone. An aspect of this problem is before the U. S. Supreme Court in one of the Alabama libel cases against the N. Y. Times where the judgment—in that case alone— was for $500,000 plus 10%. 1964 may—should—involve some clarification of this problem before the exercise of our freedom of the press becomes the most hazardous business in the country.

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(3) **Privacy.** Here, too, we may be witnessing a trend that we may well view with alarm. And it ties in with the libel problem discussed above in that the privacy trend—again if it is a trend—makes publishing a really dangerous occupation. For there are intimations in recent cases to the effect that a violation of privacy may be involved even in a factual narrative unless the facts recounted are "current" news.

In a way, this view is even more threatening to freedom of the press than the very large libel verdicts. At least truth is a defense to a libel action, while if a remark is held to be a privacy violation the fact that it is true is irrelevant. If truthful statements about living people not for advertising or commercial purposes can be held actionable violations of the right of privacy unless the matter is one of immediate news interest, we may as well say farewell to contemporary biography, history, and virtually all other writings concerning living people who don't happen at that moment to be in the news.

Surely this can't be—it isn't yet. We should all of us in 1964 seek out and publicize any holdings of any courts that seem to look in this direction. Bear in mind, too, that the present state of the law is such that not only are authors, publishers, producers, etcetera, directly connected with a libel or privacy breach liable but so, as in the case of copyright, are booksellers, networks, exhibitors, etc., who quite literally may know nothing about the offensive material at all—not even its existence. This has been held objectionable in the obscenity field. Maybe it ought to be in these other fields as well.

(4) **Obscenity.** 1964 ought to see some interesting developments here. The U.S. Supreme Court has a "Tropic of Cancer" case before it which it may or may not decide —and as of this moment "Fanny Hill," that indomitable survivor of many censorship wars, is making her way through the New York courts, having won a signal victory and been pronounced not obscene in the first round in the N.Y. Supreme Court. The test of obscenity continues to be whether a work "appeals to the prurient" and/or has "any redeeming social importance" and or is "hard core pornography":—whatever any of those words mean.

Here, however, as elsewhere, actions speak louder than words—and generally speaking the courts are holding not obscene works which would probably not have passed muster even a few years ago. The Supreme Courts of the States of Massachusetts, Wisconsin and California have held "Tropic of Cancer" not obscene. While it is true that the highest court in New York, the N.Y. Court of Appeals, has disagreed and held the book obscene, the vote was 4-to-3 because one of the judges voted in such a way as to make a U.S. Supreme Court test possible. Onward and upward, and in the direction of freer speech, seems to sum up developments—and apparent trends—in the obscenity field.

* * *

We could go on and on but we won't. Just as an informed electorate is apt to get better laws and better officials, so an informed public should be heard on issues like these which, though they may seem technical, vitally affect the functioning of the literary and entertainment worlds—all the way from dollars and cents to freedom of the press.

Seek not "for whom the bell tolls" when a bad decision is handed down impinging on books, plays, movies, tv or the like—for, no matter who the parties, that bell tolls for us as active participants in the literary and entertainment marketplace, as well as for us as members of the public that constitutes the U.S.A.

Shrunken Head Market—Circa '63

By COL. BARNEY OLDFIELD

Quito, Ecuador.

There's a new wrinkle here in the shrunken head market.

The Jibaro Indians, back in the remote villages of Payo, Tena, and Macas have had to adjust to changing times, synthetics and the law. But they're doing it.

The Jibaros used to take care of their enemies by lopping off their noggins, then boiling them in a secret formula (evidently as carefully kept as the one in Atlanta for Coca-Cola) of rotting woods, water, and wads of strange leaves. After about eight days of this treatment, the old enemy was reduced to a size easy to mount on jungle mantles, to serve there as warning and even evidence that getting in the way of a Jibaro is apt to produce small return.

Some months ago, the Jibaros were swept up in the aftermath of the sick joke vogue, and their workmanship became a tourist target for extensive purchases in shopping centres like airports and hotels.

Either they were running out of enemies, or they were getting harder to catch, or possibly they were becoming slightly conscious of a strange thing on the other side of the mountain called "the law of the land" which frowned on this.

The Jibaros then began making synthetics. First, they modeled a small head of wood, and then they wrapped it in a new goatskin, boiled it for about four days, then gave it a hank of hair from a horse's mane or tail. The result was a remarkable spittin' image of the real thing, molded with tender, loving (?) care.

Most of the shops selling the goatskin synthetics say the customers consist largely of two main types.

One is the drunk, who gets that way before coming to the airport or because his plane is late, and he sends them back home to his boss. The other is the girl who left home in a huff, with a mad on at the boy friend. Invariably, they send the same accompanying note with the head: "It should happen to *you!*"

Now that the shrunken pighead has come into the market, it can be sent to either party without a note and make its point. And the Jibaros are happy to to be working on live subject matter once more.

THEATRE AND THE ARTS

By GERALD LIEBERMAN

The first encore was given to a Roman actor named Livius Andronicus. Andronicus was called back to repeat his speeches so often that he hired a boy to declaim for him, while he supplied the gestures. He called it an act of self-defense. He was also the first ham.

The first hiss took place in 1680, a dark year for the theater. There is no prior record of an audience being sufficiently stirred by the effort of player or playwright to emit sound by vibrating the tongue between the lips. The author thus immortalized was Fontenelle, and the play was "Aspar," suitably termed a tragedy. Prior to this happening, audiences were content merely to fall asleep—much as they do today.

The first English comedy was "Gammer Gurton's Needle," produced in the 16th century. It deals with the tribulations of an old hag who loses her needle while darning the seat of the main character's pants. There are no other needles in the village, and the catastrophe carries through five acts, during which time the needle is lodged on the person of the main character in a spot more tender than the heart.

In the field of art the art of rejection is, for the most part, artless. The performing arts has its "Don't call us, we'll call you"—an unimaginative cliche and a notch below the writing field's "The editors have read your manuscript and find it unsuitable to our present needs."

George M. Cohan once received a substandard play accompanied by a beautiful letter in the hand of the playwright. To soften the letdown, Cohan sent the following wire: "We have read your letter and your play and are giving serious consideration to producing your letter."

Oriental propriety, however, demands a warmer approach. And so, early in the century, the following standard rejection form was used by a Chinese editor:

"Illustrious brother of the sun and moon, look upon the slave who rolls at thy feet, who kisses the earth before thee, and demands of thy charity permission to speak and live. We have read the manuscript with delight. By the bones of our ancestors we swear that never before have we encountered such a masterpiece. Should we print it His Majesty the emperor would order us to take it as a criterion and never again print anything which was not equal to it. As that would not be possible before 10,000 years, all trembling we return this manuscript and beg thee 10,000 pardons. See my head at thy feet, and I am the slave of thy servant. The Editor."

HELLO, YOUNG YAHOOS —WHEREVER YOU ARE

(The Love Song of Our Time)

By JOSEPH MILL BROWN

San Francisco.

Since developing a persistent heartburn from too much coffee, I've gotten out of touch with today's world of folk-music. While I'm not sure Jack Paar was wrong when he opined that there may be more folk-singers than folk-listeners, still it grieves me to think I am once more missing the boat.

I am, for instance, the type that has difficulty in remembering the companion line to such simple songs as "Michael, Row the Boat Ashore." (It happens to be "Hallel-oo-oo-yuh"). For the last four months I've ben suffering a hangnail on my guitar-picking finger, and altogether the future looks none too good. I'm back at my old habit of being late, as usual, but by now I've given up caring. After all, I'm still in the midst of learning the cha-cha.

Moving out here to California, when everyone else is moving to Switzerland, is another manifestation of my remarkable talent at catching up with obsolescence. As the apogee of artistic faith, however, Hollywood is a neat place for sitting and observing at how far down the ladder we've all lately descended. (Although the cultural garbage that awaits the status-seeker in London, and Paris and Rome, is capable of bringing up nausea in a three-day-old corpse.)

I have a feeling that the mediocrity in our own cultural sewers is due to this passion we seem to have for pandering to our society of youths—both undergrown and overgrown. David Susskind once set about matching up cities with personalities that have become identifying symbols. "If New York is Garbo," he asked, "wouldn't you say Los Angeles is Sandra Dee?"

This one may be like what Oscar Wilde had in mind when he considered statements containing "the half truth that is expected of the best aphorisms." Still, when I was growing up (a redblooded American kid being chased through poolhalls and back alleys by shocked parents and light-footed truant officers) the world seemed a more magical place than it does today. I think it's because the faces and heroes show business served up to us were of a caliber that caught the imagination. They were new, and then they became old, but they were timeless personalities because they were born and nurtured with taste and imagination.

All that propaganda about Young America wanting to grow up to be another Babe Ruth, or Jack Dempsey, or Joe Louis was of course a fraud, perpetrated by the Anthropological Establishment of the day in order to pigeonhole the morals of the time. The truth is, everyone wanted to be Fred Astaire, who never had a job and always spent his time chasing Ginger Rogers all over town while wearing a full-dress suit in broad daylight.

Today, no kid wants to be Fred Astaire because no kid is really young anymore. We have finally found a generation of young men that would rather take a flying trip to the moon than be a poolroom hustler or burlesque comedian. Which is one reason why we all may soon be stuck with the company of moon dwellers, but never blessed with the presence of Margie Hart.

What has happened to us all is that the entertainment-makers have gone after the juvenile dollar primarily, ignoring the even larger dollar in the button-down pants pockets.

I think we need a change—away from juvenile insipidity and back to the adult idea. The public doesn't scorn the new and vital, no matter what the rating agencies tell their corporate clients. Give it quality as a staple, and quality is what it'll appreciate and patronize.

In television, for instance, there seems to be the impregnable idea that humor is healthy only when sterile, and sick if it's not. This ignores the romantic, yet realistic, sophistication in the vehicles of pre-World War I Europa, especially as exemplified by Ferenc Molnar and Ernst Lubitsch and Peter Altenberg. (And by the famous Budapest club with its even more renowned reminder, "Members may not bring their mistresses as guests unless they are the wives of other members.")

It's indicative of the television phantasmagoria that life among the Ozzie Nelsons can be considered a more exhilarating affair than life in the household of, say the Oscar Levants. The idea of hillbillies in Beverly Hills is supposed to send the customers rolling on their wall-to-wall carpets, but no one can see anything joyous about the Gabors in Bel Air, doing—as Levant once said of Zsa-Zsa—"social work among the rich."

The trouble is, show business starts out every September with new balloons filled with nothing more than hope, sent into the air by optimists, a type once characterized by French playwright Tristan Bernard as someone who falls out of a sixth story window and, as he passes the third floor, mutters, "Well, no broken bones yet."

Maybe what we need instead is a little pessimistic genius, the kind that springs from imagination and courage. It's not really scarce, at all. "There is a thin line between genius and insanity," Oscar Levant once said, "and I have erased it." Where Levant has accomplished, lesser talents can at least try.

So, Love, let us all be true to one another. For the world which seems to lie before us like a land of dreams, will be neither various, nor beautiful, nor new, unless we stop pandering to the low and the base in the upcoming generation which, supposedly, carries our future and our hopes. Unless we raise the levels of taste and imagination, we all may as well head back to the La Brea Tar Pits.

Most audiences may not remember that Jimmy Stewart's rise to fame stems from one of the most dashing lines ever to be spoken on the motion picture screen. It was in, of all things, the old Nelson Eddy-Jeanette MacDonald musical, "Rose-Marie."

Stewart played the heroine's brother, an outlaw. At the end, he is taken by the Royal Mounties and handcuffed. As they go riding off into the sunset, Jimmy asks his captors what they think his fate will be. The answer is that he will probably be hanged for murder.

He thinks that one over, and then smiles. "Well," he murmurs cheerfully, in keeping with the MGM policy of the happy ending, "at least it'll be something different."

Accent On Maturity: There's No Short Cut To Experience

By DIMITRI TIOMKIN

Hollywood.

Today the accent seems to be on youth, whether it's politics or pictures.

As an acknowledged authority on accents, I'd like to say that this is all an illusion. Maturity is more important than ever to Hollywood film production, if you'll pardon my slight accent.

Let me illustrate from my own experience. When I arrived in New York from Europe, I was filled with dreams of America. I wept at the sight of the Statue of Liberty. I gaped at the drugstore sodafountains, the hot dog and the sidewalk shoeshine stands.

Then I walked along Broadway at night and stared up at the flashing lights. I visited Carnegie Hall, and marvelled at the long lines waiting to hear Paul Whiteman and his orchestra. I met friends from the Conservatory of Music in the old country.

Aha! These old friends did not appear so old any more. They had hair of red, brown, black and blonde. I had never seen such gay colors of hair on many of them. I had never seen any hair on a few of them.

So I discovered that my friends wore hairpieces to conceal their age. Being young—that was essential! Particularly was this necessary in order to obtain even a small measure of employment in bands! But because the youth was an illusion in many cases, success depended on talent. The talent depended on experience. The experience depended on maturity.

Even an accent can be a sign of maturity. An accent denotes experience in another culture. I found it that way when I arrived in Hollywood. So a few characters joked about my accent, and I was in good company. They joked about Sam Goldwyn and Ratoff and Curtiz too.

So today Hollywood is sometimes afraid of becoming too "old" in its leaders. But it can't help speaking in an accent of the past. Is this bad? Let me tell you that the industry always needs new faces, young talents — but could not exist if the youngsters could not call on the accumulated wisdom and know-how of the old-timers.

To me, an accent always was an advantage. At first a novelty, something new. Maybe like youth it helped open the doors. Like a hairpiece! Now — today — they listen to me because I have become an "old pro," have won a few Oscars and been nominated for many more in the musical field.

If I had depended on the novelty of an accent, the novelty would have worn thin. Like a worn-out tire. Then, poof!

Do I make my point? New talent and energy are needed to keep motion pictures alive, to keep the creative torch alight. But new talent is created through the efforts of mature guidance.

Always, The Sages

This is true in government too, of course. Where would the newcomers to national and world politics be without the sage advice of Bernard Baruch, Hoover, Truman, Eisenhower, Churchill, DeGaulle, Adenauer? And another elder statesman speaks with quite an accent from the capital of the new state of Israel!

Profundity . . . bah! I hate it. I can't even pronounce it. But I can't avoid it in arriving at a simple conclusion. Hollywood is no different from Washington, London or Moscow, for that matter, in depending on the sagacity and leadership of maturity.

The world of the arts, philosophies and sciences contributes greatly to the specialized medium of motion pictures. "For whom the bell tolls," does that get at the heart of the matter?

Any part of the entertainment world I talk about is all parts of the world. So I get profound again. With an accent yet, only this time it is the accent of experience. Start with the writer. The writer of words, the writer of music. They speak different languages but they say the same things.

Young writers sometimes get "instant maturity." I use an old advertising gimmick-phrase, yes? But they get the instant-power by absorbing the techniques of the old ones like Hemingway and Faulkner.

Where would Tennessee Williams have been as a revolutionary young dramatist, if it hadn't been for the matured Eugene O'Neill and Ibsen even?

Who do we call on for material and guidance when the chips are down on the green cloth? Not on the avant-garde youth-poet, if we're looking for a poet and a historian. On Carl Sandburg, naturally. Even if he talks with an American accent hard for Brooklynites and Southerners to understand.

Sandburg — who in his young days must have leaned on the strength of Walt Whitman, a man with a white hairpiece, nature-grown on his chin . . . or maybe on the sagacious philosopher Ralph Waldo Emerson. (I talk with an accent. But I don't listen with one.)

So you keep going back to find maturity always proving itself. In the writings of giants like Dickens, Hugo, France, Dumas, Twain, and the classicists before them.

I am wandering? What is wandering? So the films haven't depended on material produced by such men? What screenwriter is original? Even Shakespeare lifted material from public domain.

As For Music

Motion picture music — finally we get to my own backyard—what musician could get by today without the legacies left by Wagner, Verdi, Sibelius, and you name your other favorite old men of music.

Where would the young film tunesmiths be without the "backbone" created over the years by the creations of Jerome Kern, Victor Herbert, and Irving Berlin?

Pardon my accent on profundity again, but I would like to answer the critics' evaluation of the so-called "new wave" of cinema art originating in Europe and the Orient. Who would discount the talents of moviemakers emerging from production centres elsewhere in the world?

But having long been in "active service" in motion pictures, I can observe that Hollywood remains the world film capital.

So why is this so? Because Hollywood is old enough to throw away its hairpiece. Hollywood can talk with a cosmopolitan accent. It can produce enough topnotch feature pictures to satisfy world audiences. Year in and year out. From generation to generation. This is so.

The "new wave" is for the minute, maybe the hour. Hollywood is for yesterday, today and tomorrow. Hollywood keeps coming on in the stretch.

This is so because of the great producers, directors, and studio executives who built and keep sustaining the Hollywood film industry.

Any gains in the cinema arts abroad are a direct result of the pioneering of other generations of Hollywood moviemakers. Could there be an Ingmar Bergman today if there never had been a D. W. Griffith? No.

Actors

In the field of acting, some early day techniques appear amusing today. But those performers were creating acting methods for an entirely new entertainment medium. Today's refined techniques were founded through the silent film experiments. The players who look so great today owe much to yesteryear's Chaplin, Garbo, Lon Chaney et al.

So we get back to the "backbone" idea. Who are today's actors of a stature to give solid prestige and lasting quality to films? I could nominate a score of men and women.

In direction, maturity again pays off. At the boxoffice and in artistic success. It will be many years before we can balance new directors against time-proven abilities of John Ford, Alfred Hitchcock, George Stevens, William Wyler, Billy Wilder — for it will take years for newcomers to build comparable screen credits.

So we come to the crowing phase of our discussion of the film industry's maturing process—the actual production phase, still dominated by the presence of continued influence of veteran titans. Who need recount their accomplishments? Without the past wisdom of some of them and the present mature direction of the others, Hollywood would not exist today.

I think—no, I am convinced—that one of our main concerns now should be to perpetuate the film know-how accumulated by the journeymen, the veterans, of our art-industry of motion pictures.

Talented youngsters of today will become mature leaders of tomorrow. But we have to keep a "chain of command" going. We must communicate experience from one generation to another.

A BOOK IS BORN

By BETH BROWN

The birth of a book is like having a baby.

The seed for the idea is planted first. Soon the sense of quickening tells you that the child is on its way. The months of weary waiting follow. Then comes the time of labor.

It may be a hard pregnancy or an easy one, a short one or a long one. Complications may set in. Maybe the baby is born deformed. It may be dead. Then again, it may arrive, vibrant with life, kicking its little legs into a new world, raring to ride on a blaze of glory and confident it will be welcome, happy, successful and rich.

My novel "Riverside Drive" was optioned for a play. In four months I expected to be wearing a white sable car coat in a white Thunderbird. However, there was a delay. The producer demanded changes in Act. 3. The star demanded changes in Act. 2. The director asked for changes in Act 1. Then the backer came along and did a major surgery on my play.

Some 14 months later, I was on rewrite No. 10, aching all over with writer's cramp in my effort to please every taste. Then the option ran out. I went back to my first draft, I found a new producer who didn't want a single word changed until all of the backing was up.

One day, I walked into his office. He was busy telephoning an angel. It seemed that the angel had plenty of moola and my producer was plenty polite. He listened respectfully. Now and then, he managed a yes, no, no, yes, yes, no, yes. Finally, after 20 minutes of one-sided yes-manship, my producer managed to cut in with the classic line: *"Are you investing in the show?"*

The answer was no. Whereupon, the producer made the classic retort: *"Then I'm not interested in your opinion!"*

That taught me a lesson. When you accept a free opinion, be sure there's a certified check attached!

Advice To The Book-Lorn

I had an appointment with Robert Greene, VIP at Winston.

I had an idea for a new kind of dog book—an encyclopedia for the masses, not the classes, with everything in it from how to choose a dog to how to cremate our four-legged brother. (It's against the law to bury your pooch in your own backyard.)

"Everybody's Dog Book" was a natural not only for bookstore sale but also for premium tieups. Between its covers was such wisdom as how to travel with a dog; 1,001 dog names; a cookbook for dogs," how to be his lawyer and draw up your dog's will—either leaving his all to you or all your money to him.

However, at the moment, the great American Dog Book was only in the idea stage. All I had was the title as I slithered through the crowded cocktail room lively with 5 o'clock lushes. Mr. Greene had brought his sales manager with him. (Take a piece of parenthetic advice from me. If you want to close a deal, never let your principal bring along a third party.)

Mr. Greene was very cordial. I figured I was in. Then the sales manager horned in. The firm didn't want a book. They didn't want a dog book. They were overstocked on authors. They didn't even want — quite incredibly — Beth Brown.

How about another drink? No, thanks. Too bad the book business was too bad.

I let them talk but I didn't listen. I was very, very, very busy. My fingers were on that piece of paper in my pocket. "Everybody's Dog Book." That's what it said. That's what I heard. That's what I saw.

Maybe I was practicing voodoo. Anyway, before we parted, I had a greenlight from Mr. Greene for "Everybody's Dog Book."

Good times or bad, it sold a lot of copies in hardback. It is now enjoying a paperback showcasing with a fancy cover and a Collier imprint.

That taught me another lesson. Anything you can conceive—you can achieve!

Let It Rain

Then I met "The Rainmaker." This guy was part Indian, part Hollywood cowboy, part Beverly Hills millionaire crooner—and—*He Could Make Rain!* Well, why not make a book about him? I did.

I called it "Lady Hobo" because there was a gal in it who hoboed from Brooklyn to Sunset Blvd. at the head of a hobo parade. I also carved up a murder, an army of crop pickers, a smalltime carnival, a nurse, a babe in arms and the Boulder Dam. I gave the book the works.

Of course, my theme was all about the Rainmaker who challenged the millionaire waterlords and their monopoly on what came down for free. The hard-hit ranchers had called on him to make it rain and save their farms and fortunes. My hero made it rain. The deluge was delivered. I didn't spare the ink. What's more, my hero refused to make it stop raining until the water monopoly was outlawed and water-for-free was the word.

What a story! What a movie it would make. I could see the line at Radio City Music Hall. In my opinion, "Lady Hobo" was a masterpiece and I brought the book to Hollywood, figuring I had a top picture sale for sure. Hollywood was not so sure.

One year later, New York City was fighting a drought. Sheepishly, the city fathers of the great metropolis announced they were hiring a professional rainmaker. That started the vogue of rainmaking songs and yarns which have not been turned off to date. Somebody else's "Rainmaker" appeared on Broadway. Next thing I knew, I walked into a billpost advertising "A Hatful of Rain."

Another lesson. I had given premature birth to a book. Yep! "Lady Hobo," was born ahead of the times. Hollywood was not ready then.

Small Epilog

Writing a book is a lonely business. So is doing a show, playing a part, beating a drum, making a record. You're strictly on your own — and that's being plenty lonely. But if ever it gets you down, bo, look at the signpost up in the sky. A poet wrote in the stars:

Solitude is to the soul
What space is to the growing tree.

When Chi Was a Crossroad & Glamor Converged On Dearborn Station

By JACK McPHAUL

Chicago.

As a newsgatherer VARIETY is 18 years my senior. It's possible that on this joint anniversary—VARIETY's 58th and my 40th—we may part company in the ways of observance.

VARIETY may elect to peer dynamically into the future. My choice—inspired by the recollection of a lovely young queen forlornly without court—is a retreat down the slopes of yesteryear. Beckoning to me are the days of my youth when radio too was young; the silent movies were in their golden era and, appropriate to my own pursuits, show business and its people were a daily notation on the city desk assignment sheet.

Memories were stirred recently by a charming countenance in the reception room of the Chicago Sun-Times. Its owner has been seen in tv plays and the movies. Sitting alone, save for a bored pressagent, she awaited her turn to be received by a columnist.

I was tempted to tell her regretfully, "My dear, you're 40 years too late. In the 1920s you wouldn't have needed to come to us; we would have gone to you."

On Mr. Hearst's Chicago morning paper, the now long gone Herald-Examiner, I had the movie star-at-the-depot beat. I was part of a corps of some six reporters representing as many papers. Today the lad on the Washington beat hurries away from a Presidential press conference to catch himself on vid tape propounding a 200-word question to JFK. We, too, could gratify the ham in man. Those of us who went down to the Santa Fe tracks to meet the Chief could boast that we had heard Alice Joyce speak. It was a time of simple pleasures.

And Also Monte Blue

The papers were not snobbish. Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Clara Bow, John Gilbert, Rudolph Valentino drew the press brigade full strength, but too there was always a respectable turnout for somewhat less glittering names meaningless now to the Frankie Avalon set. Our readers were not denied the knowledge in Page 3 quotes, Page 1 even if the Q. & A. was especially piquant, that Chicago had been graced briefly by the presence of the sisters Gish and Talmadge, Renee Adoree, Alma Rubens, Ricardo Cortez, Kenneth Harlan, Monte Blue, Bessie Love, Marie Prevost, Lois Wilson, Mae Marsh, Leatrice Joy, Milton Sills, J. Walter Kerrigan, Julia Faye. Just a sampling that of the bewitching and the debonair who gave us three hours of their time.

They came in from Hollywood on the Chief (or was it the Super-Chief even then?) at 9 a.m. and left for the east at noon on the 20th Century. I don't know how warm was the embrace at Grand Central but we of the Second City, conscious of our readers' wideeyed enchantment with all things Hollywood, dug eagerly into their hearts and minds and noted carefully what they wore and murmured.

An investment by Mr. Hearst added another rose to the welcoming garland. He acquired radio station WEBH, afterward KYW, which had its studio in the Edgewater Beach Hotel. A secondary studio was established in the Hearst Bldg. It was my job to assure the stars that their morning would not be complete without a radio chat.

The programming was informal. Arriving at the Hearst studio with an actress named Gertrude Olmstead I signaled Barney McCarville, the announcer, that a new program was ready for the air. Barney was reading into the microphone a chapter from a novel. Every day he read a chapter. He stuck a book mark in the novel and interviewed Miss Olmstead. We departed and he returned to his novel.

Barney had been a copyboy on

(Continued on page 53)

Buys Gem, Will Reopen

Quitman, Tex.

Theo Miller has sold his Gem Theatre here to R. I. Lowe, who has been operating a theatre in South Houston. Miller had shuttered the Gem about five years ago due to ill health after operating it for more than 15 years.

Lowe will move here with his family and will reopen the Gem after renovation.

MORE IN '64!

FROM

JOSEPH E. LEVINE AND EMBASSY PICTURES!

Yesterday, Today and Tomorrow

ZULU

Three Penny Opera

The Empty Canvas

FEDERICO FELLINI'S 8½

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A HOUSE IS NOT A HOME

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CRAZY DESIRE

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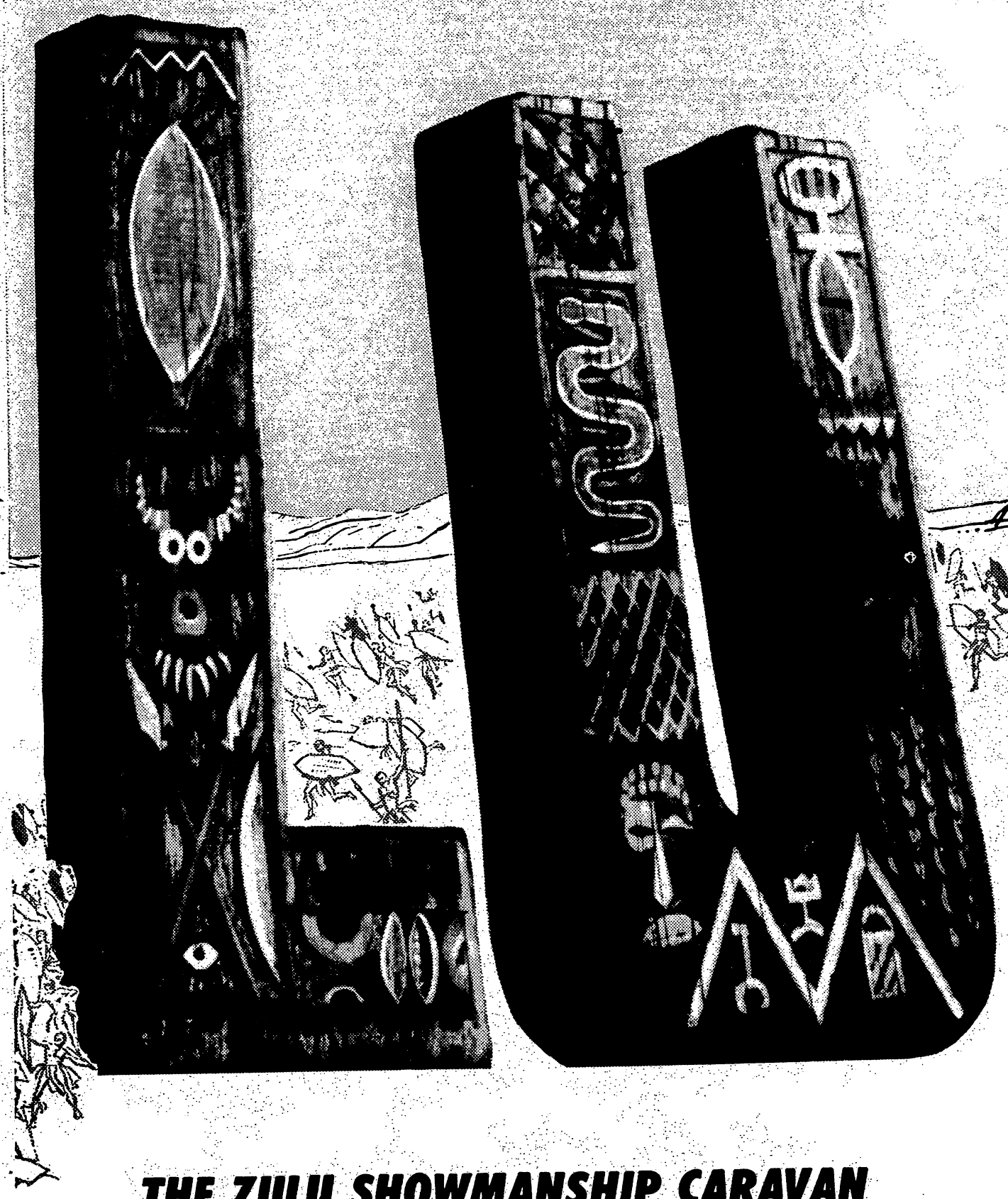

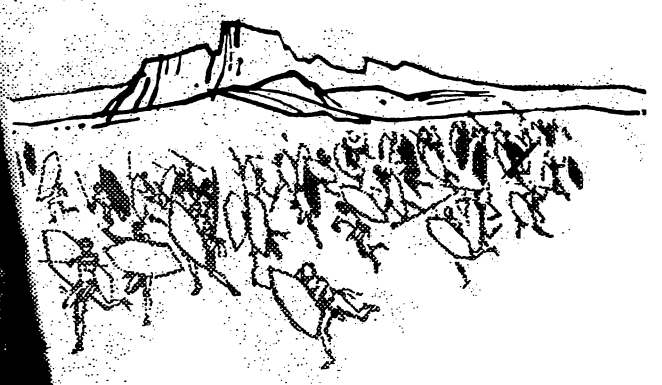

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BOOK IT NOW FROM EMBASSY!

Recall On Broadway That Was

When Five Young Men of Manhattan Chronicled the Gay White Way (And Later, the European) Show Biz Scene

By JOHN BYRAM

How it got its name and even how it came into being no one seems to know positively. Richard Watts Jr., the learned drama critic of the N.Y. Evening Post, believes that it was Howard Barnes who dubbed our little group of serious eaters, drinkers and opinion-voicers, The Mugs Marching & Chowder Club. Another school of thought holds that it was Don Skene who may have christened the organization.

The Mugs were five, and five we remained. We neither added to nor subtracted from our original membership, although certain privileged characters were permitted to regard themselves as "honorary" members and there were several young ladies who, by special dispensation, enjoyed the status of favored appendages.

Besides Watts and Barnes, who were then—the time was 1928-29—associated with the drama and motion picture departments of the N.Y. Herald Tribune, and Skene, a sports writer on that paper who specialized in boxing, the other members of the quintet were John K. Hutchens, now an editor of the Book-of-the-Month Club, and myself. Hutchens and I then were drama editors of the N.Y. Times, a newspaper which, except for the Sunday drama section, was somewhat more staid in character than it is today. Also smaller in circulation and bulk, although it had realized its position as the most powerful paper in New York.

We Mugs were all in our early or mid-20s, three of us were reasonably fancy free, and, though not overpaid, we all had jobs to which a certain glamor attached. At most times New York seemed to be our oyster. Was it any wonder, then, that we regarded the dashing sports reporter-character of Katherine Brush's novel, "Young Man of Manhattan," published circa 1930, as leading a fairly dull life?

In the 1920s the theatre was far more active than it is at present, particularly the Broadway stage. Between 260 and 270 new shows tested their skill and luck in New York each season, and there were around 70 playhouses. The result was that the second-string critics' positions which Watts, Barnes, Hutchens and I filled, in addition to our editorial and reportorial duties—reviewed almost as many new productions in the course of a season as did the top critics did.

Somewhere, somehow, as result of dreary evenings in the theatre The Mugs was born among Watts and Barnes, as deputies for Percy Hammond; and Hutchens and I as Brooks Atkinson's beadles. Skene, who usually accompanied Watts or Barnes to the openings when not occupied with a slugfest at Madison Square Garden or another of the local arenas or stadia, was in at the birth. He was a welcome and witty member.

Legit, No 'Invalid' Then!

Our theatregoing was all dismal in such now forgotten playhouses as Wallack's, the Nora Bayes, the Mayfair, the Princess, the Comedy and Daly's 63d St. Periodically the booking schedule would bring two or three fairly important openings on the same evening, sometimes more. Once, in a Christmas week, there were 11 openings on the same night. When a conflict of major premieres occurred we second-stringers got a break. Thus it was that Watts and I reviewed "Show Boat" for our respective journals while Hammond and Atkinson went to Philip Barry's "Paris Bound." Thus it was that we went to the star-studded revival of "Trelawney of the 'Wells,'" while the Messrs. Hammond and Atkinson were otherwise engaged. There was a host of other consequential plays that either flourished or withered after receiving the critical consideration of Watts, Hutchens and me, to say nothing of Alison Smith, John Chapman, Ward Morehouse, Finley Peter Dunne Jr., Stephen Rathbun, Wilella Waldorf, and Katherine Zimmerman, other second flight critics who did not have the good fortune to be Mugs.

We occupied choice fauteils, even at the biggest hits, and were fawned upon by press agents and managers, the first of whom had their eyes upon stories in the Sunday drama sections. "Catching up" it was called, and it was a necessary and pleasant part of our jobs.

Famed Theatre Landmarks

In retrospect, there were still many legitimate theatres on Broadway—the Knickerbocker, at 38th St., the Moorish structure that housed the Casino at 39th, the lovely Empire at 40th, the George M. Cohan, between 42d and 43d, the Gaiety, at 46th St., the Broadway-facing Globe (now the Lunt-Fontanne) on the north side of 46th St., the Central at 47th St., and, further uptown, the Winter Garden, the cathedral-like (now tv) Hammerstein and the Broadway.

It was the era of the Wrigley tropical fish that, in the '30s, graced the then new Criterion film house across from the Astor? Before that, there had been a chewing gum man atop the Shanley Bldg. where the Paramount Bldg. now stands and a kitten and the silk thread electric sign facing the old Times flatiron.

Skene's value as a member of the Mugs was early demonstrated. He provided the headquarters for our raffish organization, being the only one of us who actually lived in the Times Square district. Since the Paramount Hotel in West 46th Street was not too far from the Garden, Stillman's Gym and other 8th Ave. rendezvous of the pugilistic profession, he had established a beachead there. It was at the Paramount Hotel—our Skene Manor—that we forgathered once a week before sallying forth to carry out the Marching & Chowder aspects of the group's full title. Meeting time was around 12 o'clock, usually on Tuesday. The hour was selected because, being morning newspapermen, we slept late; the day because there were apt to be more openings on Monday nights than Tuesday and also because later in the week we were occupied with getting out the Sunday drama sections. Tuesday, generally speaking, was the best day to relax. We tried to get to our offices to pick up the day's activities by 4 p.m., and generally we made it.

Skene was a quiet, unassuming chap, but witty when he got going. Hailing originally from Oregon, he had traveled a bit and had worked on the Paris edition of the Chicago Tribune, which gave him a certain cachet among us. Several years later, not too long before his death, he wrote "The Red Tiger," a novel satirizing boxing. While Skene himself was not the most colorful appearing of characters—he was slight, ash blondish, with steely blue eyes and a baggard face built around high cheek bones— he filtered the colorful lingo of sports, Broadway and the demi-world in which he moved through a refining process that was peculiarly his own. Out of it came a line of highly individual conversation that those who knew him well always recall, just as they will recall his innate sweetness and gentleness.

Resisting A Shubert Opening

One night he was invited to the gala opening of a new musical show, the kind which draws swarms of curiosity seekers and keeps the efficient mounted police—"Whalen's Cossacks," we called them then — busy. Waiting for Watts, Skene got caught up in the crowd. When a perspiring mountie kept ordering it back, Skene with difficulty maintained his place in the vanguard. After all, he was an invited guest, but his companion had his ticket. It became a test of will between Skene and the Cossack. Finally he was taken to the West 47th St. police station, which was full of his pals, and from which he was returned in time to see most of the show. His brush with the law, his championship of the rights of man, eventually became one of Skene's proudest boasts.

"I was arrested," he said, "for resisting a Shubert opening."

The only woman to be made an honorary member of the Mugs was Alison Smith, a brilliant and perceptive critic, who was the assistant on the Morning World. Alison came to a number of our meetings, gamely drank the gin and added such a touch of feminine refinement to our tables at Voisin's and the Marguery that the maitres d'hotel greeted us with unwanted cordiality.

An Hibernian Evening

Sometimes Mugs' tempers grew warm. Watts was the most Hibernian. Once when St. Patrick's Day fell on a Tuesday meeting day, we decided that a fitting celebration was in order, as opposition to the parade on 5th Ave. Accordingly, arrangements were made with Duffy's Tavern to roast a suckling pig and provide the necessary quantities of Irish whiskey. J. Brooks Atkinson — he later dropped the "J"—as stalwart a non-wearer of the green as ever sat in judgment on a performance of the Irish Players, was invited to be our guest of honor.

On the preceding evening the Theatre Guild had produced an anti-war play from the German, "Miracle at Verdun," which had been highly acclaimed at its pre-

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German 'Crimis' 50 Years Old

By HAZEL GUILD

Frankfurt.

It's just 50 years since the first West German detective story — dubbed "crimi" here—was turned out. And it still looks as if the best way to be sure of recouping the investment for a German crimi is "The Secret Villa," based upon an idea by German actor Ernst Reicher, coproduced with German director Joe May.

Centering around detective Stuart Webbs, a sort of early German Dick Tracy, Reicher created the figure that went on to boxoffice fame in 50 followups as the series expanded. Biggest German money-maker of the lot, and one of the most successful of the World War I era, was "The Armored Vault."

When the profitable producing pair of May & Ernest Reicher split about 1915, latter continued with the Stuart Webbs series and May branched out with a competing detective, Joe Deebs, played by German character actor Harry Liedtke.

About 50% of all the pictures turned out by the German film industry during the period of World War I were detective stories. But along about 1919, the colorful figure of the rough and ready detective fell into disrepute and was replaced by the intellectual type of crime-solver who relied more on his deductive powers and less on his revolver.

Criminal comedies were the next development, and then the German scripters, apparently tired of their homegrown heroes, turned to Artur Conan Doyle, Edgar Wallace and Agatha Christie for inspiration. The authors have been filmized more in West Germany than they have in their native lands, with no less than 14 Edgar Wallace pix made in Germany.

Now the television producers have turned to the crimis of late. The competing First German TV Network and Second Network concurred in one feature of their continuing rivalry — the shows that captured the highest percentage of viewers on both of the "contrasting" nets were criminal films.

First Net's most popular series of all time was "The Scarf Murders," by British author Francis Durbridge, and the most appealing series on the less-than-a-year-old Second Net was "The Roehrbach Case," dramatization in three parts of a recent actual German murder case.

Current production schedule of films for the German cinemas, too, shows that the crimis as a class probably outnumber any other home-made category of pictures. High in the running are that 14th filmization of an Edgar Wallace theme, "The Indian Handkerchief," "Masked Ball at Scotland Yard," "Murder by Fog," and a remake of that evil "Jack the Ripper."

MAKING IT THE HARD WAY

The Practicability of Lowering Your Literati Sights to Commercial Realities

By WILLIAM WOOLFOLK

The way is hard. The way is steep and narrow and full of thorns, the destination unsure, and there are no comfort stations.

If you want to succeed in what misguided people call the arts, you have to stop looking for shortcuts, for conveyances, for downhill slopes. When you set your feet on this rocky climb, it is uphill all the way. There is only one resolve that will see you through: aim high. This advice won't keep you from falling on your face but it's your only chance to get where you're going.

Those who write for the little lit'rary magazines, or even the little poetry journals, don't need this advice. These people (I was one of them, lo, many years) *are* aiming high. Their eyes are fixed on the topmost peaks of Parnassus—Shakespeare, Dante, Cervantes. I know too well how they feel. At that period, in moments of self-doubt (24 hours a day, waking and sleeping) I reconciled myself to falling short of Shakespeare, Dante, et al, down around, say, Balzac, Dickens, Shaw and sometimes in moments of true despair, I would resign myself to a lower niche in the Hall of Immortality, along with Hemingway, Conrad, Stevenson.

In the meantime, in common with other aspiring young literary people, I kept turning out my socially conscious ballads, charming tales for the young, fugues for seven flageolets, and stories and plays in Joycean dialects or Esperanto.

Sooner or later, reality came tumbling in—like an avalanche. I discovered, as so many others have, that occasional $10 checks from "experimental literary magazines" would not keep me in velvetsmoking jackets and meerschaum pipes. I discovered that the usual payment for poetry is in subscriptions and that my complimentary subscriptions were beginning to exceed my probable lifetime, not to mention the lifetime of the poetry journals themselves.

At this point I made a separate peace with the world of commerce. I sold out.

But, with commercial success, there returned an old and ingrained prejudice in favor of better things—an attempt to capture at least some life in my creative net. I no longer aim at Shakespeare, Dante or Cervantes, because I know, in a way no beginner can possibly know, the rare and unique gifts necessary to produce such work. (Besides, could they tell it in 51 minutes with time out for four commercials?)

Immorality, Or?

We all yearn to find a place among the immortals, to impress the world with our uniqueness, our inward glory. But too many of us fail to learn the basic hard fundamentals of how to express what we are and what we feel. We mumble our eloquence. We make what Thomas Wolfe called "great goat cries"—in goat language. The number of intellectually gifted goats is few. We have to learn to talk to people, people who want intelligibility from their entertainment, even some insight into the difficult business of how to live a life.

There is a quotation which I have only a slippery hold on, which runs like this: He who aims his arrow at the sun will shoot higher than he who aims but at a bush.

How high do we want to aim?

The answer is, hopefully, clear: to do your best with the powers you have. These may prove to be feeble enough but the world is short of Samsons. Put your frail shoulder to the wheel within an accepted commercial framework, in the novel, tv, Broadway, mass circulation magazines. You might move more weight than you think. Having learned to write for these media, you may be able to elevate the standards, to put into whatever you do some part of yourself.

This is the time for someone to ask: What do you know about it? Who are you?

I am a nearly anonymous author. I have written poetry for poetry journals, literary short stories for little magazines, slick magazine articles and stories, three suspense novels. I spent, or wasted, almost 10 years in trying to win a foothold in the magazine publishing business. When my foot slipped, I had to go back to freelance writing.

It was then I had to ask myself what kind of writing I wanted to do. Was I ready to stand back to back with Tolstoy and measure myself against the giants? Or must I return to the crass commercial level? Friends in tv were telling me how green those pastures were, once you got a foot in the doorway. But did I want to write for tv? Again, the writer's dilemma.

Today I *am* writing for tv. I've written a number of scripts for the leading dramatic shows on the air, and I have found, almost without exception, that the men who run these shows are as anxious to produce a quality—even a literary—product as any little-magazine litterateurs. The reason they don't do it very often is that there just aren't enough people around who can give it to them. Since the days of ancient Carthage, there never has been. There is an abundance of genius—usually misunderstood—but there is a criminal shortage of talent.

The Mike Todd Novel

I've also written a novel—"My Name Is Morgan" (published by Doubleday, later a selection of the Literary Guild and the Dollar Book Club, and shortly to be published in paperback by Pocket Books—adv.). Although with my miraculous sense of timing it came out during the newspaper strike and was therefore never reviewed by the influential news media, the book has been a success.

And the writing of that novel perhaps illustrates something of what I mean.

I had written suspense paperbacks and knew I could do that, so there was nothing to be gained

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JFK LED YANK VIPs WHO CAME TO BERLIN

Berlin.

An American, the late President John F. Kennedy, was the most prominent and popular visitor with Berliners in 1963. Americans head the lists of tourists coming to what's often called "the world's most interesting city" or "the city where the East meets the West" or even "Washington's pet city." In 1963, W-Berlin saw an unusually large contingent of American theatrical personalities and ensembles. Here they are, tactfully arranged in alphabetical order (and pardon if this or that has been left out):

Franz Allers, Louis Armstrong, George Balanchine, Lex Barker, Barry Sisters, Count Basie, Pat Boone, Nancy Cooke, Eddie Constantine, Chubby Checker, Joan Crawford, Joan Carell ("Miss World"), Sammy Davis, Gloria Davy, Joey Dee, & Starlighters, William Dieterle, Walt Disney, William Dooley, Duke Ellington, Jose Ferrer, Ella Fitzgerald, Sean Flynn, Hugo Fregonese, Rudolf Friml, Andor Foldes, Jakob Gimpel, Paulette Goddard, Goldie & The Gingerbreds, Harlem Globetrotters, Tippi Hedren, Paul Hindemith, "Holiday On Ice," John Huston, Vera Kalman, Lewis Kerner, King Sisters, Susan Kohner, Stanley Kramer, Evelyn Lear, Lotte Lenya, Anato Litvak, Harold Lloyd, Frederick Loewe, Guy Madison, Karl Malden, Don McNeill, Jayne Mansfield, Shirley MacLaine, Seymour Mayer, Darious Milhaud, William Milie, Thelonius Monk, Grete Mosheim, Nicholas Nabocov, Paul Taylor Dance Co., Joe Pasternak, Anthony Perkins, Peter, Paul & Mary, Oscar Peterson Trio, Dick Price, Juliet Prowse, Sidney Poitier, Milton R. Rackmil, Erich Maria Remarque, Nicholas Reisini, Gottfried Reinhardt, Martin Ritt, Sonny Rollins, Roger Sessions, Sam Spiegel, John Steinbeck, Peter Tewsbury, Robert Trehy, Astrid Varney, Josef von Sternberg, Peter van Eyck, Ernst Verebes, Gustav Wally, Colette Warren, Bill Wilder, Carl Zuckmayer.

YEAR 'CLEO' ROCKED THE BARGE

ALL-TIME TOP FILM GROSSERS

[OVER $4,000,000, U.S.-CANADA RENTALS]

The great, all-time, rental-earning motion pictures in the domestic (U.S.-Canada) market are listed below in the yearly correction and updating of the data long an exclusive VARIETY *feature in the Anniversary Edition.*

VARIETY'S: *All-Time Grossers include only films which have touched, or passed, $4,000,000. Similiarly, in the other related annual compilation, the Yearly Tops, the standard of qualification is taken as at least $1,000,000. These two fixed rules should be borne in mind. Readers sometimes look in vain for certain titles they regard as "great films" but which have not met the revenue minima as established for the purpose of giving these compilations a realistic character.*

Students of the silent film era invariably take notice of the absence from this All-Time Grossers list of D. W. Griffith's epic of 1915, "Birth of A Nation." A further explanation on this deliberate omission: nobody knows what "Birth" grossed. It may well have exceeded $50,000,000. If so, Griffith rather than Selznick would rate the laurel for the number one superblockbuster boxoffice picture. However, in the absence of any verification, VARIETY *has chosen from the beginning not to include the Griffith work.*

Gone With the Wind (Selznick-MGM) (1939)	$41,200,000
Ben-Hur (MGM) (1959)	38,000,000
10 Commandments (DeMille-Par) (1957)	34,200,000
Around World in 80 Days (Todd-AO-UA) (1957)	22,000,000
West Side Story (Mirisch-7 Arts-UA) (1961)	19,000,000
The Robe (Ross-20th) (1953)	17,500,000
How West Was Won (Cinerama-MGM) (1962)	17,000,000
South Pacific (Magna-20th) (1958)	16,300,000
Cleopatra (Wanger-20th) (1963)	15,700,000*
Longest Day (Zanuck-20th) (1963)	15,250,000
Bridge on River Kwai (Spiegel-Col) (1958)	15,000,000
Lawrence of Arabia (Spiegel-Lean-Col) (1963)	15,000,000
Spartacus (Bryna-U) (1961)	14,000,000
Greatest Show on Earth (DeMille-Par) (1952)	12,800,000
Guns of Navarone (Foreman-Col) (1961)	12,500,000
This Is Cinerama (C'rama) (1952)	12,500,000
From Here to Eternity (Col) (1953)	12,200,000
Giant (Stevens-Ginsberg-WB) (1956)	12,000,000
White Christmas (Dolan-Berlin-Par) (1954)	12,000,000
El Cid (Bronston-AA) (1962)	12,000,000
Samson and Deliah (DeMille-Par) (1950)	11,500,000
Duel in the Sun (Selznick-SRO) (1947)	11,300,000
Best Years of Our Lives (Goldwyn-RKO) (1947)	11,300,000
Peyton Place (Wald-20th) (1958)	11,000,000
Irma La Douce (Wilder-Mirisch-UA) 1963)	11,000,000
Quo Vadis (MGM) (1952)	10,500,000
Sayonara (Goetz-WB) (1958)	10,500,000
Snow White (Disney-RKO) (1937)	10,300,000
Cinerama Holiday (C'rama) (1955)	10,000,000
Mutiny on the Bounty (MGM) (1962)	9,800,000
Shaggy Dog (Disney-BV) (1959)	9,600,000
Operation Petticoat (Granart-U) (1960)	9,500,000
The Apartment (Mirisch-Wilder-UA) (1960)	9,300,000
Parent Trap (Disney-BV) (1961)	9,300,000
Seven Wonders of World (C'rama) (1956)	9,300,000
Absent-Minded Professor (Disney-BV) (1961)	9,000,000
Psycho (Hitchcock-Par) (1960)	9,000,000
Auntie Mame (WB) (1959)	9,000,000
Exodus (Preminger-UA) (1960)	8,700,000
Caine Mutiny (Kramer-Col) (1954)	8,700,000
King and I (20th) (1956)	8,500,000
Mr. Roberts (Hayward-WB) (1955)	8,500,000
This Is the Army (WB) (1943)	8,500,000
Lover Come Back (Schapiro-Melcher-U) (1962)	8,500,000
Touch of Mink (Schapiro-Melcher-U) (1962)	8,500,000
Guys and Dolls (Goldwyn-MGM) (1956)	8,000,000
King of Kings (Bronston-MGM) (1961)	8,000,000
Battle Cry (WB) (1955)	8,000,000
Bells of St. Mary's (McCarey-RKO) (1948)	8,000,000
Jolson Story (Col) (1947)	8,000,000
Lady and the Tramp (Disney-BV) (1955)	8,000,000
Shane (Stevens-Par) (1953)	8,000,000
20,000 Leagues (Disney-BV) (1955)	8,000,000
Music Man (Da Costa-WB) (1962)	8,000,000
Swiss Family Robinson (Disney-BV) (1960)	7,900,000
Cat on Tin Roof (Avon-MGM) (1958)	7,900,000
Pinocchio (Disney-RKO-BV)	7,900,000
Pillow Talk (Arwin-U) (1959)	7,500,000
Some Like It Hot (Mirisch-UA)	7,725,000
Glenn Miller Story (U) (1954)	7,600,000
Come September (Arthur-U) (1961)	7,500,000
Trapeze (HHL-UA) (1956)	7,500,000
VIP's (de Grunwald-MGM) (1963)	7,500,000
Kill Mockingbird (Pakula-Mulligan-U) (1963)	7,500,000
Son of Flubber (Disney-BV) (1963)	7,400,000
World of Suzie Wong (Stark-Par) (1961)	7,300,000
How Marry Millionaire (20th) (1953)	7,300,000
McLintock (Wayne-UA) (1963)	7,250,000
No Time for Sergeants (WB) (1958)	7,200,000
Peter Pan (Disney-RKO-BV) (1953)	7,200,000
Alamo (Batjac-UA) (1960)	7,200,000
Not As a Stranger (Kramer-UA) (1955)	7,100,000
David and Bathsheba (20th) (1951)	7,100,000
For Whom Bell Tolls (Par) (1943)	7,100,000
Oklahoma (Magna) (1957)	7,100,000
Hatari (Hawks-Par) (1962)	7,000,000
Gigi (MGM) (1957)	6,750,000
Cinderella (Disney-RKO-BV) (1950)	6,600,000
Search for Paradise (C'rama) (1953)	6,500,000
High Society (MGM) (1956)	6,500,000
I'll Cry Tomorrow (MGM) (1956)	6,500,000
Country Girl (Perlberg-Seaton-Par) (1955)	6,500,000
Going My Way (McCarey-Par) (1954)	6,500,000
Snows of Kilimanjaro (20th) (1952)	6,500,000
Imitation of Life (Hunter-U) (1959)	6,500,000
Brothers Grimm (Cinerama-MGM) (1963)	6,500,000
Suddenly Last Summer (Spiegel-Col) (1960)	6,375,000

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& 'BOUNTY' HIT STORMY SEAS

By GENE ARNEEL

The year 1963 brought the American film industry familiar trials and tribulations, both boxoffice agony and ecstasy. The board of directors at Metro all but declared Tahiti a disaster area because of "Mutiny on the Bounty." At 20th-Fox, the watch was on the Nile; would the barge "Cleopatra" make the black?

Seldom have two pictures in a single year posed such questions for their respective companies. Metro's full year loss of over $17,000,000 was largely attributable to "Bounty." Rentals to date are estimated at $7,700,000, with a total of $9,800,000 anticipated for the full first time around the domestic market. This is a strikingly poor showing—in short, agony—for a production whose production cost was $19,000,000.

Many an agonizing hour for many people was primed by "Cleo," which represented a negative investment of $40,000,000 and required perhaps $60,000,000 to break even. But now the distress signals have been removed. Domestic rentals so far of $15,700,000 have been guaranteed and "Cleo" has opened in only 55 situations. There's no predicting just how much the paramour of Caesar and Anthony will win or lose, but clearly it's not to be the disaster earlier feared.

Actually, "Cleo" emerges as the No. One boxoffice picture of 1963, considering the vast, if specifically undeterminable future potential, but is listed and asterisked under "How the West Was Won," the Cinerama-MGM Americana epic. The latter has a total of $17,000,000 quite definitely in view.

"West" has had an added plus going for it, in that it is dual-versioned geared to play the dimensionalized screens of the C'rama firstrun theatres, and then standard widescreen conventional houses. Same obtains with "Wonderful World of Brothers Grimm," which is no slouch at $6,500,000.

Ecstasy was the mood engendered by Darryl F. Zanuck monumental World War II reproduction, "The Longest Day," which was quick to

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French Canadians Discover France; Part of Cultural Feuding In Quebec; Resent Anglo-Yank Power 'n' Snubs

By CHARLES LAZARUS

Montreal.

No question that virtually all of show biz hereabouts has undergone a dramatic change, in the past 12 months, as result of the wave of French-Canadian nationalism sweeping through Quebec.

The wave reached a crest during the past year, and touched on everything from nitery bills with the use of strictly Francaise entertainers showing an impressive jump, to the field of labor relations which saw the dazzling opening festival of Place des Arts, the new concert hall, cancelled because of a jurisdictional dispute between a "French" and "English" union — Union des Artistes and Actors' Equity, respectively.

In between there have been uproars because of the hiring of Silas Edman, ex-New York Philharmonic, as the administrator of Place des Arts, instead of a French-Canadian; and because of plans by the Canadian Broadcasting Corp., to turn its Toronto radio station CJBC into a French-language outlet.

The crux of the situation lies in the basic attempt by the French-Canadians, who make up 75 to 80% of Quebec's population, to eliminate—from the province—what is felt to be an economic and cultural domination by English-speaking Canada.

It's a unique and peculiar state of affairs because, while the French-Canadian is the majority in Quebec, he is the minority in Canada where he numbers only 25% of the total population of some 20,000,000.

Complicating this situation in terms of culture, of which showbiz is an integral component, are two factors:

(1.) The unquestionable influence of U.S. entertainment via the stage, niteries, screen and video on Canadian tastes—a fact which has been a rough, tough bone for Canadians at large and members of the Canadian Parliament to swallow in recent years.

(2.) the increasing use of French entertainment (i.e. from France) as a weapon to fight the Anglo-Saxon cultural influences—whether from above or below the border—in Quebec.

Actors Equity as Heavy

Of all that has happened in recent months, however, the intra-union scrap over who should boss what at Place des Arts—and in fact, other incidents even before the concert hall opened in September—is perhaps the best example of the not-so-quiet revolution which has been attracting attention from all over the world.

It all started, apparently innocently enough, when the Union des Artistes said that it was having a tough time making a deal with the Place des Arts management. The latter claimed that union problems were outside its province—the pun intentional—since they were, in effect, merely rental agents and should deal with the promoters of the various events.

As it turned out, this was merely conversation; the real truth, the UDA revealed in subsequent statements, was that since Actors Equity had jurisdiction in "English" Canada—outside Quebec—then the "French" union should have jurisdiction in "French" Canada's most notable and impressive cultural achievement to date.

So bitter was the battle, that the festival was called off, and at this point, the decision is no decision:

Face-Saver

Both sides agreed to let the concert hall open, and obviously in a face-saving gesture, went along with a six-month armistice, supposedly to see how things would work out.

This too, however, is just so much conversation, since, as everyone who is close to the general nationalistic and showbiz picture knows, things will get worse before they get better for a very simple reason:

If the responsible nationalist leaders are to keep the movement from being taken over by the zealots and fanatics—those who want Quebec to separate from Canada—then they must give in to certain moods and emotions on the

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Top Rental Films of 1963

Here, again, is the VARIETY Anni special edition checklist on the Boxoffice Bests—the top feature films of 1963 in terms of domestic (United States and Canada) rentals accruing to the distributors. To repeat the standard explanation from earlier years: some pictures go into release too late in the year and cannot be computed; for example, some of the October-December features of 1963 are on the market too briefly for inclusion now. So they must wait for next year.

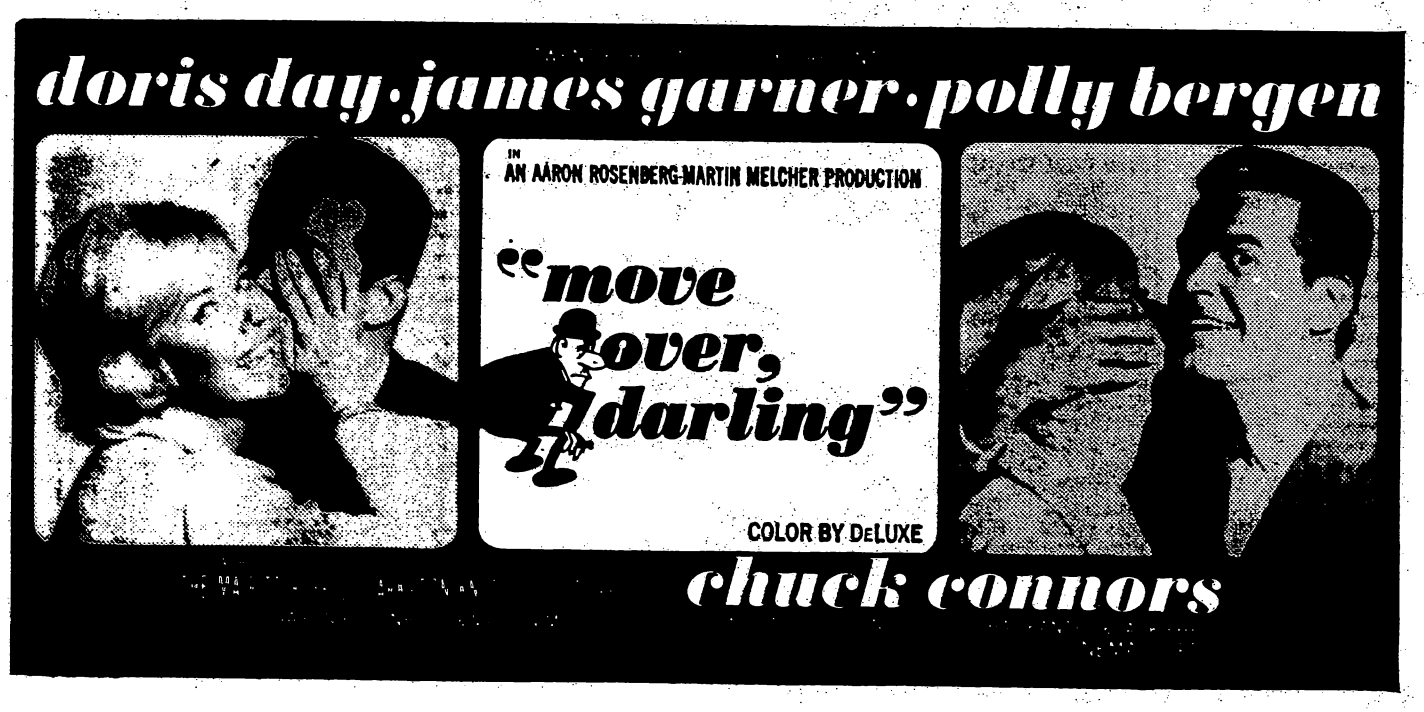
By the same token there were certain pictures from late 1962 which were not included in last year's roster and are now picked up.

Feature	*Origin*	*Date Out*	*Rentals To Date*	*Anticipation*
How West Was Won	(Cinerama-MGM)	(Nov., '62)	$ 8,000,000	$17,000,000
Cleopatra	(Wanger-20th-Fox)		15,700,000*	(Undeterminable)
Longest Day	(Zanuck-20th-Fox)	(Oct., '62)	12,750,000	15,250,000
Lawrence of Arabia	(Spiegel-Lean-Col)	(Jan., '63)	9,000,000	15,000,000
Irma La Douce	(Wilder-Mirisch-UA)	(July)	9,250,000	11,000,000
Mutiny on Bounty	(MGM)	(Dec., '62)	7,700,000	9,800,000
V.I.P.'s	(de Grunwald-MGM)	(Sept.)	4,000,000	7,500,000
Kill Mockingbird	(Pakula-Mulligan-U)	(March)	6,700,000	7,500,000
Son of Flubber	(Disney-BV)	(Feb.)	6,900,000	7,400,000
McLintock	(Wayne-UA)	(Nov.)	1,200,000	7,250,000
Brothers Grimm	(Cinerama-MGM)	(Aug.)	4,500,000	6,500,000
Come Blow Your Horn	(Yorkin-Lear-Par)	(June)	5,450,000	6,000,000
Thrill of It All	(Hunter-U)	(Aug.)	4,150,000	6,000,000
Bye Bye Birdie	(Kohlmar-Sidney-Col)	(June)	5,600,000	6,000,000
Gypsy	(LeRoy-WB)	(Jan.)	5,400,000	6,000,000
Great Escape	(Mirisch-UA)	(July)	4,600,000	5,100,000
Castaways	(Disney-BV)		4,700,000	5,000,000
The Birds	(Hitchcock-U)	(April)	4,600,000	5,000,000
Yum Yum Tree	(Brisson-Col)	(Nov.)	3,700,000	5,000,000
55 Days at Peking	(Bronston-AA)	(May)	3,900,000	5,000,000
Diamond Head	(Bresler-Col)	(Jan.)	4,300,000	4,500,000
Spencer's Mountain	(Daves-WB)	(July)	4,000,000	4,500,000
Summer Magic	(Disney-BV)	(July)	3,500,000	4,350,000
Hud	(Ritt-Ravetch-Par)	(May)	3,900,000	4,000,000
Days of Wine Roses	(Manulis-WB)	(Feb.)	3,800,000	4,000,000
Nutty Professor	(Lewis-Par)	(July)	3,300,000	3,500,000
Ugly American	(England-U)	(April)	2,900,000	3,500,000
PT 109	(Foy-WB)	(July)	2,700,000	3,500,000
8½	(Fellini-Embassy)	(June)	1,140,000	3,500,000

(Continued on page 71)

GO! WITH THE BIG ONES FROM 20TH CENTURY-FOX

Available for selected engagements to participate in the 20th Anniversary of D-Day, June 6, 1964!



GO! IN '64 WITH

Man In The Middle starring ROBERT MITCHUM, FRANCE NUYEN, BARRY SULLIVAN. Guest star TREVOR HOWARD. Also starring Keenan Wynn, Sam Wanamaker, Alexander Knox. Produced by Walter Seltzer. Directed by Guy Hamilton. Screenplay by Keith Waterhouse and Willis Hall. From a novel by Howard Fast. Music by Lionel Bart. A Talbot-Pennebaker Production. CinemaScope.

Shock Treatment starring STUART WHITMAN, CAROL LYNLEY, RODDY McDOWALL and LAUREN BACALL. Produced by Aaron Rosenberg. Directed by Denis Sanders. Screenplay by Sydney Boehm. CinemaScope.

The Third Secret starring STEPHEN BOYD. Guest stars JACK HAWKINS, RICHARD ATTENBOROUGH, DIANE CILENTO. Also starring PAMELA FRANKLIN. Produced from his screenplay by Robert L. Joseph. Directed by Charles Crichton. CinemaScope.

What A Way To Go! starring SHIRLEY MacLAINE in love with PAUL NEWMAN, ROBERT MITCHUM, DEAN MARTIN, GENE KELLY, BOB CUMMINGS and DICK VAN DYKE. A J. Lee Thompson production. Produced by Arthur P. Jacobs. Directed by J. Lee Thompson. Screenplay by Betty Comden and Adolph Green. Based on a story by Gwen Davis. Choreography by Gene Kelly. CinemaScope. Color by DeLuxe.

The Visit starring INGRID BERGMAN and ANTHONY QUINN. Co-starring Paolo Stoppa, Claude Dauphin, Irina Demich, Hans Christian Blech. Associate Producers Julien Derode and Anthony Quinn. Directed by Bernhard Wicki. Screenplay by Ben Barzman. CinemaScope.

AND THESE ROADSHOW ATTRACTIONS GOING INTO PRODUCTION IN '64!

Rodgers and Hammerstein's
THE SOUND OF MUSIC starring JULIE ANDREWS. To be produced and directed by Robert Wise. Associate producer Saul Chaplin. Screenplay by Ernest Lehman. 70MM. Color by DeLuxe.

THE AGONY AND THE ECSTASY starring CHARLTON HESTON. Screenplay by Philip Dunne. 70MM. Color by DeLuxe.

JUSTINE to be produced from a screenplay by Ben Barzman. 70MM. Color by DeLuxe.

THE DAY CUSTER FELL to be produced by David Weisbart from a screenplay by Elliot Arnold. 70MM. Color by DeLuxe.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES to be directed by Ken Annakin from a screenplay by Jack Davies. 70MM. Color by DeLuxe.

THE SAND PEBBLES to be produced and directed by Robert Wise from a screenplay by Robert Anderson.

America's 'Cultural' Explosion

100 New Art and Entertainment Centres on Drawing Boards—More Buildings and More Applicants—But 'It Takes More Than Concrete'

By JOHN BROWNLEE
(Director, Manhattan School of Music)

In large and small communities across the nation, entertainment is taking on a concrete meaning. Inspired by the New York Lincoln Center idea of housing all the performing arts in a single complex, civic groups are amassing funds for similar centers in their own cities and towns. The blueprinted buildings, and those already finished, are naturally on a much smaller scale, but the aggregate cost of the 100 new art and entertainment centers will come to some $500,000,000.

John Brownlee

The vista of more and more community halls, accoustically (we hope) right for stage productions and concerts, is of course, a pleasant one for members of the entertainment field. So, too, are reports of the vigor with which social and civic leaders are building larger subscription audiences for music, drama and ballet.

With so many projects under way to increase auditoriums and audiences, as director of a talent institution—the Manhattan School of Music—I naturally think of our responsibility in the performing arts to help prepare entertainers to take advantage of these new outlets and opportunities. When I hear of millions being spent for the auditoriums of tomorrow, I think of the corresponding millions needed for training the artists of tomorrow, to make those auditoriums come alive.

After a long career as singer at the Metropolitan and other opera houses I took the directorship of a school five years ago. I have since realized that I have been doubly fortunate, because my second career as educator has come at a time when throughout the country local governments, big business and the public are showing an unprecedented interest in cultural complexes.

Symposium

Indicative of this heightening awareness of the importance of the arts our recent symposium on "The Quality of Life in This Technological Age," in which industrial tycoons, statesmen and sociologists agreed that support of the arts by business, government and the public is imperative to this nation's growth as a world power. Held in November at New York's Hilton Hotel, and sponsored by my school, the all-day panel was chaired by C. D. Jackson, publisher of Life magazine.

"Business and the Arts" was the title of the talk by Devereux C. Josephs, board member of the N.Y. Life Insurance Co. He noted that business has found association with the arts to be profitable from a promotional standpoint. Linking the image of a company to art, he explained, enhances that company and its products with an aura of quality and elegance. It is for this reason that corporations support concerts, symphonies and operas.

Another business-arts relationship, he added, is business' support of cultural centres and their performing constituents because of a sense of social responsibility, rather than immediate economic advantage. This, said Josephs, is a new and admirable concept of 'corporate citizenship."

In 1941, he pointed out, the nation's total corporate contributions of $58,000,000 were confined to hospitals, charitable agencies, and only such education as was related to the respective corporations' training needs. In 1961, on the other hand, corporations gave public contributions of more than $102,000,000 for education, and a large portion of that sum was unrestricted as to fields of endeavor.

"Where education has led the way," Josephs continued, "let's hope general support of cultural enrichment will follow."

The symposium's keynote speaker was August Heckscher, director of the 20th Century Fund for economic and social research, and a former Special Consultant on the Arts to the late President John F. Kennedy. He discussed "The Central Role of the Arts."

Americans, said he, "live in a brilliant society, alive with creative impulses, rich in individual geniuses." He noted, however, that the forte of our technological society "is in the realm of distribution and dissemination, not in the realm where truths have their origins and their beginnings." He cited art training resources as a vital realm or origin, saying:

"How often we have neglected these schools, suposing that somehow the trained musicians would emerge readymade as we needed them, or else assuming that our liberal arts colleges could carry a burden beyond their means and also, I believe, beyond their proper role. The training of theatre producers and playwrights and stage designers—all this has been left quite haphazardly to fate."

Predictions

Heckscher stated that in view of Washington's increasing interest in the arts, he foresees the creation of a Governmental organization budgeted to further music, theatre, dance, painting, writing, just as the National Science Foundation contributes to technological study, teaching and research, to the tune of more than $182,000,000 per year.

State and municipal governments, big business— all are avowing interest in furthering the arts, but their wheels in this direction move slowly. Entertainment and culture are not, after all, the prime responsibilities of Government or business. Immediate action for the performers of tomorrow must come from the cultural community itself.

From my own experience as a young singing student in my native town of Geelong, Australia—suddenly given an opportunity to study in Paris—I know what it means to today's fledgings to come to New York, the world's new mecca for the performing arts. Readers of VARIETY are certainly aware of the value that comes to young artists when, in the formative stages of their careers, they are able to see and hear the greats in their own fields in a metropolis such as New York.

Every year at our institution, qualified applicants are turned down because classes are filled to capacity. This, however, will soon be corrected. Thanks to generous contributions from foundations and private donors, our school plans to purchase and renovate the Juilliard School's larger bulding, when the latter moves to its new home in Lincoln Center. Of the $8,500,000 needed for our expansion of facilities, staff, and scholarship grants, already $2,750,000 has been pledged.

The contributions, ranging in individual amount from $25,000 to $800,000, have come from the Mary Borden Memorial Fund, the Avalon Foundation, the Charles E. Merrill Trust, and Mrs. John D. Rockefeller, Jr. and others.

Such support already makes itself felt in the world of the performing arts. It will also make a vital contribution to the performers of tomorrow.

Kid's Half-Price Logic

St. Paul.

Pioneer Press amusementeer Bill Diehl reports a youngster at a local showhouse ticket window who could produce only half of the ticket price.

When the cashier shook her head, the kid pleaded "sell me a ticket, please, and I'll keep one eye shut during the show."

THE PLOT TO KILL THE PLOT

By ROBERT J. LANDRY

Nobody may flatly speak for the taste of future generations but long acquaintance with the genus Americanus may justify expression of doubt that Yanks in numbers are going to welcome the exile of plot, the rubout of characterization and the substitution of private language for ordinarily intelligible statement. This is a way of implying a hopeless chasm between certain European directors and the U. S. film market. Such men may have a small success, a limited international acceptance because they achieve, as a temporary novelty, what may be called the entertainment of bafflement. They create a kind of parlor game for the intelligentsia. They stir debate. What do they mean, or do they mean to have no meaning? It's rather like some of the non-objective paintings, the white square askew on off-white background, about which the in-group can wax superior.

Michaelangelo Antonioni wrote in 1958, *"One does not work for the public,"* a startling assertion from a maker of films. He, however, hastens to add that "the public is there all the same, and they are the ones who are watching. I know very well that I ought to push myself to make less difficult films, but I am afraid that I might lose my sincerity."

The Italian is not alone in puzzling viewers this side. He is one of a coterie, based mostly in Paris and Rome, who seem preoccupied not with what they wish to say, but rather how they attempt to say it. Interestingly, Ingmar Bergman of Stockholm writes of Antonioni of Rome: "I am truly impressed by the uncompromising self-confession to which Antonioni is so deeply committed. Within the film industry (which must be considered a "heavy" industry), Antonioni's contribution is both new and fresh and of an enduring value. What seems strange to me, however, is his limited interest in his actors, in their instruction and guidance."

A nice point that last. What is the function of a director? To direct the actors, tell the story, divert the people or have his psychoanalysis on the screen? The great confessional film to date, of course, is Federico Fellini's "8½" in which a director confesses for some three hours that he cannot make up his mind what to do next. The resultant film, though often cinematically brilliant, seems somehow a shameful self-indulgence. Grant him his genius of a sort. Still it is a long advertisement: director gone dry, seeks replenishment. Or, the autobiography of the emptied vessel, or, the fig-tree parable of Scripture.

These are strange, if sometimes stimulating, exercises which come across the ocean. The refusal to tell a story, and, rather more exasperating, to finish it, goes by the name of "avant-garde." Actually there is nothing new about these new waves. They have been striking their pretentious poses for three generations at least. Nor is the simple American mind long in detecting that many of these "avant-garde" directors are not truly free agents. They are vow-bound to various isms, including atheism. Their choice of scene, material, emphases and moral is "loaded."

How loaded some of the European films are becomes clear at this or that film festival where a portion of the audience reveals itself an organized claque under caucus discipline. There was more than a hint of same apparent last fall in Philharmonic Hall when a documentary about Paris and other items proved real pinko.

So between esoteric directors with a distaste for story and others with axes to grind, the American audience is divided. Certainly there are rich strains of humanity, humor and technical innovation in a lot of the imports. But the market for novelty is always a limited one, prone to quick surfeit. We revert to Shakespeare, whose 400th birthday is soon to be marked—"the play's the thing." Not the director's own soliloquy.

A Broadway Angel Sings Out

By J. S. SEIDMAN
(C.P.A., of Seidman & Seidman)

Money can be made backing shows, in spite of the dismal averages. I immodestly offer myself as Exhibit A. Others can undoubtedly sport even better arithmetic than mine.

But money is not made playing the averages. It takes special doing. Furthermore, the averages themselves can be improved—with special doing. For the latter, show business must be ready to look further than its nose.

These are sweeping statements. Now to support them. First, a bit of not so dry statistics. The Federal Reserve Bank of Philadelphia reports that in the last 10 years more than three out of four Broadway shows failed. Breaking this down a bit, two out of three musicals bit the dust, and four out of five straight shows flopped. This is pretty rough. How can the gamble be improved?

If investment in an ordinary business were under consideration, three basic factors would be carefully weighted — product, costs, management. These same three also apply to the theatre, though the words are a little more colorful. In show business the triumvirate is: the play, the nut, the producer.

As for the play, it is still the thing. Many plays die financially because they don't come to life theatrically. Script reading is an art in itself, and very few laymen master it. Assume, however, that a potential backer concludes that the play is bad or doubtful. Cardinal rule No. 1, in my book, is not to rely on superb acting or directing to carry the show across the line. The adverse odds are just too high for this sort of dice rolling. Rather, performance and direction should be looked to, only, to take a good play and make a great one out of it.

Suppose the play passes muster. Next at bat is the arithmetic. What economic good is an artistic or audience success and a financial flop? A hopeless nut makes the backer a hopeless nut. To stay out of the financial boobyhatch, production and operating budgets should be studied. If the show can't make out at 75% of capacity, the financial road ahead has extra peril.

And then comes the producer—the president of the company, so to speak. Here, the trick is to link up with someone who has, in combination, the experience, taste, and integrity to put on the best possible play theatrically in the best possible way arithmetically. As George Gobel used to say on TV, you don't hardly never see none of those no more.

Attention to these three things—the show, the nut, and the producer—can make a careful play backer a financial frontrunner. It can certainly help him do better than the averages. Now, how about improving the averages themselves? That's up to the theatre as a whole. If the theatre doesn't act as a whole, it will wind up in a hole.

Charm Your Customers

What to do? Several things cry out for attention. One is a market survey on what it takes to woo, win, and hold audiences. A good deal can be learned about courtesy and the handling of customers, from the airlines and filling stations. Customers must not be kicked around or treated as bores. Market surveys are continuously used by industry to determine customer attitudes and desires. It is high time that the theatre jumped aboard.

Ticket handling, distribution, and pricing also need a new look. They need especially a forthright purging. Today they contstitute a major roadblock in the theatre's progress.

It is also high time the theatre caught up with automation. Obviously this doesn't mean substituting computers for actors. But it does mean putting electronics to use for many of the physical activities frontstage and backstage connected with a show.

Old-Hat Ticket Selling

Take the whole area of ticket reservation procedures. In the airlines, a person can go to a counter in New York and ask for a flight from Chicago to New Orleans for a fixed date, say three weeks ahead. The individual behind the counter presses a button and in seconds the flight is confirmed or not. If the particular flight is sold out, the next available one is offered. There are no uncertainties. The passenger knows promptly what's what.

Shouldn't the theatre give attention to something like that? One of the stubborn deterrents to theatre attendance at present is the rigamarole that goes with advance booking of tickets, especially for out-of-towners, and the time gap in learning if seats are available, when, and where.

Another point. Cost reduction helps any organization. It is especially vital to the theatre. The largest single slug out of the box-office receipts today is for theatre rent. Yet the actual use made of the theatre premises is no more than three hours a day (six on matinee day). What limited productivity for fertile space!

Look at some of the occupancy possibilities in-between times: stockholder's meetings, sales conventions, lectures. All these can be done "in one"; that is, in the front part of the stage, and therefore without disturbing the sets for the play. The net revenue from such amplified use of theatre space can mean not only sharp cost reductions, but it may also result in some audience from the added users.

Finally, the financial setup of play production is thwarting. Today each play is the beginning and end by itself. There is no tomorrow beyond the tomorrow of the particular play. This approach stultifies longrange thinking. It limits or negates research and development. It certainly interferes with getting the best personnel. The play-by-play approach is a stray-by-stray aproach. A going, continuing enterprise is the way to a going, continuing theatre.

The Angels

Now let's get back to the backers. Would there were some way in which they could solidify their ranks and exert their combined strength for the advancement of the theatre. However, the backers' ranks are highly volatile. So many backers go at it once over lightly, or shoot their wad once and for all, that there are mighty few hardy perennials. Too bad. I think a backers' "union" could help strengthen the financial foundation of the theatre, and pave the path of progress.

We can now return to the point made at the beginning. Play backing approached with care can add health to the theatre and wealth to the backer. If angels run wild, they expose themselves and their wings to a clipping penalty. As in all other things, heaven will help the angels when the angels help themselves.

Actual Eichmann Trial In Franco-Israeli Film

Tel Aviv.

Actual scenes from the Eichmann Trial, held last year in Jerusalem, would be incorporated into a new Franco-Israeli film production scheduled for mid-February 1964 in Israel, starring French actor Serge Regianni. French finances and Israel's A.A.A. Film Producers are cooperating in this venture, telling the story of people separated during World War II, united in Israel during the trial, living anew the horrors of the past—and ready to start anew as a result.

French producer M. Barault, director Philip Artquist, and cameraman George Pesis have previously collaborated on "Queen of Cards," which won first prize at the French short subject festival this summer. Pesis had already photographed some shorts in Israel, including the popular "Cesarea" for Israel's tourist office.

The encounter of comrades, separated after the war, part of them remaining in Europe and the others migrating to Israel and building a new identity for themselves there, occurs when witnesses are summoned for the Eichmann trial in Jerusalem. Of the four major parts, the three men will be French stars, and the part of the girl is reserved for a local name. All supporting parts would also be cast locally.

Israelis' Brand of Nite Life

By MEYER LEVIN

Tel Aviv.

If any nation has a right to a little relaxation, it's Israel, and after three generations of pioneering, wars, terrorism, pogroms, genocide, the survivors and the sabras are living it up. All along the coast nightspots, camps and recreation areas have sprung up, with every beach and every port from Ashkalon to Achziv vying to become the beachhead for the new pleasure-coast of the Mediterranean.

It takes only the top of an ancient Roman column, a few Ali-Baba jars dug out of the Negev, and a vine-covered trellis to establish the proper relaxed atmosphere. Broiled fish and shashlick on the coals. Stone benches and tables. An accordion, a guitar, a halil. Girls, in blowy short dresses arriving on the backs of scooters. And Israel's *cote d' allure* may well replace the *Cote d'Azur*. No gambling, of course, except for the official Israel lottery. But Israeli wine ranks among the pleasant drinking wines of the world, due to the foresight of Baron Edmond de Rothschild in establishing the Rishon and the Zichron Yaacob cellars in the 1830s, with expert French vintners. And Israel beer is light and heady.

For those who want their relaxation the way the Israelis take it, there are already a number of unpresumptuous but lively spots within easy drive from Tel Aviv or Haifa. Actually, of course, the whole of Israel is little more than a coastline with a thin hinterland, but this coastline is a continuous stretch of perfect sandy beach, perhaps the best beachline on the Mediterranean for bathing, sailing and water-skiing.

At midpoint between the two cities is a little river, the Alexander, and at the mouth of the river is an open-air pavilion where the scooter-crowd, joined by the new Sabra Sports Car crowd and a few tourists, cavort of a Friday night. A dance band, a master of ceremonies who tells jokes about Ben Gurion, Ben Bella, and Khruhschev, a changing series of folksingers, with grilled fish and beer. Put-putts and rowboats on the river. Stretches of beach for wandering romantics. This is the place most tourists don't see, and the nearest to the local idea of a good time, for the Israelis are not (yet) ultra-sophisticated in their taste for entertainment; sick jokes and psychotic comics wouldn't be understood here, though good healthy satire is appreciated.

Ten minutes north of the Alexander river is one of the nicest and most beautiful dinner-with-music places in the whole world, the restaurant amidst the Caesaria ruins. The place is open to tourists who march through the digs in the daytime, while their guides click off the levels of occupations, Roman, Crusaders, Turks, etc. But at night, with the vast enclosure of broken walls and the ancient pier attended by its minaret, all discreetly illuminated, the semi-outdoor restaurant, with only a pianist, or at most a trio providing an accompaniment for the lapping waves, exerts a magical charm.

French Influences

The food, at a modest price, is French in inspiration and the cuisine is the best in Israel. This may not be saying a great deal, since Israel is anything but famous for cooking. However, Caesaria, being non-kosher (perhaps in respect to the Roman founders of the town) has a wider range of seafood and sauces than may be found in the kosher-bound large hotels.

Israel's brand-new autobahn has all but reached Caesaria, and within a year or two will extend along the entire coast. This brings any spot in the small country within an evening's drive.

Continuing northward, there is the artist's colony of Ain Hod, perched on a hill overlooking the sea, with a cafe-restaurant where weekend revels attract and cause traffic james. The atmosphere is Greenwich Village Soho - Montparnasse, and the entertainment is the place itself.

Haifa has a few ordinary nightclubs of the sort found in any metropolis, plus the Dan Carmel Hotel, plus a few sailor's dives. But across the bay, on the ancient ramparts of Acre, there has blossomed another of Israel's new evening resorts. The entertainment is pretty much in the average international vein, but the view is spectacular. Downstairs is an art gallery.

Northward still, comes Achziv, the nest built by the Club Mediterranee of Paris. But the Club's beach area nestles against an ancient village which is being rebuilt, and just before the entrance is another barefoot-folksinger nightspot with lots of beatnik atmosphere.

Turning inland, one comes to Safed, where there's another art colony—Israel has a half-dozen provincetowns—and wherever you have an art colony, there's a cafe with informal entertainment. Safed's has just opened, too.

Circling down to the Sea of Galilee, you hit Tiberius, and just before the town is the 206 Club for water skiiers and those who sit and watch, and drink. Sometimes they listen to a singer imported from France. At other times, recorded music.

Right inside the black basalt walls of Tiberius is the (so help us) art gallery of sculptor Phillips, whose garden is a weird compound in which the welded relicts of ancient Singer sewing machines compete for attention with Canaanite grinding-stones. Phillips wields a guitar as well as a chisel, and he has almost finished building a cellar-type-dive in an excavation behind his gallery, to add to the string of Israel niteries.

That's for the north.

Riviera Overtones

Starting south from that beachhead by the Alexander River, there's the diamond-rich town of Nathanyah (Israel is the world's second in diamond-cutting, and Nathanyah is where this all started). Nathanyah, too, has lately announced its intention of becoming the Riviera of the Jewish state, and allocated some tens of millions of (Israeli) pounds for the construction of pleasure-domes, a marina, and all the necessary distractions (except slot-machines). Right now, it boasts a conventional nightclub, mostly for summer-resorters and holiday crowds.

Twenty minutes south is Tel Aviv-Jaffa. Oddly enough, the seething little city of Tel Aviv has never developed much in the way of entertainment, outside of the conventional round of theatres and cinemas. There is the Adria, a downstairs girl-show place where wives are hardly made uncomfortable; there is the Theatre Club, a downstairs satire-spot; and there is the Dan Hotel Club's "Faces of Israel," a pleasant, expertly done little show in English for tourists, based mostly on skits of the leading local comedy-writer, Ephraim Kishon (who has a play due on Broadway).

Center of nightclub life is ancient Jaffa, with the dim-lit Omar Khayam, also operated by an artist, who lives upstairs. Entertainment runs to middle-size and even big names from the European circle, plus the best of local singers, like Hillel & Aviva, who are well known for their American tours.

Hillel & Aviva also have their own place, at the peak of the hill, simply known as The Club. The entire hilltop area is being developed as a kind of Montmartre of the Mediterreanean; already three impressive restaurant-dance-and-theatre clubs flank the central square. While two boast no entertainment novelties, the third, the famous Al Hamam, houses the brightest show in Israel, and attracts the real sabra crowd. Run by the writer, Dan Ben Amotz and his musical collaborator, Havim Hefer, both of whom are local culture-heroes, and spectacularly situated in an old Turkish bath, the Hamam is the only place in Israel that makes an effort at producing entertainment that comes from here.

After Jaffa, there's Bat Yam, a fast-developing spot with a jazzy cubistic city hall that looks like it could be turned overnight into a casino. Bat Yam has a few niteries, and big plans. Marina included. (Latest Israel craze is boating).

Then comes Beersheba with its notorious Last Chance bar, a surrealist place that depends on atmosphere and an occasional burst of drums. And finally, there's the End of the World nightclub in a black-walled flat in Eilat.

But the best show of all in Israel is on the night of Simhas Torah—the Joy of the Torah—when all the orthodox, the hasidim in their white stockings, shiny black coats and fur-rimmed hats, the Bokharians in the safron silk robes, the Yemenites, the Persian Jews, all open their synagogues, and dance in ecstatic circles, swinging their Torah scrolls on high. This year, on the special second night to which the holiday may be extended for visitors from abroad, the Simhas Torah celebrations were brought out into the streets in Jerusalem, Tel Aviv, and in the Hasidic villages. Strange mixtures of ritualistic hasidic dances, with the hora of the pioneer halutsim, with sudden solo and duo spurts of free-style swing from the younger generations. Only men take part in the dancing, but on this night the orthodox women are allowed to come out of the synagogue balconies to clap hands and watch. Far into the night the ecstatic chanting could be heard. The rest of the year, the singing and dancing in Israel is for fun.

Lives of Actors As How-to Guides For Beginners

By CRANE JACKSON

Ever since I started making a little money in the acting business, I began to realize the truth of all that has been told me as a fledging performer by articles, biographies, books I've read about the industry. Not being able to talk to the leaders personally, I've garnered much of what they had to say from the printed page, including the traders and, especially, biographies.

Crane Jackson

I learned that changing a face slap into a back slap is the goal. I learned that rudeness, apathy, injustice characterize the overcrowded profession of acting.

I learned that Clark Gable flunked three screen tests and that Darryl Zanuck thought his ears were too big for a great star; that Bette Davis was judged a "no talent" by Eva LeGalliene; that Fred Astaire's first screen appearance dejected him and the powers-that-be; that Jack Lemmon "acted" as a contestant on a quiz program because he was ripped open by critics when on television; that Lucille Ball's acting teacher told her to forget about the theatre as a career; that Alec Guinness was forced to live on beans because the enthroned geniuses thought he lacked promise; that Joan Crawford was thought to be a hoofer and nothing more, and on infinitum.

While the published autobiographies have hit the bestseller lists and have satisfied the multitude of fandom, I have used them much as the West Point cadet might study past battles.

Shelley Winters' comments about actors hanging around a theatrical bar waiting for their break put fire under me to seek out work. Ditto Bette Davis' comments in her book, "The theatre is tough. Any artist who doesn't know that the greatest reward is his own satisfaction in work should choose an easier way of life. To the beginner I would say, 'Learn the rules, conquer the techniques, and then throw yourself into a part and let go'." I might add, here, that you need a job, but that's after we do the rest. However, only with a job do we know if we've learned the rules and conquered the techniques. I have my doubts about ever conquering techniques. The more I learn about acting, the less I know about it. Or possibly, my

(Continued on page 49)

That Certain Everything

By DON QUINN

Hollywood.

A clutch of us senior citizens were sitting around somebody's kidney-shaped pool on a recent evening, working hard at getting pool-shaped kidneys. The steaks had been tender, the night was fragrant with star jasmine and the women were inside the house, choosing up snides. Conversationally, we had disposed of the upcoming election, the next World Series and had awarded the Oscars.

Don Quinn

We had started discussing whether a Birch bark was worse than a Birch bite when somebody remarked that so-and-so, a newcomer to pictures, had that "star quality." It became the Subject of the Evening.

As is normal in such casual discussions, some prissy semanticist demanded a definition of "star quality." It was like asking what is electricity, of which "star quality" is probably a form. No one knew, and everyone guessed. "Animal magnetism," "super-charged personality," "vital spark" and "glandular communication" were all offered and partially accepted, along with other definitions.

It was generally agreed that "star quality" transcended talent, no matter how great. And that talent, natural or acquired, *plus* that indefinable "it" or "oomph" had to have one other component —*sex*. That something which leads a male moth through three miles of foggy bramble to a female moth swinging her purse on a street corner.

With the welfare of the entertainment industry in mind, we mutually agreed that this *sine qua non* of star appeal be kept as much as possible from the Chicago Board of Censors. The Board, in Chicago, is largely, probably very largely, made up of cops' wives, to whom "His" and "Her" towels no doubt are vulgarly suggestive. If this notorious gaggle of fingerpointers should ever be told that the word "star" connoted sex, their husbands would have to wear crosses instead of stars and every astronomy class in town would shut down to protect the children.

If you'll pardon this unpremeditated sortie against censors, and their briefcases full of erotica, I now return to the story line, such as it is.

The star quality, and to hell with the quotes, is a scarcity product and it therefore commands a large markup. Lucky is the producer who signs a star before the star realizes he's a star. Before he starts getting a piece of the action, story approval, and threads by Sy Devore.

When our little group, the ladies back with us, started naming the individuals who had the s.q., it seemed less of a scarcity product. There were so many legitimately entitled to the star label.

At this point a touch of melancholy swept us when we realized how many great stars we had lost in the past few years. Cooper, Colman, Gable and Powell among them. I have, in 25 years of Hollywood living, lost most of my awe and reverence for stars, but for these four I still have it. Cooper I did not know well, but he would have been an outstanding star if he had done only one thing—making "High Noon" an hour to remember.

Dick Powell I knew better. He was a man who answered letters and returned phone calls, which alone made him unique in Hollywood. When he was doing his "Richard Diamond" radio show, during the lunch break, or a "take 10" period, he would go from chair to chair where the musicians had laid their instruments, and play almost all of them. He played almost all the instruments in his professional life, too. Singer, actor, producer, writer, musician and gentleman. R.I.P.

Gable was our neighbor in Encino, and an occasional member of a little band of non-profit poker players (the stakes were small, the laughs were large) which included Herbert Marshall, Tuffy (Abner of "Lum 'n Abner") Goff, Nat Wolff. Ronald Colman and a few other congenial souls on a basis of availability. Gable, I think, had that electric whatever-it-is to the greatest degree of all the stars I know.

He was an automobile buff, and one day in a garage, I *felt* someone looking at me across an 80-foot room. It was "Pa." I think it was Hedda Hopper who said he could stop the action on a soundstage by appearing in the doorway.

The late beloved Nat Wolff, agent, writer, producer and roulette player, who was married to Edna Best, the English actress, once met Gable in a nightclub. Gable, then married to Sylvia Ashley, was gussied up in black tie.

Wolff said, "How did they ever get you into the penguin outfit?"

Whereupon The King said. "You ought to know, dad. You married an English broad yourself."

Wherever he is, I hope they have enough fishing rods, good cars, guns, horses and full houses. That would be Gable's heaven anywhere.

Colman I was fortunate enough to know best of all. I worked very closely with him for five years. To film audiences everywhere he typified the ideal Englishman, although he was really a Scot, of the Clan Fraser. He had, as I had, a rather truncated formal educaton, but he had almost total recall for everything he had read, and he had read prodigiously.

He had beautiful manners and a pawky sort of wit. One day on the set of "The Halls of Ivy," with 95-degree heat and dripping humidity, he was required to do a scene in front of a practical fireplace, with a roaring fire in it. When the director, Norman McCleod, said "Cut, print it!" the doors were flung open, the fans turned on and everyone dashed for the not-so-great outdoors. All but Colman. He maintained his dreamy pose in front of the fireplace and said,

"There was a young man from Tyre,
Who stood with his back to the fire.
When they said, 'Aren't you hot?'
He said, 'I am not;
I am John Winterbottom, Esquire.'"

Then he, too, joined the exodus.

They've gone and will not be forgotten as long as people talk about stars. But new ones emerge and the starshine never diminishes.

And whoever they are or wherever they come from, one question will recur.

"What, exactly, is the star quality?"

And the answer will be like Paddy's famous flea, in elusiveness:

"You put your finger on him and he isn't there."

SHORTS EXERCISE LURE TO FACULTY & STUDES

Durham, N.C.

Quality short subjects are proving an important draw here at the Rialto, artie house that depends heavily on students and faculty from Duke University, the U. of North Carolina and North Carolina College.

According to Rialto manager Maggi Dent, such shorts as Continental Distributing's French import, "The Dream of Wild Horses," can turn out to be almost as important as patron lures as features. "Dream" is now on its second engagement at the Rialto and so far has been seen by over 7,518 patrons. Next most popular short to be screened here is another French import, "Play Ball." The works of N.Y. filmmaker Ernie Pintoff also have had a great reception.

Miss Dent reports that the Rialto marked the end of its first year of operations Nov. 13 by moving into the black. She credits the top grosses on Columbia's "The L-Shaped Room" and the record-breaking grosses on Continental's "Lord of the Flies" for having wiped out much of the red ink incurred in opening the house, and increased by Durham's turbulent weeks of racial crisis earlier in the year.

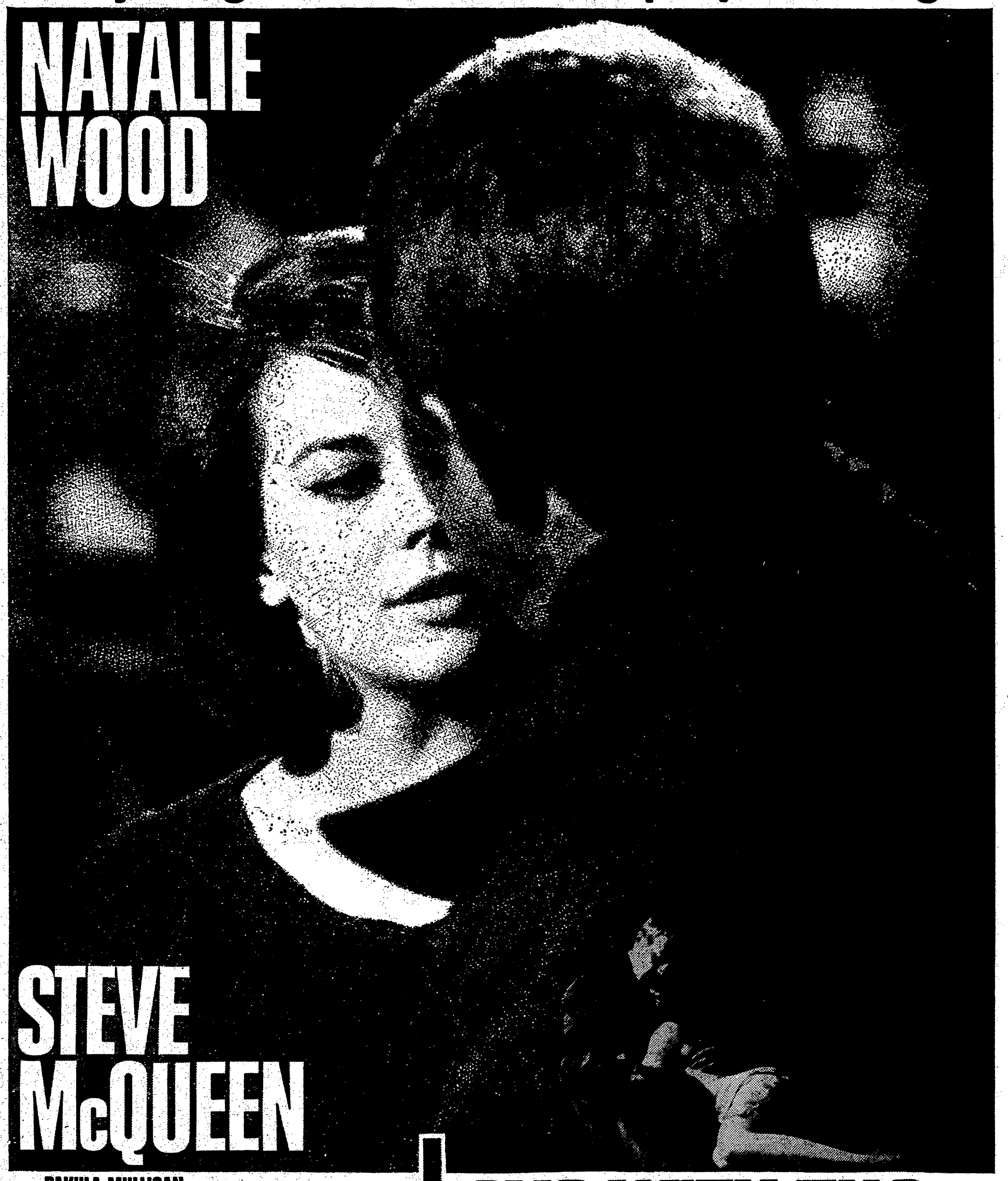
There is a moment – a long moment – when

"LOVE WITH THE PROPER STRANGER

This one may emerge as the biggest sleeper hit since *Marty* and *Casablanca*. It was made by the same pair who created *To Kill A Mockingbird*, Director Robert Mulligan and Producer Alan J. Pakula, and stars Natalie Wood and Steve McQueen, who both reveal the kind of talent for instant communication which film fans have come to expect only from art films. They take a painful situation (Natalie is pregnant, and Steve is the kind of guy who doesn't want to get married), and they manage to be both achingly human and agonizingly funny without ever being dirty. Take the kids, they might never elsewhere discover the facts of life so gently."

—**LIFE** MAGAZINE

everything is risked with the proper stranger.



IN A **PAKULA-MULLIGAN** PRODUCTION

Love WITH THE PROPER STRANGER

Written by
ARNOLD SCHULMAN

Co-starring
EDIE ADAMS

Also co-starring HERSCHEL BERNARDI and introducing TOM BOSLEY

Produced by · ALAN J. PAKULA · Directed by · ROBERT MULLIGAN · Music— ELMER BERNSTEIN · A PARAMOUNT RELEASE

From Broadway Columnist To The Acropolis Beat

By CONNIE SOLOYANIS
(Ex-Aide to Danton Walker & Hy Gardner)

Athens.

We got a letter the other day from a friend who asked, "How can you live in a place like Athens after you had such a swinging life in New York?" Well, we've had similar inquiries, albeit not so pointed.

After you've dwelled and earned your bread, butter and caviar in New York for a couple of decades, everyone assumes it is most difficult for you to adjust to living anywhere else, such as, say Athens.

It's not really difficult; you just have to accept certain basic differences in your daily life.

Where you live is the first. Instead of a three-and-a-half room cooped-up apartment in Woodside, with airconditioning to further seal you off from the world, you settle for a five-and-a-half room top floor (we don't use the word penthouse in Athens), with a veranda which can hold a standup party of at least 150 comfortably. And with the illuminated Acropolis and majestic Mount Lycabettus, topped by its Christmas cake church, as a backdrop, instead of the next door tenement or the subway or a brick wall as your scenery.

You learn to speak a bit more slowly and distinctly, losing that hurried and harried New York half-swallowed yak, for some of the inhabitants have trouble understanding you. Only here, you discover, people tell you they don't understand instead of trying to guess what you said.

After getting the blue carpet treatment at Stork, Copa, Persian Room and the Four Seasons, you adjust to being charged extra for use of ketchup in a neighborhood tavern. (It appears the Greeks are most practical and outspoken. You insult the chef by using ketchup on his artistic offerings and the management retaliates by insulting your wallet.)

On those nights you feel like stepping out, you dine, dance and drink atop the better hotels of the city, with a brilliant moon and real stars overhead, or in cooler months you take in the other top spots, and are constantly amazed at the relatively small tabs you get. You dine out at least five nights a week, and usually with a different set of friends each night.

You adjust to having a U.S. Embassy or USIS pressman on a rare occasion buy you a beer as opposed to having a special invitation to join the White House Correspondents Dinner. You get to have a chat with Yuri Gagarin and learn that several members of the Russian Embassy fall all over themselves to be friendly.

After the mountain of loot that used to come your way working with a Broadway column, you adjust to a year where the loot diminishes to one barbecued chicken (from popular Bob & Bill's barbecued chicken spot just off Omonia Square), two orange sodas, one pack of butts, two luncheons and a handful of cocktails. This, of course, considering you are now a columnist for the English language newspaper, the Athens News.

You also adjust to the fact that you can't get a good Bloody Mary, even if you pay for it, or a scorpion, unless you make them yourself. But then you find V-8 and Vegemato juice, either an essential of a good Bloody Mary are only available to the PX brigade. So, you accept ouzakie, which is cheaper and gains the same ultimate effect, only quicker.

Les Femmes

Instead of lamping a lineup of 20 gorgeous hunks of protoplasm at the Latin Quarter, you settle for a chorus of four at the Kastro, which offers beautiful gams, too.

You also get used to having women eye you up and down—but only when they are sitting in sidewalk cafes, nightclubs, the subway, and in the public streets. Never on the hoof.

You occasionally ride the subway line that has only 20 stations in a straight line, and adjust to not getting lost. The worst you can do is go in the exact opposite direction than is your intention.

You adjust to the driving habits of the people. But do you really? Greeks aren't really the world's worst drivers, they just seem to be. There must be worse, perhaps in Sinkiang. But you have a wonderful conversation bit ready for the steady stream of visitors from the States.

Said steady stream of visitors all echo the same thought: "How do you do it? And do you think I could possibly do it?"

Instead of weekends at the Concord Hotel or at Montauk, you settle for two-day cruises of the Greek Isands, where you swim at a different one each time out.

Then, just for variety's sake, you take a five-day cruise, so you can swim at completely different islands.

And, you also adjust to a stretch of 28 days on fabulous Vouliagmeni Beach, just outside Athens, with the yachts of Onassis, Goulandris, Niarchos, Potamianos and other Greek shipping tycoons serving as a backdrop for your dip in the warm Aegean.

You adjust to overcoats not being necessary in winter. Of course, despite the fairly mild weather, you do have another adjustment. Does your wife like furs? They are a good bargain here—at least 50% cheaper than in New York—so you have to adjust to the "tremendous savings" cast your way.

With the siesta bit in vogue (everything closes down from about 1:30 p.m. through to 5:30 p.m.), a daily dip in the nearby beaches is in order. And in the cooler months, you adjust to restricting yourself to only speedboating during siesta hours.

The big question is actually, if after this, can you adjust to returning to New York and its life?

Religion & Show Biz

Continued from page 9

our protean young President, who shone like an American Apollo to the whole family of man, can be destroyed in a twink by a craven sniper—100,000,000 Americans must rediscover resources of the spirit.

When General David Sarnoff, board chairman of RCA, received me in his 53d floor office, he observed, "Never were religion and science more compatible than today. Everywhere in science, we can behold the handiwork of a Supreme Architect of the universe. My own views echo the Danish scientist, Hans Oersted, who wrote, 'The universe is a manifestation of an infinite reason and the laws of nature are the thoughts of God.'"

Our great gospel singer, Mahalia Jackson, who saw me after her Lincoln Memorial concert commemorating the 100th Anniversary of the Emancipation Proclamation, spoke with the same bounce with which she sang: "Making a joyful noise unto the Lord, that's me! I'd like to tell everyone that God's got the whole world in His hand. I'd like to tell everyone that God can take nothing and make something out of it. Anything you want to be, anything you want to do, God is able to lift you up. But you have to have one thing—a made-up mind. You don't straddle the fence serving God; you must put your all on the altar and let God abide."

Disney's Creed

Hollywood's showman, Walt Disney, spoke of faith and world tensions as we walked the sprawling sound stages of his Burbank studios. "I am personally thankful that my Congregational parents taught me reliance on Divine inspiration, for it has helped me repeatedly in meeting the trials and stresses of life. Of course, every person has his own ideas of the act of praying for God's guidance. My own concept is that prayer is not a plea for special favors nor a quick cure for wrongs knowingly committed. A prayer, it seems to me—and I have tested this in experiences ranging from the threat of bankruptcy to a moral concern for the form and content of our films—implies a promise as well as a request; prayer, at the highest level, is not only a supplication for strength, but also becomes an affirmation of life and a reverent praise of God."

Baseball's Bobby Richardson, "suiting up" before the Big Game in Yankee Stadium, quietly confessed: "My purpose in life is to please God, to know Him, to serve Him, to walk with Him in daily life. I am not ashamed of the Gospel of Christ, and I have not been since I accepted Him as my savior 12 years ago." Ninety-year-old William E. Hocking, Harvard's ruddy-cheeked "dean" of American philosophers, emphasized with knee-slapping vigor: "All of us are constant seekers for our own meaning. No one can be unaware of the touch of admonition or of summons, in which—whether or not he uses the word God—he finds his lonely lifeline taking on the added dimensions of companionship, of duty and of destiny."

Clare Boothe Luce, looking across Arizona's lone and level sands toward the shadowed Sierras, answered my question with a question: "How does one describe the coming of faith or tell the precise moment when the heart melts into love for God? I only know the totality of Christian thought is that God is love. And to argue successfully for the love of God, one must be a lover—joyous, selfless and simple of heart."

Says Roy Rogers

Roy Rogers spoke eloquently of the power of the holy spirit in his own life since he and his wife Dale started to go to church again 15 years ago. "I've had to study God's Word and I've had to pray," he remarks, "but in recent years God has made our lives amazingly rich and rewarding. It has been a wonderful thing to be able to apply the teachings of Jesus Christ even in the entertainment industry. In this regard, one group Dale and I especially love to work with is the Hollywood Christian Group. Here, along with Connie Haines, Jane Russell, Coleen Towsend, Tim and Velma Spencer, we hold inspirational meetings, try to interest both friends and strangers in deepening their faith and, above all, encourage them to go out and choose a church in which to serve."

Said tv star Steve Allen, "The nation is in the throes of a moral collapse in an age crying for the light and guidance of Judaic-Christian wisdom." And quoting Bud Collier, "The best way I know to get a person's or a nation's life focused on God is to put it to the test. How do you do this? First, make a demand upon God. He will be pleased, for throughout the Bible we're invited to do this. In Malachi we find, 'Prove Me now herewith, saith the Lord of hosts, if I will not pour you out a blessing that there shall not be room enough to receive it,' and in Hebrews, 'Let us therefore come *boldly* unto the throne of grace that we may obtain mercy and find strength to help in time of need.'"

Met Opera basso Jerome Hines, returning abroad the S. S. United States from a concert tour of the Soviet Union, said at interview's end: "For 10 years now since I found God, my singing career has been a way of carrying His Word. Christ is the morning star of my life. Each day my life is a spiritual battlefield in which I strive to let God be glorified. Any philosophy that leaves out the living Christ here and now is totally inadequate."

Public Ignorance About Film Biz is Deplored

Minneapolis.

President Ray Vanderhaar of North Central Allied (NCA), this area's national Allied States unit, is calling upon the entire film industry, as well as his members, to go further out in efforts to solve what he considers to be a continuing serious problem arising from "public misunderstanding and distrust" of the industry as a result of frequent attacks on some of its phases.

Vanderhaar pleads for a much firmer and more effective stand against its "oppressors." He urges that it "open its doors" via improved publicity methods so that the public will have a better appreciation of what films in theatres means to it. He charges that the industry has been "laggard" in telling its own story.

Vanderhaar reacted to a recent reader's [illegible] letter to the editor published by the Minneapolis Morning Tribune. It read: "It is my understanding that the motion picture industry releases two sets of advertising to local theatres," the reader stated in his letter. "One includes posters, photographs and printed matter which are restrained and in good taste. The other set verges on the pornographic."

Vanderhaar asserts that "it behooves the area's exhibitors to step up public relations efforts and to clarify some of the existing public confusion."

HOW TO BE A CINEMATOLOGIST

By ROBERT GESSNER
(Professor, NYU)

Cinematologist is a curious word to define, since it is not in the dictionary; in fact, it is an invention, designed to test applicants for membership in the Society of Cinematologists. "If you don't know what the word means," says the Unwritten Law of our Society, "then you aren't qualified to become a member." We are a self-admiring group of 50 whose aim "the study of the moving image" leaves plenty of room for television.

Exactly 320 years ago, January 1934, Warner Bros. released my first feature, which I wrote, based on my book, all with the same title, "Massacre." At that time nobody talked about cinema, or moving images. It was simply movies, as it was the Hays Office then. Professors of cinema and cinema curricula in colleges or universities leading to degrees and respectability had not been established, or hardly imagined. Whenever a stray teacher in a teacher-training school wandered into a classroom, carrying a circular tin can containing silver salts fixed on a cellulose nitrate base, he called its contents "an audio-visual aid." Now, three decades later, teachers of all persuasions are hurrying into classrooms with tin cans under both arms to teach in alphabetical order: Advertising, Art, Audio-Visual, Cinema, Communications, Communication Arts, Communication Arts, Communications-in-Education, Drama, Films, Fine Arts, English, Marketing, Motion Pictures, Speech, Television, Telecommunications, Theatre, and Theatre Arts. Today, at the level of higher education, there are approximately 750 courses in all phases of the subject; also, a dozen major departments granting degrees, including graduate degrees.

My story opens on a sunny day in sun-drenched southern California in the summer of 1933. The scene is the executive suite of Warner Brothers, Burbank. A young man in his early twenties is standing on a red carpet. Behind the executive desk sits Hal Wallis, executive-in-charge of studio production. His expression is a bland mixture of curiosity and annoyance. "Young man, I hear you arrive at the studio gates before eight in the morning. Is that so?"

Young man acknowledges he is an early riser.

"I hear," continues Patient Executive, "that you attend the dawn rushes."

Young Man admits to an interest in the previous day's shooting.

"I also hear you spend some time in Sound Recording."

Young Man confesses to a desire to appreciate the intricacies of applying sound to images.

"Likewise, some nosing around the Editing Department."

Young Man discloses a passionate fascination in Editing.

Patient Executive takes a deep breath, shakes h's head. "None of my writers get down here till ten, ten-thirty." He launches a soul-searching gaze. "What are you, kid, a spy from Metro?"

Young Man, only two weeks from the cloister of New York University, frowns in momentary bewilderment.

Patient Executive tries again. "Why do you wander around the Studio, visiting so many departments?"

Young Wanderer confesses to an urge to learn the craft; further confesses to suspicion that movies are an art form.

Executive shakes head impatiently. "Just be a writer, don't bother about anything else."

The following weeks are spent by Young Writer arriving at nine for an hour on the tennis court before typing; the noon till two hours are spent in studio gym with trainer and sparring partner. Agents assure Young Writer of $750 to $1,000 a week contract based on successful script and forthcoming novel recommended by The Book of the Month. Young Writer aghast: Shakespeare never made that much money, and besides it is The Depression. Shocking, sinful!

Upon completion of term, Young Idealist heads East. Our story now shifts to the inner office of the Chairman of the Department of English, Washington Square, New York University. As Young Teacher enters the Chairman jumps up in surprise. "Is it you? I never expected to see you again! None of my young writer-teachers return from Hollywood, except Tom Wolfe who didn't leave for that reason."

Young Teacher, who was Wolfe's replacement, confesses he has returned to teach the movies as art. The best way to learn is to teach, just stay a lesson ahead of the students.

English Chairman is startled. "Movies as art? You'd better try that out on the Extension People."

End of interview. The Extension People, who are already offering courses in Radio Writing and Radio Acting (sic!), welcome Motion Picture Writing and Production courses. Two years later Young Teacher is back in English Chairman's office. He is not interested in teaching people off the street how to catch The Chief out of Chicago for Hollywood.

English Chairman grows thoughtful. Enrollment in Extension is up, regular College down. "I have a popular course in the Ballad with Leadbelly coming in as a guest singer. Well, why not Movies? We will call it The Cinema as Literary Art. Great!"

One year later (a year sooner in the petition rhythm) Young Teacher is back in English Chairman's office. The belief is that the Movies should be a full-fledged department, four years of courses, leading to a Bachelor of Arts de- to be placed in the College catalogue between Mathematics and Music. Otherwise teaching no longer holds Original Aurora, Y.T. taken to New Dean, a pragmatist from the Middle West.

New Dean confesses that Movies on occasion resemble art, and it might be possible to train writers and directors within the Liberal Arts tradition and thus improve quality of talent; also improve audience level which is non-vocational objective of the Music and Fine Arts departments. And increase College enrollment during Depression.

Thus, in the Fall of 1941, there gathered an honoring inaugural of the first Liberal Arts degree-granting department. The gathering occurred at Washington Square, not far from the abodes of Edna St. Vincent Millay, Sherwood Anderson, Eugene O'Neill, Dreiser, Alan Seeger ("I Have a Rendezvous with Death"), painters and sculptors. The inaugural guests were Adolph Zukor, Harry Warner, Barney Balaban, Austin Keough, J. Robert Rubin, Sidney Howard, William Fadiman, and others.

Tom Brandon

Continued from page 9

him in this resolve was the findings of the Purdue University Opinion aPnel of 1960. Sample conclusions: three-fifth of all high school students polled saw nothing wrong in censorship of magazines, books and newspapers; three-fifth felt that police third degree methods were valid under certain circumstances; 41% thought that the right to vote might well be restricted; one-third were unwilling to allow foreign-born nationals all the basic freedoms allowed native-born citizens.

This same lack of understanding of the Bill of Rights, Brandon feels, has resulted in the curious suspicion with which many citizens regard recent decision of the U.S. Supreme Court. His short, he thinks, goes a long way towards lighting such dark areas of the mind.

The pic, which is currently playing a special engagement in Beverly Hills in order to qualify for the Oscar, was written in New York by novelist-playwright Millard Lampell and designed and directed on the Coast by William T. Hurtz, who designed the Oscar-winning "Gerald McBoing-Boing."

Since, from time to time, the Bill of Rights has been considered a rather controversial document, Brandon was asked whether the picture might have been made 10 years ago, in the midst of the McCarthy era. "It would have been made," he says now, "but I'm not sure it would ever have been released."

I Was a Teenaged 'Mugg'

By JERRY FRANKEN

(In an earlier era, the founder of this journal was wont, facetiously, to refer to his staff, including himself, as "muggs" The term has since been abolished, as is so stated in the VARIETY *'Style Sheet'. But for the present memoir of a former staffer, the term is allowed to slide by.—Ed)*

The only man who ever gave me a raise before I even began working for him was Sime. He was also the only man I ever knew likely to do so.

It's more than 30 years ago but I remember every detail. I'd been a copy boy and done some feature writing for the N.Y. Times and then gone to work for a Broadway press agent with whom I soon became disenchanted. I knew I wanted to be a reporter and that I loved show business, and somehow I wangled an appointment with the founder owner and editor of VARIETY.

Sime Silverman was sitting at his desk on the platform overlooking West 46th St. Characteristically, he had his hat on, his jacket off, polka-dot bowtie and shirt collar open, and one by one was tearing the pages off a small memo pad then tearing each page into strips. His voice, a cross between a bark and a rasp, caught me offguard. I knew little enough about show business in those days but young as I was I knew the legend of Sime Silverman and somehow expected a man with a basso profundo.

The interview was short, probably because I had trouble separating my tongue from the blotter that was the roof of my mouh, but when he asked me how much salary I wanted I was all prepared. I knew that Sime was liberal and that he paid his staffers top money, probably better than any other publication in New York, mebbe the U.S. I also knew that beginner reporters on The New York Times started out at around $27.50. But Sime was liberal. So I asked for $35.

For a while he didn't answer, keeping his head down, tearing the white paper, while I hung from my own private proscenium. Then he looked at me, smiled, and barked, "O.K. Come in Monday. I'll start you at $45 a week. You're on a four-week trial."

The only thing I don't remember is how I ever got down the platform stairs and out on 46th St.

The Legit Beat

When I checked in for work the assignment sheet showed I was to cover legit. The Old Boy decided that, probably, because while working for the prossagent I'd done some work for several alleged Broadway producers, all short bankroll specialists. But they were about the only people I knew in legit, and they certainly weren't likely prospects as news sources. Where to go? Whom to see? Joe Hoffman, now a successful tv producer-writer, and then a VARIETY reporter, bailed me out. He suggested I get a list of legit producers from the classified phonebook, and away I went.

That first week was rough and arid. What little copy I turned in was bounced back to me, each piece with the same admonition from Sime: "Stop writing telegraphese," which is what my copy read like in my attempt to get the terse, slangy style. But two important things happened the second week, one of which shook me up; the other of which headed me in the right direction.

It's cheating a little bit to describe myself as a "teenaged," but I was barely minutes out of my teens and to make myself look older I'd grown a must 'he. In my second week on the paper I'd also hit the second half of the alphabetical list of legit producers. On this particular day I was in the late Brock Pemberton's office, groping, in my inexperience, for questions which might produce news. I don't know whether who was more uncomfortable, Pemberton or I, but in the middle of a stage wait a burly, six-footer with the face of a pug, walked in unannounced, boomed a greeting to Pemberton and started talking buddy-buddy. Pemberton looked at me, then the six-footer curiosly, and finally asked, "Don't you two know each other?" Neither of us did, so Pemberton introduced us. The other man was the late Jack *(Ibee)* Pulaski, himself somewhat of a legend. I'd heard of him during my rounds, but never met him; he'd been on vacation.

Jack Pulaski's Crack

Pulaski didn't acknowledge the introduction. He studied me for a while, almost as though I were a curio. Finally he spoke: "Holy smoke, a mugg with a mustache."

Then he turned to Pemberton, standing at the desk, linked arms and the two of them walked out. I sat in Pemberton's office alone for half an hour, wondering what chance I, a stranger in the business, would have getting news when Pulaski apparently knew anyone who counted intimately. I even thought of shaving my prided 'stache. You can see I was desperate.

A day or two later, though, I'd moved down the alphabet and was working on the S's, and this brought me to the office of Herman Shumlin, an ex-tradepaper reporter himself. Shumlin spent a long time with me, cluing me, giving me tips, and also giving me my first two-column story. It was about the Shuberts' attempts to fill their many theatres by importing British productions intact from London, and the fact that the maneuver, to date, had flopped.

The story gave me the feel and direction I needed, and Pulaski notwithstanding, I soon was developing my own news sources.

Thinking back, I also remember vividly my first Page 1 story. It was short, and I'd written it as a gag but Sime had seen the real portent of the yarn in that it represented a developing phenomenon called radio. The story was about a fairly new local half hour show on WOR and the fact that in an attempt to discipline their children, New York parents were writing the star of the show and asking him to admonish their kids to good behavior. The star was the late 'Uncle Don" (Carney). Sime's headline wrapped the whole thing up, using the title of a hit tune: "Ain't Misbehavin'."

Bill Hart

I also remember my first interview for VARIETY quite vividly, especially since it was the first time I'd ever gone out on an interview of any kind. The Old Boy called me to his desk one morning, told me that William S. Hart was staying at the Astor and to go interview him.

Now you have to take yourself back in time a little. Remember that talking pictures were still somewhat new. Also that Bill Hart was still as big as any name in show business, even though he was advanced in years. Also that the reporter going out on the interview was young, had never before spoken to a real, living, breathing film star and as a kid had watched this self-same star — and now was going out to meet him.

It was an experience. Hart met me at his hotel room door in undershorts and a T-shirt. Without any prompting he launched into a defense of his physical condition, obviously aware that many in the business must have felt he was really pushing on. To prove his stamina, he started doing knee-bends and other exercises, and throughout virtually the entire interview he kept at his calisthenics. He also made a statement I didn't use in my story, because I didn't believe him. He said he'd done a great deal of Shakespeare before turning cowpoke, but looking at that rather severe, hawknosed and impassive face, I didn't buy it. Not until years later, when I was reading a Players Club bulletin, did I discover that my cynicism in this case was unfounded and that indeed Hart had done the Bard.

Few Made It

Sime apparently had his own talent-search policy; he added men to the staff fairly frequently, but a surprisingly small percentage made it. I remember two in particular. One was an experienced reporter who also started out on a four-week trial but quit in two weeks, saying he could't figure the lingo, the business or the trade technique, He later became a byliner on one of the New York dailies.

The other was an ex-vaudevillian named Earl Bronson, who was related to Betty Bronson, the film actress. He wasn't on the paper too long but he really gave the staff a fright late one afternoon. The Old Boy was out of the office and Bronson, an able mimic, walked to the back and in a perfect imitation of Sime's voice, rasped out, "Knock it off you guys. You're all fired." There wasn't a staffer there who wasn't momentarily upset.

I wish I could remember the details of one episode, probably the only time VARIETY was "picketed." Sime had reviewed Clayton, Jackson & Durante in one of the supper clubs and ribbingly rapped them, referring to them as "lousy bums." Actually, he helped make the act and was a Durante fan from the start. In "retaliation," the act picketed the office, wearing signs to the effect that VARIETY is right. We *are* lousy bums."

Sime engendered, without effort, almost obsessive loyalty from his men. He returned it, except when it was abused. Once a reporter boozed up, ran up a whopping personal long distance call, but made the mistake of lying to Sime when he was asked about it. He was fired, pronto. On his last day, he paraded into the office with wife and brood and made an appeal. It didn't take, although he was rehired years later. Another time the late Al *(Rush)* Greason came in stewed, walked up to the Old Boy and, apparently because he felt ornery, cussed him out for 10 minutes without a breather. Sime looked up at him at the end of the tirade and told him, gently, to go home. *Rush* was back at his desk next day quiet as ever.

Pressagents Oft Just Born Lucky

By ART MOGER

Boston.

Someone once said: "Press agentry is a heinous crime for which the Napoleonic code hasn't yet meted out a just punishment. If you have a winner, no matter what you try to do can't hurt it. If you have a stinker, you can hide diamonds under the seats in the theatre and no one will come to look for them."

Maybe so, but also "you gotta be lucky." The best laid plans never materialize if you aren't at the right place at the right time.

Take for example, the personal appearance of John Ashley, one of the stars of American International's "Beach Party." When he landed in Hyannis to meet with his fans at the local drive-in, it was the third in a series of cities he had appeared in the same day. The customary radio interviews, press and autographing photos for the manager and his daughters, made for a tiring afternoon. But as he autographed stills in the play area of the drive-in, I butted in and said: "Salinger wants you on the phone, John." A youngster standing nearby asked, quizzically, "Pierre Salinger?" "Who else?" answered Ashley. With that he walked into the enclosure reserved for popcorn boxes and supplies at the drive-in.

"Man, that was cool. If ever I heard an 'exit-line,' that was it!"

We decided to eat at a local well-known dine and dance emporium, which also was the summer press headquarters for the late President Kennedy and his staff.

As we arrived, we noticed that a three-piece band was playing. The leader was a poor man's Roberta Sherwood, a bleached blonde of about 50, who beat on a drum and acted as sort of a mistress of ceremonies. The rest of the combo consisted of a bass fiddler and a piano player. Only the pianist wore a red silk jacket. He kept his head down, as though he were looking for the black and white notes.

The lady in white, playing the drums, grabbed the mike and shouted:

"We have the pleasure of a visitor from Hollywood. Will John Ashley, star of 'Beach Party,' come up and sing for us."

Surprised at this unexepcted solicitation, Ashley reluctantly got up and sang "Old Cape Cod." A smattering applause came from a handful of people who had gathered around the bar. It was rather late—about midnight.

Coming back to our table, Ashley commented, "That guy playing the piano was a dead-ringer for Pierre Salinger."

The little man in the red silk jacket came towards our table.

"You sing very well," he com-

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MUST BE AN EASIER LIFE THAN A WRITER'S!

By FRANK KANE

I've been reading a lot lately about writers—the glamorous lives they lead and the enviable circumstances under which they work. After all, in what other profession can you just pick up and take off to any spot on earth and still operate—the "I can work as well on the Riviera as in my studio in Westport" kind of thing. And then, in what other field can you go for days without shaving without losing face and have a built-in excuse for ducking boring cocktail parties and stultifying dinner dates—"love to come, but I'm just in the throes of finishing a book. Got to keep at it to meet my deadline." And what other working stiff need never know the headaches and frustrations of daily commuting?

I never realized what a satisfying and glamorous way to make a living it is to be a writer. Only thing that bothers me is that I must be travelling in the wrong circles in the Authors Guild and Mystery Writers of America. Most of the writers I know, present company not excepted, are hag ridden by evaporating markets, suspended magazines, sliding rates and merging publishers.

But these aren't the only circumstances that are adding grey hairs to most writers' balding pates. There are other occupational hazards unique to this field that are equally tormenting:

For one thing, it's the only profession in the world where all anybody needs to be a competitor is a typewriter or access to one. Generals, actresses, crooks, politicians (if that be redundancy, make the most of it), roues, would-be roues, ex-madames, reformed stripteasers, unreformed stripteasers and other characters of all shades are seized with the itch to put their adventures down on paper for posterity—and for a whopping big advance.

Even guys like Louis Nizer, who have it made big in their own field, get the urge to see their names listed on the bestseller list. And rightly so! They make it and leave the rest of us poor day-in, day-outers eating their dust. The President of the United States and his kid brother haven't been above a little moonlighting, either, and have climbed up into that rarefied atmosphere. And then, of course, those renowned "amateurs," Ike Eisenhower and Harry Truman, have taken a typewriter in hand on occasion just so a contemporary like Winston Churchill shouldn't have the Late Unpleasantness all his own way.

And if the competition weren't bad enough, there's the problem of critics suffering from an acute case of cuteness. Like the one on the New York paper who opines: "From the way Frank Kane writes, it's obvious that he not only has a dislike for the English language—he has a downright hatred for it." This is the same gentleman who, whether he's reviewing the latest Agatha Christie or smacking his loose lips over the Larousse Gastronomique, always manages to insert his devout thanksgiving that "it's a pleasure to be reading something like this instead of junk about those phonies Johnny Liddell and Mike Shayne."

That 'Junk'

Now, I don't know how Brett Halliday feels about it, but speaking as the writer of the "Johnny Liddell" "junk" I'm beginning to get worried. After 25 novels that have sold better than 15,000,000 copies and are translated into 17 languages, after 50 television shows and five years as contract writer on "The Shadow," after two movies and 300 short stories—if he doesn't stop calling "Johnny" a phony, he's going to give me a feeling of insecurity.

And that other critic who accuses me of having a belly fixation because all of my characters are "belly shooters"! If he has mentioned this fixation of mine once in a review, he's mentioned it even more. However, the only consolation I have in this instance is that this is the only kind of a guy I could successfully challenge to a duel. Let him aim at my pointed head. I'll settle for his belly.

And there are occupational hazards closer to home for the average writer. Like the wife who gets impatient with the genius for dawdling over his morning coffee and peremptorally orders him to "get back to your typing." This is the same gorgeous creature who gives him the inspiration to keep turning out deathless prose by propping her monthly bills alongside his typewriter.

Then there are the kids, who prance happily in from school and head directly for the den where Dad has been locked in all morning. They pick up the last page of typescript, look at the page number, then frown: "Gee, Dad! Only 20 pages today? You'll never get that thing done in time to take us to Freedomland next Tuesday!" But its appreciation like this at home that enhances the writer's sense of accomplishment and contribution to the culture of his times.

Even these brief contacts with the outside world are stimulating to the writer. After all, his is the loneliest profession in the world. In any other field, he can take on an assistant, turn the drudgery and detail work over to him. But in writing, there's nobody to turn nothing over to. It's between the writer, the seat of his chair and the typewriter. That's a frightening word to the average writer—*typewriter*. Every morning wher he sits down in front of it, it leers at him, its four rows of teeth bared, daring him to lay a finger on it.

Calculated Mistake

Occasionally, out of sheer necessity to rejoin the human race, the writer is sucked into accepting an invitation to address a woman's club or a class in creative writing. It's a mistake and he knows it, but he accepts out of sheer desperation. Invariably, after he has finished his dissertation, some lovely lady will arise with the question: "Don't you ever have the feeling that you'd like to do something better?" It's a waste of time explaining to the lovely creature that if we weren't doing the best job of which we're capable in the field where we're best qualified, we wouldn't be able to afford wasting the time talking to the group at hand.

They show unmistakable signs of sympathy at the fact that you're really slipping when you inform them that you're no longer being published in the hardcover edition. It hardly seems worthwhile to explain that the publisher takes 50% of the softcover rights and parts of other rights when he puts out the hardcover edition. They wouldn't appreciate the fact that the average hardcover publisher offers a $1,500 advance to a writer whose pocketbook rights bring $5,000, thereby assuring himself of a $1,000 profit before he even brings the book out. All they want to know is that the hardcover books look better on their shelves than the softcover book.

These are the neighbors, who be they doctors, lawyers or merchants, would think you were crazy if you asked them to perform their services to the community gratis. Yet, they haven't the slightest hesitation to ask the writer to work up some skits, or do the blackouts for the President's dinner, or even write a show for the local talent to macerate.

With all these hazards, this last may seem to be the least of a writer's worries, yet it sometimes is the most frustrating. I'm referring, of course, to the complete lack of humor exhibited by the proofreaders of most publishing houses. All of the clever lines come back with queries on the galleyproofs, but the one that fractured me the worst was when the proofreader on my current "The Mourning After" corrected the sign outside a striptease joint from "Clothed for Alterations" to "Closed for Alterations." Maybe it was an improvement but it spoiled my afternoon.

So, in spite of the rosy picture Paul Gallico and Kenneth Roberts and Nicholas Montserrat paint of the life of a writer, a lot of us privates in the ranks figure there must be an easier way to make a living. Wonder how the boys selling Electroluxes are doing these days?

UNIVERSAL HAS MORE IN STORE FOR '64 THAN EVER

"CHARADE"

"DARK PURPOSE"

"CAPTAIN NEWMAN M.D."

"MAN'S FAVORITE SPORT?"

"THE CHALK GARDEN"

"THE BRASS BOTTLE"

"WILD AND WONDERFUL"

"BEDTIME STORY"

Recall of Broadway That Was

Continued from page 36

miere in Munich and in subsequent presentations on the Continent. Atkinson had disliked the American adaptation of the play and the Guild's production, and headed his review "Muddle at Verdun." Barnes had been tremendously impressed, while Watts and I also had liked it. Hutchens and Skene were, I think, in the neutral corner. Over the usquebaugh, the discussion flared into a heated argument between Atkinson and Barnes over the former's notice. As tempers rose the suckling pig was all but forgotten. Atkinson started to leave, but was prevailed upon not to. Finally the argument subsided, but a coolness remained which even other rounds of Irish and the piece de resistance could not dispel. Oh, it was a fine, characteristic Gaelic brannigan all right, and probably its most characteristic aspect was that it developed out of a German play.

More Oases

On our own, we patronized many of the speakeasies of the period, particularly Tony's, which drew New York's literati and top theatre people and was the after-midnight home of the Algonquin Round Table; Jack & Charlie's, first in 49th and later, as now, in 52d, the Stork Club, when it was in West 53th St.; the Club Napoleon, the Simplon, the Ball & Chain; Frankie & Johnnie's and a host of others. As Mugs, however we favored only a few places with our own special brand of togetherness when we assembled for periodic night sessions. The Type & Print was probably our favorite hangout.

The Type & Print—not to be confused with the more respectable Artists' & Writers' Club—was located in a dingy, dusty loft building in West 40th St., near the Herald Tribune.

It was there, as well as in the neighboring Artists' & Writers' Club (or Bleeck's) that fantastic match games took place. Others joined us—Herald Tribune and Times staffers and such high ranking Broadway press agents as Richard Maney, Bob Sisk and Charlie Washburn.

Usually it was to the Type & Print Club that Percy Hammond came after finishing one of those burnished reviews that he wrote with such agony. There he would wait for a galleyproof to be brought by an office boy and, after reading and correcting it, he would start telling stories of the old days in Chicago. When these sessions broke up the sun was well in the sky and most people were going to work. With his cane contributing to his air of jauntiness, Percy would stroll leisurely to the taxi stand at 7th Ave. and 40th St. and, having deposited his portly figure in the waiting cab, commandingly say to the driver: "East Hampton, please."

It was inevitable that, after several seasons in New York, The Mugs should expand their activities on an international scale. One wintry night Watts and I decided that it would be a good idea if we went to Europe in the Spring. Skene felt the call of Paris and of Harry's Bar which, in those days, was really a newspaper hangout, and we made plans to come along. Hutchens and Barnes couldn't make it since the season was still active and somebody besides Sam Zolotow and Charles Belmont Davis had to man the dramatic departments of the Times and Herald Tribune, respectively.

'Kopenick' and Paul Robeson

Combining business with pleasure, the best play we saw in Berlin and, along with the Paul Robeson "Othello" in London, the best we saw in Europe was "The Captain of Kopenick," with Werner Krauss in the title role. Karl Zuckmayer's play dealing with a little man who, by stealing an officer's uniform and getting away with the impersonation, caused a scandal in army circles had considerable satirical comment to make on the glorification of Prussian militarism, and it was excellently produced and acted. It was based on an actual happening, the humor of which even the Kaiser had relished.

After Berlin, Prague, Vienna, Budapest and Munich passed in kaleidoscopic procession. In that period Vienna was probably the most bitter-sweet city in Europe, a capital without a country and it was filled with agreeably melancholic memories of its Empire greatness. Budapest was the gayest place; even a brief visit confirmed that.

For Skene this trip through Mittel-Europa, much of it by plane in the days when flying was still a novelty, was merely a prelude to Paris. There he really expanded. We spent hours visiting his old cronies and his old haunts and, when Watts and I gave up and sought a little sleep, Skene went on alone. The choicest of his pals was Sparrow Robertson, a wiry, aptly-named little fellow, who wrote a sports column for the Paris Herald-Tribune. Although he had lived in Paris for years, Sparrow had neglected to learn French and his written English, while expressive and not without color, would not have caused Walter Pater great concern.

Through Bob Sisk, the Theatre Guild's press representative and a great friend of Eugene O'Neill, the three of us were invited to visit the dramatist and his wife Carlotta Monterey, the actress, who were then living in the chateau Le Plessis, near Tours. It was a generous, expansive gesture on O'Neill's part to offer hospitality to three wandering scribblers, and I'm sure he didn't realize what he was in for.

When we ran into Sparrow at a boite—which was difficult not to do—he asked us what our plans were for the weekend.

"We're going down to Tours to spend the night with Eugene O'Neill and his wife," Watts replied. Sparrow gave no sign of recognition. Patently the name meant nothing to him.

"Who?" he asked.

"You know, Eugene O'Neill, the great American dramatist, Pulitzer prizewinner; wrote 'Emperor Jones,' 'Anna Christie' and 'Desire Under The Elms,' recently had a big hit in 'Strange Interlude.'"

Sparrow still seemed to be unimpressed, shook his head sadly.

O'Neill a Sparrow Fan

O'Neill met us at the train. He and Carlotta Monterey were charming, and our stay couldn't have been pleasanter or more stimulating. Sitting around the fireplace after dinner we reviewed the state of the current New York theatre, the drama in general and then the conversation turned towards sports. O'Neill said that his great delight in the Paris Herald Tribune was Sparrow Robertson's column and that, unwilling to wait for the delivery of the paper, he sometimes drove into Tours to pick up a copy just to read Sparrow's reflections on la vie sportif and what Jeff Dickson was up to.

Back in Paris, we found Sparrow in his accustomed haunts.

"How was the trip, boys?" he asked.

We described it in detail, not omitting O'Neill's laudatory comments about the questioner.

"Did Gene really say that about me?" he said, his eyes brightening. "My old pal, Gene O'Neill!"

The men's bar and the coeducational steamroom on the rue Cambon side of the Ritz Hotel were popular meeting places for Americans, various other strangers and even a few French. There Marc Connelly, with the Pulitzer Prize for "The Green Pastures" firmly in his possession, held forth anecdotes and animadversions on the theatre; there John Gunther, who was on leave from his post in Vienna, gave us the inside on Central Europe; there George Jessel proved he could be as amusing and witty offstage as on. Abel Green, now VARIETY's editor, but then in charge of the Paris bureau, joined us frequently. Lee Shubert darted in and out and, meeting us on a nearby street, dragged us into the Ritz bar for a drink. He gave us no chance to order.

"Champagne cocktails," he demanded. To Skene a champagne cocktail was akin to drinking camomile tea, but he decided not to demur. Having once been arrested for resisting a Shubert opening, he was taking no chances with a Shubert bearing gifts.

My wanderings with Watts and Skene came to an end because George S. Kaufman, still the ranking drama editor of The Times, had taken a leave of absence to work with a newcomer, Moss Hart, on a comedy called "Once In a Lifetime" and it was necessary for me to get back to New York and the drama desk.

On subsequent visits to the German capital Hitler and his National Socialists were making themselves increasingly evident. In 1932, however, we were assured by various and sundry newspapermen, with the notable exception of Guido Enderis, the marvelous, gnome-like little man who was for so long the correspondent of the N.Y. Times, that Hitler and his bully boys were on their way out. These optimistic statements did not appear to be substantiated by a fracas in a Kurfurstendamm rathskeller, where we were supping one evening when storm troopers invaded the place and started a free-for-all. Six months later Von Hindenberg appointed Hitler to be Chancellor and the German story from then onward to 1945 was written in blood and bombast, fire and fury, and hatred and horror.

The Boys Grow Older

Without the presence of Skene these Mugs travels, enjoyable as they were, somehow never recaptured the fine carefree, careless rapture of that first trip in 1930. It was, I suppose, fitting that my wife and I read of Don's death in 1938 in the Paris Herald Tribune while on a train en route from Boulogne to Paris. But a lot of things had happened to the world and to us and we could no longer accurately be described as Young Men of Manhattan.

It was toward the end of 1932 that things began happeneding to The Mugs. John Hutches left to spend some time in Spain and Majorca and Bosley Crowther followed him in The Times' drama department. Early in 1933, I too left The Times to become play editor of Paramount Pictures in New York, and Lewis Nichols joined the drama staff. In the ensuing years the character of the Mugs meetings changed. With the repeal of Prohibition, it was no longer necessary to congregate at the Paramount Hotel, and "21" more often than not became our meeting place. Although he was never an official member of our informal group, the highly articulate Howard Dietz, then MGM's vicepresident in charge of advertising and publicity, and still a musical show lyricist of note, became a welcome participant in our rallies and attended many of them. Robert Benchley, S. N. Behrman and such Hollywood figures as George Stevens, Gregory La Cava, Harry Kurnitz and Gene Fowler came from time to time, as did Lucius Beebe and Sir Cedric Hardwicke. Beebe and Sir Cedric with the Mugs! Truly, we were growing respectable, probably too much so for our own good.

Not only were we no longer marchers, but in one way and another we had ceased to be second-stringers. Watts and Barnes became first line critics, Skene died and Hutchens, back in New York, turned to book reviewing. Like so many other worthy people and institutions, The Mugs were affected by time and change. But it was great fun while it lasted, and I doubt that, even under approximate circumstances, such fun could be duplicated on Broadway today.

Gets Bolshoi Film Rights

Boston.

Davis Film Distributors has acquired national distribution rights for the Bolshoi Ballet's "The Little Humpbacked Horse," and its curtain raiser "The Musical Spring" with the exception of the states of California, Florida and the city of New York.

Mel Davis reported that "A Pair of Briefs" (Rank), distributed in the U.S. by the brother firm of Mel and Stan Davis, has been sold to E. M. Loew's new West End Cinema for first run Boston playoff. The picture is set for a multiple run in Washington, D. C. and is also set in leading theatres in Minneapolis, Rochester, N.Y.; Indianapolis, Springfield, Mass.; Pittsburgh, Pa.; Milwaukee, Atlanta, San Francisco, St. Louis, Louisville, Ky.; Chicago.

Davis, which acquired "Passion Holiday" for world wide distribution, has set key cities starting with New Year's including a multiple in Philadelphia, Minneapolis, Seattle, Washington, D.C., Kansas City.

Stage Fright—And Triumph

Continued from page 11

but could never express them. I couldn't converse naturally with strangers. With girls, I was hopeless. Then one day, while teaching, a vision came to me. I saw myself 20 years thence in the same classroom, repeating the same words, safely ensconced in my ivory tower, having learned how to cope with my sense of inferiority in limited situations—still unaware of my inner self. Without then knowing it, I had reached a crossroad.

I began to take part in amateur theatricals at night. Rehearsals saw me doing fine but opening night found me ill. It was like throwing salt into an old wound. I formed my own company and turned to directing plays—but this was avoiding the problem. I read volumes on the subject of psychology and the mind. Nothing helped. Then one day I heard of Butler Davenport and his "Free Theatre" on 27th St. "Davvy" had played with Richard Mansfield. He produced, directed and starred. He was a hard taskmaster but he offered actors and beginners the opportunity to play before the public—though without pay. He had a vast knowledge of theatre, especially of the classics, and had started Frank Wilson, Gene Raymond, King Donovan, John Ireland, etc.

A Dazed Thespian

My first play was "Father's Sons" written by Davenport himself. I was still teaching and after my work would immediately go by subway from Brooklyn to Manhattan to perform. Each night, right up to my entrance, I would run over my lines although I had learned them "cold" weeks before. I was unable to eat before the performance and during the course of the latter I was in my usual state. I spoke my lines by rote as in a poem, going from one speech to the next only after "Davvy" came to a pause. (Fortunately my first experience was with one actor only). Matters became complicated at times because "Davvy," who was then old, would often jump lines. I didn't listen on stage, knowing I would "go blank." The old maestro often wondered about me but somehow I stayed on. Perhaps he had faith in me—or was just short an actor at the time. I went from one play to another, still teaching and rehearsing a new play after each performance up to 2 A.M. There were no "dark days" at the "Free Theatre."

On the Wings of Music

I was not getting anywhere. I was merely coping with my fears in similar situations. Though I cultivated the association of professional actors from Broadway, read everything on modern theatre, and studied Stanislavsky and "The Method," I still moved on stage with fearful self-consciousness. My head refused to move slowly, if direction dictated it, and my eyes were stuck in their sockets. Oftentimes well-intentioned theatregoers advised me to quit. I refused to heed. Knowing what I had to do, I discussed it with no one. Everything had failed, especially words. The answer, I knew, would come through *me*—by doing. In the privacy of my own room, I was free. And before those I knew, I could weave a magic spell while acting. My fight was against the monster within me that leered and laughed whenever I tried to find myself. Some day, I thought, I would bridge the awesome gap into the unknown.

Then one night it happened—suddenly — beautifully — like a cloudburst on the parched earth. I shall never forget it. Here is how it came about. We were playing Ibsen's "The Master Builder." After the show, Davenport told us we could take an hour break before the "Hamlet" rehearsal. Instead of going to the Lex Cafe on the next corner, I went straightaway to see Nino Narducci, a young painter whose "bohemian" apartment a few doors away was usually filled with young artists, poets and aspiring actors. This night a party was in full swing. The crackling blaze in the fireplace cast eerie figures in an otherwise dark abode, and the sotto-voce hush of romance and the music of Tchaikovsky presented a picture of warmth and kinship to my hungry soul. I fell into a languid mood. Tenseness through overwork (I was getting only a few hours sleep a night) left me. Nino suggested that I "conduct" the next piece, "The Waltz of the Flowers" by the aforementioned composer.

I stepped up to an improvised podium with a makeshift baton in my hand. As Nino threw a dramatic spotlight on my cadaverous face, the room blacked out completely. I was in Carnegie Hall conducting a symphony orchestra. I raised my arms and waited. All eyes were on my bleak face. My body quivered as my soul, in one briefly-charged agonized moment, cried out to heaven to be unleased and freed of its bonds. Then—suddenly—as though guided by a great force my arms flashed down on the opening note and I soared on the wings of the music, transcending all fears and doubt. I don't remember much of what I did that night but later I was told that I had hit every note—as though I had actually conducted! I can still recall the chills running up and down my spine as I moved on the podium, my spirit freed at last from its cage. I had "walked with God."

Immediately thereafter, I went to rehearsal, the mood unbroken. That night I swept through the "platform scene" as Horatio with the grace and fire of one re-born. Through my own ecstacy, I had tapped the fundamental stream of life itself where there was only joy. I had never been afraid before friends or kindred souls. Now music had brought all humanity together for me. It was *my* bridge to understanding—and through its experience, I had been able to sense the LCD (lowest common denominator) of all things—the deeply unconscious yearning for everlasting life and expression. Thus, I had discovered a way to make a personal identification with life that was not intellectual but as moving and emotional as life *can* be to each one of us.

Soon afterward, I left teaching to become an actor. It was a long way to Broadway and Hollywood, one might say, but my work was cut out for me and the rest was merely effort.

The Hard Way

Continued from page 36

by writing any more of them. What did I want to write about? How did I want to write it?

Well, my book was going to be about a man like the late Mike Todd, and his ability to live in perpetual crisis. The possibilities were obvious. For a paperback novel I would only need to emphasize the action, the love affairs, the inside workings of the world of a master showman. And there it would be—half a million copies of a totally forgettable story.

But to aim high is to aim inward. Is this all a man like Mike Todd signifies? Isn't there *more?* Isn't there a response he evokes that has nothing to do with the mere outward events of his life? What did *I* want to say about this man?

I wanted to say this: despite his superficiality, his one-dimensional success drive, his hyperthyroid boldness, his mere desire to be gaudy, there was, *is*, something in him that is a part of the human story. He is one of those whose essence has been to *perform*, one of the numberless, now-forgotten people whose sheer energy has helped to drag mankind generation by generation up from the caves. His type flourished in Rome and the Renaissance, and will help to power the space age. This human vitality—wherever we find it—is a thing to celebrate.

I don't know how much of that I got into the book. Very possibly, when my Muse glanced at me, I only jingled at her. But I intend to keep on trying.

That, I suppose, is what I am trying to say: we must set our sights as high as we can within the limits of the work we are doing. Because there is always the chance—just a chance—that someday we will portray in our work—warts and all—the true lineaments of a man.

None of us can aim higher than that.

"That Fine Italian Hand" retitle for Vera Caspary's "Illicit," upcoming Fred Kohlmar production at 20th-Fox.

Boxoffice Good In Italy Despite TV; End of Studio 'Boom' No Disaster

By ROBERT F. HAWKINS

Rome.

Caution is a much-used word these days in the Italian film industry as it moves into a new year with slightly less assuredness than it did 12 months ago. The "boom" of the past few years is, at least for the moment, over, but Italy remains a nearly unique phenomenon: a modern country which despite inroads by television, motorization, outdoor life, etc., still manages to keep its yearly boxoffice totals and admission figures at close to par.

Now that the bloom is off the boom, efforts are being made in most facets of the industry to prevent the easy opposite from happening, and none is yet speaking of crisis.

Caution, therefore. Caution in spending, caution in choosing projects, caution on the part of banks in granting funds for filmmaking. With adroit management, industry toppers here feel, the vitality and validity of the Italian film can be saved as, importantly, the current slowdown has been one of finance, not ideas.

Observers opined that while lush days are over, the elimination of many fly-by-night filmmakers (and regrettably, some established vets as well) will in the long run accomplish by drastic means what the industry has itself tried to do for a long time: turn filmmaking from its past artisan-like status into a functional industry. The "survivors" should, if predictions follow through, come out of the current transition period notably stronger.

It is patent that under the current circumstances, few companies, even the solid ones, have firm ideas about what their 1964 activity will encompass.

Cineriz, one of the strongest, has a new Federico Fellini pic "Giulietta degli Spiriti" in mind, is currently winding Michelangelo Antonioni's "Deserto Rosso," with Richard Harris and Monica Vitti; and planning Francesco Rosi's new "Spagna"; Campaniel and Franciosa's "Voci Bianche"; Jacopetti and Prosperi's "Mondo Cane No. 2" and "Africa Addio"; among others. Company is making an important move early this year in taking a New York office to oversee their films' Stateside distribution. Move could have notable developments.

Among other outfits, VIDES continues in a strong position, having placed most if not all its pix on the world market (Walter Reade's Continental handling in U.S), with more planned (including a Claudia Cardinale starer directed by Luchino Visconti). Still up for release and eagerly awaited is their new Pietro Germi follow-up to "Divorce, Italian Style," "Seduced and Abandoned," to name just one of several.

Ponti & Joe Levine

Carlo Ponti's series of productions in tandem with Joseph Levine's Embassy Pictures is currently in release here, and both are planning some video skeins to be made in Tirrenia Studios owned jointly by Ponti and Maleno Malenoti. Sancro Films likewise looks busy, with a series of pix to follow their eminently successful "Conjugal Bed," among them "The Magnificent Cuckold."

Joseph Fryd is also active, having recently wound "Hercules, Samson and Ulysses" and "Naked World," and winding "An Italian in Warsaw," a satyrical comedy, with others including "Sandokan" and a western, both with Steve Reeves, in the making. Galatea is putting the finishing touches on "Italiano Brava Gente" but biding its time before embarking on further skeds.

Dino DeLaurentiis' Studio is about to open for partial business, and producer's latest, "Il Maestro di Vigevano," with Alberto Sordi, is a holiday release. "The Bible," with John Huston at the helm, is DeLaurentiis' major effort, and it's hoped to start this major effort in spring, with Cinerama the probable ratio and a major tie-in for release likely.

Arco Films, headed by Alfredo Bini, is currently also re-gearing for 1964, with "The Passion According to Saint Matthew" among first pix of still unannounced series on slate.

Several other companies have been prepping programs but prefer to reveal them at a later date. The "Sexy by Night" trend of exploitation items continues unabated, but a censor crack-down and audience apathy may bring a switch soon in this long-profitable skein. Medium-budgeted actioners and local comedies are also riding high, as they usually do in times of uncertainty. There has also, inevitably, been a drop in finance going to new directors for first feature efforts.

Lucky P.A.'s

Continued from page 45

mented to Ashley. "I want to thank you for letting me accompany you without a rehearsal. It was fun!"

"Thanks," said Ashley. "Did anyone ever tell you that you look exactly like the President's secretary?"

"They should," answered the little man, puffing on a big cigar. "I am!"

The resultant publicity was staggering. You can't arrange a plant" like this for all the American wheat in Hungary!

Gregory Peck & John Huston

One time Gregory Peck and John Huston came through New England to promote "Moby Dick." After three gruelling days in New Bedford, a trip to Providence, and a stay in Boston, the Hollywoodites were begging for a rest.

"Let's cut our schedule in Boston to a bare minimum," suggested Huston.

We had but two items on the agenda. One was for a personal appearance on the stage of the local theatre and the other was a visit to the Chelsea Naval Hospital.

It was decided to cut out the visit to the hospital. Who would miss it, anyhow? When word came back to us that the Commander had sent a scathing release to the wire services, denouncing Hollywood stars as using war casualties for their personal publicity, Huston decided that it would be to everyone's advantage to "make the scheduled visit."

Cajoling and pleading with the naval officers, we were allowed to visit the hospital. As we arrived, Peck and Huston were pulled into a room. They emerged garbed a la Ben Casey. Photographers, tv cameramen, reporters accompanied them into a room where a little girl lay immobile. Her name was Judith White. She had suffered third degree burns over 86% of her body as a result of trying to heat some milk for her puppy. Her beautiful face was unscathed. Accidentally, the light from the stove ignited her nightgown and she became a human pyre. She gave no signs of emotion as she writhed in pain for weeks. Her doctors prayed that she would react to some stimulus.

Peck was her favorite movie star. When she saw him, the doctors said her eyes became brighter and she smiled for the first time. Peck promised he'd talk to her from the Ed Sullivan Show a few days hence. He sent her a portable television set. Huston promised her a part in his new film, when she got out of the hospital.

The following Sunday night millions heard Gregory Peck say: "I am talking to my sweetheart, Judy White, at the Chelsea Naval Hospital . . ." He went on to describe her plight and asked listeners to send greeting cards to her. They did—136,000 of them!

Judy is now a young lady, without a trace of her horrible burns. She is a cheerleader at high school and when she gets time, Huston wants her to come to Hollywood.

But no flack staged this either.

Recently, producer James H. Nicholson and Sam Z. Arkoff, heads of American International Pictures, were honored as "the producers of the year," and "boo-boo" was turned into a hilarious introduction.

Vincent Price, sitting on a casket, with its lids bobbing up and down, "spoke" to the audience from the screen.

At a given signal, he was to point to a real casket on the floor of the hotel's ballroom, and Morey Amsterdam, the comedian, was to jump out.

All was in readiness; rehearsals, testing of lens, distances measured for perfect illumination and projection and—above all—the services of a fellow named (honest, he says it's true!) Francis Xavier Katz. This little man (all of five feet, with his elevator shoes) swore he knew his business because he had won an Academy Award for work on "The Waterfront." (Maybe as a longshoreman, I guess!)

The ballroom was filled. The house lights dimmed and the film began. Suddenly, after a few minutes of screen humor, the sound started to drag, the house went completely dark, the screen went blank.

A befuddled Francis Xavier Katz began to dismantle the projector. He checked the arc lights. He checked the lens. He checked the film for a break. Then, he discovered, much to his embarrassment, that a waiter had accidentally kicked out the electric plug from the wall! The continuity had been broken—but the show went on.

Then Morey Amsterdam came to the dais and said:

"When you are lying in a casket you think many things. I kept saying to myself: 'I am not dead, what am I doing in the casket? If I am dead, then how come I have to take a drink so badly?"

Lives of Actors

Continued from page 41

standards have increased. Marie Dressler in her book points out, "That old one about work not being hard if you love it is a lie, one of the biggest with which we try to drug ourselves. I tell you honestly, the more you love what you do, the harder it is to get by yourself."

But, how to fight the apathy? Not being given a chance to at least fail still frustrates me. The late Adolphe Menjou in his book summed it up, "The average casting director interviews neophyte job hunters only when trapped into it. He hasn't the time to see them all. The major studios all have scouts to search for new talent, but when a talent scout appears with a young prospect in tow, the casting director is apt to view the new 'find' with a jaundiced eye. He has become cynical about the ability of these prospective Gables and Bergmans; they appear and disappear by the hundreds. Even when a young Thespian has just received accolades from the Broadway critics, he had better arrive accompanied by an important agent and armed with a letter from the president of the company."

Marie Dressler said of her success, "Nobody knows better than I the part that friends and luck have played in my life. But there's something else which should not be overlooked: even if I had failed. I should know the incomparable satisfaction of knowing that I had tried. To know that one has never tried, that is the only death."

And so we actors continue in our fight. Cecil B. DeMille claimed that he admired a man with "strength of character and conviction," that his favorite actor (Gary Cooper) had the embodiment that says that art consists of concealing its artfulness and his favorite actress (Barbara Stanwyck) was most cooperative, less tempermental, and a better workman." DeMille had no excuse for alibis nor does Bette Davis who disagreed with DeMille's basic philosophy when she said, "An actor who can't afford to have enemies shouldn't be an actor."

I'm grateful for those interviews, those books on the theatre, those autobiographies. I feel closer to the stars who wrote them because they spoke to me. And whenever I long for the lavishness of those on the inside I think of Joan Crawford's comment in her book, "You don't need *things*, all that you have is what you carry in your heart and spirit."

Could Be A Change Coming From Traditional 'Loop' Rule

By MORRY ROTH

Chicago.

Day-and-dating, the simultaneous opening of a picture at mainstem and outliving theatres, came to Chicago via the back door and in a small way in 1963. What happens at the front door in 1964 depends upon the Balaban & Katz theatre chain, owners of four of the six major downtown deluxers and traditionally proponents of Loop preem booking primacy.

Most of the pressume for daydate relationships has come from those operators with suburban houses, particularly the new batch of hardtops in shopping centres. It is the contention of these owners that suburban theatres are in no way in competition with the Loop houses and that they cater to an entirely different clientele.

One possible crack in B&K's resistance to simultaneous openings is the chain's own bid for a new theatre in the Oakbrook shopping centre. Several suburban ops are cautiously hopeful that B&K will be more sympathetic to their point of view if the theatre chain has a similar operation.

The daydate instances in 1963 were not the sort of swallows that necessarily portend a great parallel preem summer. Chuck Teitel had a bangup 14-week run off Columbia's "L-Shaped Room" in his near north side Town and downtown World Playhouse theatres. However, these are art houses and Teitel was more interested in putting himself in a better bidding position for big art pix than he was in carrying the daydate banner.

'Damaged' Example

In another case, Essaness played a sex hygiene picture, "Damaged Goods," at its own Woods Theatre in the Loop and in 22 nabe situations at the same time. The picture did okay in the nabes and only fair at the Woods, but an Essaness spokesman said that the simultaneous Loop opening "gave the picture class" and helped it in the neighborhoods.

The case that could have broken the daydate ban (and probably would have had other suburban ops clamoring for similar treatment) didn't take place because of a booking mixup. According to Oscar Brotman, 20th offered him "Move Over Darling" for a dual Christmas opening in his downtown Loop and suburban Hillside theatres. The deal was not consummated because Brotman could not get out of a prior commitment.

Film Row opinion of the advantages of daydate is not as unanimous as might be expected.

While the Loop remains the virtually exclusive outlet for bowing major new pix, the distribs have been willing if not eager to experiment with st runs. Within the past year, nearly all big pictures and hardticket pix went into neighborhood houses on a limited basis, that is to between 10 and 20 houses on a zone basis.

The selected-theatres A-run has been successful according to the distributors, but the owners of the smaller houses say that it just pushes them one step further back. Unlike day and dating, which would advance all runs, the "A-run showcase" sets back a substantial number of houses.

It's one nabe owner's wry observation that "holiday bookings" mean that the Loop gets a film for Christmas, the preferred theatres get for the between-semester school vacation—and he gets it for the Fourth of July.

It could well be that 1964 will be the year of decision for daydating on any substantial level in Chicago. It's a step that the distributors are considering with the greatest caution, since once it is tried it will be difficult to return to the old methods. Some tradesters think that it will depend upon the availability of big pictures in the coming year. That is, the exhibitors can still make enough on subruns of the big pix to keep them happy. However, if several of the planned heavyweights should die at the boxoffice, current grumbling could turn into loud howls.

Yugoslavia Importing Fewer U.S. Films Only Because Of: The Expense

By STOJAN BRALOVIC

Belgrade.

Let us not be too scholarly, but simply pass it off this way: Yugoslavian film reviewers and sociologists are not occasionally puzzled by American feature films, those they get to see. The reasons are not obscure, bearing the distance in geography and ideology from this modified Communist state and the mixed-capitalism folkways of the United States.

This does not mean that Yugoslavia is not fascinated by American product. Indeed this is an old reaction dating back to before World War I when people spoke of "Edison" as a great cinematic name and when this country was then part of the Austrio-Hungarian Empire that fell to splinters when the war was lost.

During the first period of independence, 1930-1940, a partnership of American and Yugoslav business interests controlled all major film theatres here. Of some 450 features imported at this period perhaps 60% originated in Hollywood.

Since World War II and with the regime of Marshall Tito, the situation here has undergone notable changes. These have been duly reported through the years, especially in the Anniversary and International Film Editions of VARIETY. For a long time the emotional mood of the terrible struggle against the Germans revealed itself in an almost unrelieved diet of war heroics. These were popular here but offered little for export.

In recent years the Yugoslav film industry has begun to attract favorable notice internationally. Its films have been entered in many festivals. As yet they have not quite solved the riddle of the American market. Which is one reason they study U.S. product so closely—both for clues in the U.S. taste itself and to that element in Hollywood product which permits U.S. film entertainment to circulate the world over with such boxoffice success.

There is, be it again emphasized, a considerable degree of individual enterprise here. Not perhaps as Americans think of it, but our Yugoslavian producers do exercise much independence of choice.

Decline In Numbers

In 1952 Yugoslavia imported from the United States 32 feature films, in 1955 an even 92. Though in 1959 the number dropped to 77 and in 1962 to 35 films. The reason for this decline should be sought in the nature of economic transactions. Yet, even under these conditions American films still are one third of all imported motion pictures exhibited here.

Of 800 motion pitcures circulating in Yugoslav, perhaps 300 are from the United States. They are often reviewed with much seriousness estimates publication annually of about 1,000 pieces dealing with U.S. films.

Product is distributed by five import enterprises situated in various population centres. A film may be first shown in Belgrade and only after six months in Ljubljana, or vice versa.

Among motion pictures recently imported the following ones had the greatest success: "The First Texan," "Crack in the Mirror," "Fanny," "Strangers on the Train," "The Midnight Lace," "Taste of Fear," "The Man Who Shot Liberty Valance," "Anna Karanina," "My Geisha," "Hatari," "The Nun's Story," "Teachers' Pet," "Sergeant Rutledge," "Alamo," "The Four Horsemen of the Apocalypse," "Miracle Maker," "When the Bells Ring," "View from the Bridge," "The Roman Spring of Mrs. Stone," "South Pacific," "The Adventures of Huckleberry Finn," "Warlock," "At Gun Point," "Psycho," "Rio Bravo," "The Solid Gold Cadiliac," "Woman Obsessed," and "Where the Boys Are."

Others were "Anastasia," "The Bus Stop," "Butterfield 8," "Davy Crocket and Pirate.," "Horsemen," "Moby Dick," "Some Came Running," "Apartment," "Tea and Symphony," "North - Northwest," "Anna Franks Diary" and many others.

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Mencken 'Variety' Slanguage

Continued from page 6

have had a powerful influence upon current newspaper writing, both in the U.S. and in England. Conservative journalists in both countries have denounced them bitterly, but they are still widely imitated.

Mencken Footnote 9, page 213: (*Payola* became a national word after the disclosure of monkey business in popular TV quiz programs. See "On The Air," N.Y. Times, Nov. 22, 1959, Sec. 4, p. 1; also "Foreign Usage of *Payola*," by William Randle, AS [American Speech], Vol. XXXVI, Dec. 1961, pp. 275-7. *Plugola*, a subspecies—payments to disk jockeys in return for frequently playing a record company's new recording — was also disclosed during these scandals. *Nayola*, administrative donothingism, was reported in the Youngstown (Ohio) Vindicator, Feb. 12, 1960, p. 8. *Laundrola* has also been reported, as a name for the common practice among laundries of paying tribute to racketeers)."

Menk's Appreciation

Further on according to Mencken, "This list might be extended almost indefinitely, especially if one includes citations from the iconoclastic vocabulary of VARIETY, e.g., *to ash-can, to angel, to showcase, to emcee* or *m.c.* (serve as master of ceremonies), *to background, to music, to guest, to biography, to bankroll, to premiere* (often shortened to *to preem*) and *to barnum*. VARIETY frequently reduces verb phrases to simple verbs, e.g., *to siesta* for to take a siesta, *to train*, for to go by train and *to outlet* for to serve as an outlet. Rather curiously, it also affects a number of new and clumsy verbs, made from nouns, that are not nearly so vivid as the old verbs they displace, e.g., *to author* for to write, *to guest* for to entertain and *to destruct* for to destroy. Such forms are by no means confined to VARIETY. .

Verbing A La Mode

"Verbs are made not only of nouns but also of other parts of speech. *To up* has had a twilight sort of life in English for many years, but it did not flower in American until VARIETY began to use it. Nothing whatever can be said against it, for its brother, *to down*, has been accepted since Shakespeare's time. *To up* is now in very respectable usage, especially around the poker table. VARIETY has also used *to in* and *to out*, but only with apparent timidity, and not often. To the same general category belong *to ad-lib* and *to yes* and the verbs made of interjections, e.g., *to shush* and *to wow*, all of which have a reputable forerunner in *to hem and haw*, which goes back, in various forms, to the 15th century. Also, the pathologist of speech must not overlook the verbs made of adjectives, e.g., *to obsolete* and *to a-la-mode*, i.e., to spread icecream on a slice of fruit pie, thus converting it into pie a la mode. . . .

To Unstink

"*To unstink*, as in 'The American Reds have attempted to unstink themselves,' seems to have been coined by Westbrook Pegler. Walter Winchell and VARIETY have launched a number of analogues, but they have not come into general use. (The negative *in-* is apparently yielding *to incomplete*, in the jargon of football; sportscasters now report unsuccessful passes as *incompleted* rather than *incomplete*.")

Referring to the infiltration of English by Americanisms, Mencken footnotes p. 271, No. 7. At the start they made some effort to placate English prejudices. On July 10, 1929, VARIETY reported that a movie called, 'No! No! Napoleon' was being done in both an American version and an English translation. The sentence "*a nut factory*, eh?', was translated into '*A madhouse*, eh?' This spirit of concession was well received by the English cinema magnates, and one of them contributed an article to the London Star on Feb. 4, 1930, in which he expressed the opinion that the day of American slang in England was over. 'English actors of both sexes,' he reported, 'are being employed in ever increasing number and a superior type of American artist is being engaged who has the culture and ability to acquire English cadences and intonations.' But Hollywood soon discovered that the English fans, at least in the lower orders, really enjoyed American slang, so *nut factory* and many congeners were restored to use and the 'superior type of American artist' was displaced by the traditional recruits from the 10c stores and barbecue stands."

Mencken continued, "Meanwhile, VARIETY and its imitators continue to generate and disseminate a large number of simplified spellings of their own, e.g., laff, ayem (a.m.), whodunit, burlesk and vodvil. Hollywood seems to have been responsible for the reduction of and to 'n, as in Sit 'n Eat, Park 'n Dine, and perhaps for hiway and traler (trailer) . . .

"The stage in its various forms shares with the newspapers, radio and tv the burden of disseminating neologians in the Republic, and its chief organ, VARIETY, has probably set afloat more of them than any other single agency. But in addition to their services in this cultural field, stagefolks also use many peculiar terms of their own. Some of them go back to the days of Shakespeare, but most, of course, are more recent, and there is a constant birth of new ones. The first effort that I am aware of to compile an American glossary was made by the highly respectable but stage-struck Brander Matthews, in 1917. In the following list, I have omitted terms whose meaning is known to everyone, e.g., star, boxoffice, ingenue, one-night stand, angel, hand, S.R.O., properties, understudy, tryout and free list.

Backing. Scenery hung behind doors, windows and other openings in the set.

Blow up, or *dry up*, or *balloon*, v. To forget one's lines.

Borders. Short curtains or strips of scenery (foliage, etc.) behind the top of the proscenium arch and across the top of the stage; also lights along the sides thereof.

Dog. An audience outside New York. To try out a play on the road is to *try it on the dog*.

Dressing. Filling a house with pass holders likely to applaud.

George Spelvin. A name used on playbills for a minor actor in a walk-on role, or to conceal the fact that an actor whose real name is given in one role is doubling in another.

Ghost. The company treasurer. The *ghost* is said to *walk* on payday.

Open cold, v. To present a play in New York without a tryout elsewhere.

Pop. The traditional nickname for the stage doorkeeper.

Side. A page in the typescript of an actor's speeches, given to him to memorize.

Thinking part. A part including no spoken lines.

Turkey. A failure.

Vaudeville, in its heyday, had a rich argot of its own, so some of which survives in the general vocabulary of the stage. Many of its terms, like those given in the preceding vocabulary, are now more or less obsolete, for vaudeville has decayed sadly. At the same time the minstrel show has disappeared. Meanwhile, the argot of burlesque, which was once virtually identical with that of vaudeville, has had to be enlarged to take in the vocabulary of striptease. The latter was listed by H. M. Alexander in his "Strip Tease" in 1938. From his list, and with the help of other authorities, I have put together the following:

Boston version. A show purged of its worst indecencies.

Bump, v. To thrust the hips forward.

Bust developer. A performer who croons offstage while the stripteaser is at work.

Catching the bumps. One of the jobs of the drummer in the orchestra.

Flannel mouth, or *stooge*. A *straight man* who acts as *feeder* to the comedian.

Flash. The sudden exposure at the end of an act, presumably of the entire carcass.

Gadget. A G-string.

Grind, v. To revolve the backside.

Panel. A stripteaser's diaphanous draperies.

Quiver, v. To rotate or oscillate the breasts.

Slinger, or *peeler*, or *shucker*, or *stripper*. A stripteaser.

Third banana. A comedian who submits to assault by another comedian.

Trailer. The stripteaser's exhibitionary strut before beginning to takeoff her clothes.

Wham. A striptease in which the teaser removes virtually all her clothes.

Many terms associated with the movies are the product of press-agents, e.g., *wampas*, a female aspirant to stardom; *cobra*, a girl powerfully aphrodisiacal; *starlet, sex appeal, ooniph, glamor girl* and the magnificent *supercolossal*.

Some of the other terms emanating from Hollywood wits have their points, e.g., *to go Hollywood*, meaning, when applied to an actor, to succumb to a suffocating sense of his own importance, and when applied to a movie writer or other intellectual, to abandon the habits and ideas of civilization and embrace the levantine life of the richer movie folks; *casting couch* for the divan in a casting director's office; *tear bucket* for an elderly actress playing heartbroken mothers; *finger wringer* for a star given to emoting; *baddie* for an actor playing villains; *cliff-hanger* for a serial melodrama; *sobbie* or *weepie* for a picture running to sadness; and *bump man* for a performer who undertakes dangerous stunts. VARIETY uses *flesh* to designate live players who appear in moviehouses.

(Footnote No. 3, p. 739, VARIETY calls pressagents *flacks*, *a World War II* term for antiaircraft fire. It was borrowed from the German *flak*, an abbreviation of *Fliegerabwehrkanone*, an antiaircraft cannon. Agents of extraordinary virulence are *blast artists*. They call themselves *publicists, public relations counsel* or *publicity engineers*. See Chi. VI. See. 7).

Production Code

"In the so-called Production Code, Mencken cites "by which all save a few outlaw producers are still bound. Its *Index Expurgatorius* includes, as permanent fixtures, *broad* (for woman), *chippy, cocotte, courtesan, eunuch, fairy* (in the sense of homosexual), *floozy, harlot hot mamma, hussy, madam* (in the sense of brothelkeepre), *nance, pansy, slut, trollop, tart* and *wench*, and of course, *whore*. *Sex* is also forbidden, as is the adjective *sexual*. *Jew* may be used only in complimentary connotations, and *kike, yid, dago* and *nigger* are prohibited altogether. *God* must be used circumspectly, and *Gawd* is under the the ban. So are *Lord* ("when used profanely"), *Christ, 'guts, hell, hellcat, Jesus, Geez, son of a....., S.O.B., louse and punk*. Travelling salesman may not be used 'where reference is made to a farmer's daughter' and liar is reserved for scenes 'in a light comedy vein." [Since then, of course, the Production Code has undergone several dilutions.—Ed.].

In a footnote to this, Mencken recalls, "Under the heading Verbotens of 1929 compiled by Joe Laurie Jr., VARIETY printed a list of words and phrases, forbidden to vaudevillians in that year. It included *to hell with, cockeyed, wop, Arab* (signifying a Jew), *pushover, dammit, belly, fanny*, and *lousy*. It should be added that these prohibitions were imposed by the Keith booking office, not by official censorship. [Same comment as in Production Code.—Ed.].

There is another footnote reference to late comedian-author Laurie's "Lefty's Notebook," in April 7, 1943 issue of VARIETY, having to do with carnival slang and criminal and underworld jargon.

COOPER REORGANIZES

Campbell Heads Board, Thompson Elected President

Cooper Foundation, which operates a circuit of theatres based in Denver, has reorganized its administrative staff with R. E. Campbell, who had been president, elected to the newly-created post of board chairman.

E. N. Thompson is resigning as senior v.p. of National Bank of Commerce Trust & Savings Assn. to become president of Cooper with responsibilities for general management. Roger V. Dickeson, counsel and for the last four months acting general manager, returns to law practice full time. Named v.p. for operations was George Gaughan, a managing executive for eight. Herman Haliberg was promoted to assistant v.p. for operations.

Forever Faithful Film Fans

Continued from page 15

cialized tastes of its audience, it unfortunately tends to be suspicious of film societies rather than enthusiastic about their progress and the general upgrading of tastes they engender.

The new Hollywood Museum (which should have been built 30 years ago) is beginning to alert production to the fact that film is an art—the only art—which can be traced from its beginnings and one in which some of the pioneers are still alive, although perhaps ignored in these last few hectic years of flux and strain.

Experts On the Past

Film research and study has gone on without any direct subsidy or financial help from the Hollywood studios. Most of the interesting experimental film work and film writing is being done by people now or formerly associated with film societies. It is always amazing to encounter 19-year-old film society members who have more knowledge about films made before they were born than does many a Hollywood oldtimer.

There are even "film nuts" who have private showings of all the films of such personalities as Veda Ann Borg, Louise Brooks or a retrospective showing of all the Busby Berkley musicals. Greater love hath no film society member.

Stumbling Blocks

One of the major stumbling blocks for the film society audience is the fact that most film groups use 16m films and not 35m, which might explain the theatreman's lack of enthusiasm and interest. It obviously puts some limitations upon the selection of films available. There has been a general feeling that the 35m distributor does not understand the 16m field and cares less.

Most film people are aware that negligence has robbed the moviegoer of many of the film classics, which have turned to brown powder in some unused vault when a few dollars or a little loving care could have saved them for future generations. If art collectors had been as careless in earlier days as some film distributors have been in our century, we would have no evidence that Rembrandt and other great masters ever really painted anything.

Treasures

Film is more than a commodity. It is a set of treasures which must be preserved for future generations to see and enjoy.

When American Federation of Film Societies was formed a decade ago, tracking down and preserving the films of the past was (as it still is) a major goal. But then most societies were floundering from a lack of "know how," lack of finances, lack of knowledge as to where to get good films and lack of confidence.

Today, most Federation member societies are thriving and growing. They even sometimes manage to break even financially. Although no member film society is a profit-making organization, a "break-even" point is every group's goal.

Narrow Guagers

A member society receives monthly newsletters giving information on new films and other relevant materials, reports on screenings and festivals, comments and critiques on films, etc. The quarterly magazine, "Film Society," gives analyses and general articles about the art of the film. A source list of 16m distributors is revised and reprinted each year and sent to all members. A new film society handbook will be off the press in April. An exchange program of study notes from member societies is sent out quarterly.

Unlike Hollywood, the major 16m film distributors find it easier to understand the workings of the film societies and offer them help whenever possible. They know their field well and many times use the socities as a "sounding board" for acquiring new product. A society has several times guaranteed enough bookings to make 16m prints of a film which they would like to have on a coming series. Over a dozen of the major 16m film distributors have joined the AFFS as associate members.

Major 35m distributors are actually surprised when they hear about an organization of film societies. Many have no idea who has the 16m rights to their films. Others have some excellent product which they would like to put into 16m but don't have the background or experience to do it. Still others can't believe that there is a market for their quality product among film societies and study groups.

What about film societies and competition with the theatres? The answer is, there just isn't any. Any member will tell you that there's nothing like seeing a good feature in a nice, well-kept and comfortable theatre with good sound and sharp projection. When all these factors converge, a theatre manager finds he can usually attract a full house. And there will probably be a generous sprinkling of film society members attending.

All the film societies ask of the film makers is the recognition of their existence. I can confirm the fact that they are alive and kicking and the future looks mighty bright.

You say there's no film society near you? Then perhaps you'd better think about starting one.

H'wood & Baseball

Continued from page 9

jumping out of the way of the bat? And he still doesn't want to go to a ballgame. I can't even shame him into it. The other day I said, 'You blankety blank Welsh tea drinking blankety-blank. If you're too cheap to buy a ticket I'll get you a pass."

Milland is on record with having uttered a nasty laugh and an unprintable retort. Anyway he was busy making "Rhubarb."

Smith's 'Rhubarb'

"Rhubarb" was an H. Allen Smith story about a cat that inherited a ball club, a neat theme. It did better than expected because the teams were the Yankees and Dodgers and right down to the last day of the season it looked as though they'd hook up in the World Series. Then the Giants won the flag in a playoff and it was Giants-Yankees, but that wasn't bad for the picture, either.

For some reason movie people have gone mostly offbeat in making ball films, going in for prescient cats helpful angels, amiable devils (Douglass Wallop's calling his Damn Yankees devil "Mr. Applegate" has to be the greatest stroke of genius since the invention of the wheel), magicians, etc. Nothing like some plain old .300 hitter, whose brother-in-law is being threatened by the loansharks coming in to save the day, hangover and all, by socking one out of the park.

I remember one spring when MGM tried to hop the bandwagon with something called "Angels and Pirates," in which a baseball manager gets advice from a supernatural voice from nowhere. That baby had to flop. The movie people didn't know that all baseball managers function that way normally.

Around that time Sam Goldwyn had decided to do the Lou Gehrig story, which had plenty of human interest because it dealt with a big star stricken at career's height by a fatal disease. Frawley got Lefty O'Doul, one of the big sulggers of the early '30s, a job as technical advisor, which meant Lefty had to show Cooper how to hold a bat and maybe throw a ball.

Gary Cooper

Cooper was eminently unenthusiastic and didn't bother to conceal his distaste with the elaborate equipment laid before him daily, plus Lefty's program for learning to use it.

O'Doul, meanwhile, envisioned Cooper throwing underhand and swinging a Lousville Slugger like a tennis racket. He started to sweat a little.

Growing desperate, O'Doul wheedled, "Come on, Gary, try one of these dandy gloves. Here, throw that ball to me."

Gooper merely shrugged.

This irritated O'Doul, who had once irritated National League pitching at a .398 clip.

"Whatsamatter with you, anyway?" he demanded. "What do you want me to do?"

"Just give me a horse and a gun," drawled Cooper, "and I'll shoot your fanny off."

When Chi Was Glamorous

Continued from page 32

the Herald-Examiner. He had triumphed in auditions held in the local room. You read aloud from a newspaper. If you could be understood you were in radio. Another winner was a reporter named Phil Harris, now news editor of the Tampa Tribune.

Radio had been on my list of assignments prior to my role as talent bird dog for WEBH. A radio set was lowered into a bank vault. In print I marveled that the human voice raised in song in the Hearst Bldg. two miles distant could penetrate that thickness of steel.

The Hearst studio was the setting for what must have been one of the earliest radio version of the telethon. The H-E was collecting funds for victims of a disaster. A pianist called Little Jack Little played request numbers for callers pledging contributions. I was pressed into service to help handle the phone calls. Perhaps, as happened in the later telethons, there was a wide gap between pledges and deliveries. But it's just possible that people, awed by the sound of their names on radio, felt that it would be a criminal offense to renege.

Freddie Lindstrom, a Chicago boy, was the rookie third baseman for the N.Y. Giants in the 1924 World Series. In barter for publicity a radio store gave us a set that I brought to Lindstrom's mother. The static was bad and we heard little of the game, but I didn't mention that in the glowing story. The set had been a Hearst gift and a product with that cachet you didn't knock.

In similar vein, an idea to pep up a routine daily story was vetoed. Houdini was playing a Loop theatre. A deal was arranged whereby we would sponsor his appearance at orphanages. We rented a long black limousine to take him around. On a stormy day the car got stuck in a snowbank. Houdini and I had to transfer to a cab. Shelved was my suggestion that I write a story about the great Houdini unable to escape from a snowbank. There was, I suspect, the feeling that it would reflect on a Hearst-hired car.

Frank Carson, managing editor of the Herald-Examiner and a one-time Tribune city editor, got a hang out of needling his old sheet. As a consequence Carson played a role in a comedy that became a prolog to tragedy.

Rudolph Valentino arrived in town coincidental with the publication of a Tribune editorial rapping him. Carson made sure that Valentino saw it. An Examiner reporter brought a copy to the station.

A coin-operated powder machine had been installed in the gents room of the Aragon ballroom. It was, said the instuctions, to be used for one's "personal puff." Aghast, the Trib cried that the American he-man was disintegrating under the sinister influence of Valentino, who had already brought the slave bracelet to male wrists.

Latin blood steaming, the "Sheik," abetted by Carson, wrote out a challenge to John Herrick, the editorial writer. Let Herrick choose the weapons! Rudy donned boxing gloves for one picture; another showed him lunging with a saber.

His challenge unanswered, Valentino went on to New York and was stricken with appendicitis. Coming out of the anesthetic, his first anxious query was, "Did I act like a powder puff?" Soon he was dead from peritonitis.

Not all days were sunny down at the depot. Hurrying east in flight from a vexing affair of the heart, Charlie Chaplin eluded the press. The search went on into the night. Near midnight I was detached from the posse and sent to the Belmont Hotel to ask Mary Garden why she had slapped her conductor after a performance of "Thais."

The usually loquacious Miss Garden declined to receive me. I was dispatched to a station to ransack a milk train for the elusive comedian. Five minutes after I left the Belmont, Chaplin checked in for the night. We did not learn this until the next day when he was aboard a train for the east.

I have often wondered what I would have done had Miss Garden beckoned and en route I encountered Chaplin. It would have called for an agonizing appraisal of news values. But I was not put to the test. I missed Charlie and I didn't get to see Mary. It was not the sort of thing that would have happened to Lowell Thomas or John Gunther, and it helps explain why they look good in their autobiographies.

The involvement of Hearst reporters in the movie biz went beyond carefree banter and hide-and-seek with the stars. We took people to the movies. We fished for our prey from among politicians, clergymen and women's club presidents. We photographed them under the marquees of theatres playing Marion Davies pictures. It was not required that they go inside. It was simpler and safer to draw on our imaginations for their review.

Thus, Gov. Len Small of Illinois was quoted, "Undoubtedly, Marion Davies' finest film to date. I can't wait to tell Mrs. Small about it and urge her to see it."

The next day a literal-minded librarian came from the morgue to the city desk to complain, "I find it difficult to believe that the governor made that statement. I looked up the clips. Mrs. Small has been dead for a year." No one paid him heed and morosely he shuffled back to his dusty bins.

The fun and games press men shared with the infant radio and the silent and early talkie movies were missing from tv's adolescence. Radio's display of ingratitude had made the publishers leery of the vacuum tube. The amusing little toy, the beneficiary of indulgent head pats from the press, had grown up to become a hearty diner at the advertising dollar table. Video went through its growing pains strictly on its own. When it attained full stature the press moved in on the principle of join 'em but don't pamper 'em. A good deal of what might have been newsprint advertising has been lost to commercials. But the press has benefited through the readership, interest and ad revenue produced by the weekend TV program supplements.

I can sympathize with the advertising manager, and the news editor struggling to make an 8 column banner read like red hot news to the fellow who has been listening to his car radio. But it's every man for himself. Personally I have found radio, ever since it left the studio and went out where the news was breaking, a reporter's ally. And to this circle of friends I have welcomed the mobile tv camera.

Years ago people involved in uncomfortable situations often brushed aside reporters armed only with pencils. They didn't mind being recorded in print as barking "no comment." But now most of them can't resist the bank of microphones and tv cameras. And drawn thereto they seem to feel that it's either a mark of stupidity or a confession of guilt, depending on the circumstances, to fling out a resounding "I have nothing to say." They talk and I make notes.

With electronic assistance I get a story, let us say, at O'Hare Airport at noon. It's good for a column or so in the early edition on the street at 6 p.m. At 10 p.m. I turn on the tv. There's a shot of the plane overhead; a view of the key figure disembarking, and finally 60 seconds or so of the Q. & A. I think it's real nice of radio and tv to go to all that expense to help me get a much more detailed story.

No ingrate, I'd be glad to repay the courtesy. I'd be delighted to see a return to the assignment sheet of the sparkling names that lure people to the boxoffice and the 23-inch set.

But it's not in the cards. No longer do the beauties and the stalwarts of Hollywood and Radio City change trains in Chicago. Rather, they fly over the city. But even if they were to land, city editors wouldn't be interested. Familiar faces of the films and the networks come to town for summer theatre but if any of them in recent years has received a news page hello I've missed it. There plays are reviewed but otherwise their visits are accorded the same fanfare given the sales manager of a hosiery company.

The city editor has his problems. He's got his stories on taxes, public housing and civil rights, and he must compete for space with the dispatches from Berlin, Viet Nam and Iran, the latter a place we called Persia and thought of vaguely as having something to do with rugs in the days when we went down to the stations to meet Alice Joyce.

Let the syndicated columns from Hollywood and New York tell about the stars on the amusement pages, says the city editor. The people may sit glued to their sets until past midnight but they're not interested when the heroes and heroines come to Chicago. That's what the man says. He may be right. But may be—well, no matter. He's the city editor and he's the boss.

My last experience in this line was back some 15 years ago when I did a series of articles on Van Johnson. The letters that drew were greater than the total response to a score of other series on public officials, business leaders, athletes and suburbs. They came from teenagers. Every sheet seeks to snare the kids, the theory being that if they become accustomed to you while they're young they'll stick with you when they buy papers for their own households.

HAVE BOOK, WILL TRAVEL

By BABETTE HALL

Most authors will. Some won't. I speak with feeling about this because when you're a member of a publicity firm engaged to p.a. a product, a man, an idea, it's not what's said in the corridors of the palace that counts — it's what said in the Bronx and out in St. Paul or Dallas or Yakima.

Our outstanding example of an author who wouldn't travel, who wouldn't even stay home, was a young man who had written a book about reincarnation in which a 29-year-old American housewife, under hypnosis, describes her former life and her death at the age of 66 in Ireland, and then goes even further back to being a baby in New Amsterdam, now New York. That is the sort of thing publicists live for: a book, a character to excite public interest. And excite it, it did. Bob Hope led the way; he made Bridey Murphy famous with one joke. Forty-eight hours later Bridey Murphy was an overnight sensation. We were deluged with inquiries. It was a case of love at first sight between the public and the lady of the Irish mists—and I mean Irish mists in more ways than one—who lived in the late 1800s.

Groucho Marx phoned in the middle of the night — night in New York anyway—for an interview; all America, starting with Bob Hope, was talking about her. It was a frustrating experience. Why? Because, with everyone crying for interviews, there was no one to be interviewed. Bridey Murphy obviously wasn't available. Her present counterpart was no more available; and the author of the book had gone into hiding—done a Houdini into some American mists. We could have written a book about the author of "The Search for Bridey Murphy" called "The Search for Morey Bernstein."

The exact opposite of this experience involved an author any VARIETY-addict will know—Frank Scully. "American Facts and Dates" lists 1952 as the year of the flying saucers. Scully knew about them before that; he even knew what was behind them. His book was titled "Behind the Flying Saucers." He even knew who was inside them—the men-from-Mars.

It was a lot of fun working on a book by another author everyone knows and likes — Joe E. Brown. From the owner of the Stage Delicatessen to any housewife he passes on the street seeing him is instant recognition and pleasure. His book was called "Laughter Is a Wonderful Thing." And he is the perfect example of that.

Oursler and TR

The name of a book which no one thought would do well, and which did, will surprise Hollywood where it is now being made into a movie. The author was the late Fulton Oursler, and the book was "The Greatest Story Ever Told." The first printing was infinitesimal. The printings will probably keep on forever. We can't take credit for that; we worked on it and we did a good job; but the real secret of success is inevitably in the book itself.

One surefire success was the dedication of Sagamore Hill—the home of President Theodore Roosevelt—as a national shrine. This is a home worthy of a president: a wonderful, rambling, rather ugly old house dubbed "The Birdcage" by his children because of the way the wind whistled through it. And filled with trophies — elephant tusks, leopard skin rugs, wild west prints; gifts from kings and queens and emperors and cowboys; a nursery containing what may be the original Teddy Bear, and a kitchen restored to the way it was when TR lived there, with its sugar barrel and coffeegrinder and spice jars, and plenty of room for living.

It was a dedication worthy of a president too. The President, the current one, was there; and two ex-Presidents, the Governor of the State of New York and dozens of dignitaries. The one hitch—the well-known half of a tv breakfast program became indignant because her husband was given a better seat than she was and aroused heaven and earth, and the FBI, to get up there too. She did.

"Kon-Tiki" was a wonderful book to work on. The author was a delightful young man who did all his own bookkeeping — and that became considerable — and who could endure loneliness and privation better than crowds and caviar. He proved that when, after crossing the South Seas on a raft without incident, he caught cold flying from Europe to America and went to the hospital, thus cancelling out all the parties and interviews set up for him—and that included the preview at Toot Shors of the film.

Probably the most dramatic job had nothing to do with the legit theatre or the movies. It was the arrival at Idlewild Airport of a wild animal dealer with a flying Noah's Ark. He'd written a book called "They Never Talk Back."

What a reception that was! The press, the tv people turned out. One baby elephant had to be fed whiskey from a milk bottle. The whole thing was glorious, and noisy. The author of the book obligingly let a 25-foot cobra entwine him for the benefit of photographers.

Some Things the Stars Forgot

Continued from page 11

fumed. "So give me a serious answer!"

* * *

Just after World War II, when Truman liberated the enlisted men, I was in Hollywood writing stiletto jobs on the great American dream factory for Everybody's Digest and other irreverent periodicals. One night I attended a press cocktail party for an Anglophile actor I'll call Dashitall, who appeared in his naval officer's uniform. I approached him and said, "Mr. Dashitall—."

He wheeled, his eyes lighting up full tilt as though I'd scored 25,000 on the bumpers, and extended his hand gladsomely. Wringing it with great enthusiasm, he said with all the fervor of Damon greeting long-post Pythias, "Well! How *are* you, old boy? So *good* to see you again! How *have* you been?"

I waited for the 21-gun-salute to subside and said, "I'm afraid you don't know me, Mr. Dashitall. I'm a magazine writer and I'd like to ask you one question. What do you think of the treatment enlisted men received from officers during the war?"

Icicles hung from every syllable as he snapped, "I really wouldn't know about *that* sort of thing!" Turning his back on me as another writer approached, he smiled dazzlingly and said, "Well! How *are* you, old boy? So *good* to see you again!"

* * *

How Steve Allen Got Hooked

In 1946 I discovered a very funny unknown comic who was burlesquing radio soap operas and commercials on West Coast radio in a 15-minute stint called "Smile Time," earning that he had originally been a writer of singing commercials for a Phoenix radio station, I asked him how he had happened to switch from cooking up singing commercials to frying them.

"Well," Steve Allen explained, scratching his head, "I didn't think the monsters I had created could ever affect me. Then one day, after writing a dozen jingles, for Pilsner Beer, I found myself obsessed with the desire for a bottle of beer. Not any beer, mind you. *Pilsner* Beer. Then I knew it was either the Casbah, the river, or Hollywood!"

* * *

At about this same pre-tv time I was writing a piece on Basil Rathbone, and watched him act in a Sherlock Holmes radio broadcast. A split second after Holmes discovered 12 headless corpses jammed in the jukebox, Rathbone and the program's organist started firing crumpled paperballs at one another. When the drama halted to let announcer Harry Bartell deliver the commercial, Rathbone slumped in a chair, made wry faces and kept up a running fire of such crushing comments as, "Oh, pooh! Bah! Oh, you're so damned dull!"

I asked Rathbone if his wonderful English diction had ever gone down in defeat before a tongue-twisting line. He recalled with a happy smile that he had once tripped on the line, "That board of directors, Watson, is nothing but a horde of bores!" but had raced on so swiftly that listeners had no time for reflection as to whether they had heard what they thought they had heard.

* * *

'Duffy's Tavern' and The Bard

When the late Ed Gardner of "Duffy's Tavern" fame was living in Bel-Air, I noticed that morocco-bound volumes of all his old radio scripts were on a shelf above a leather-bound series of Shakespeare. I asked him whether the relative positions of the two great contributions to world humor had any special significance. Gardner pondered the question thoughtfully as he stretched out with a cigar and drink.

"Well, yes," he finally growled. "While I'm glad to see that Shakespeare has finally reached the mass mind, he'd never do for "Duffy's Tavern." Stuff's too schmaltzy."

I think I'll always remember Ed Gardner best, however, as the man who spent his five-day honeymoon working out with the New York Giants, but thoughtfully brought his wife along.

* * *

When Elvis Presley was the hottest thing in show business, a magazine flew me to the Coast for a week to do a story on him. Like most adults of the day, my concept of Elvis the Pelvis was a leering, black jacket type with a decidedly unhealthy impact on the Lolita crowd. I found that everyone on the set of "Love Me Tender," his first film, also had this image of him; they'd been prepared to slice him into fine pieces as soon as he showed up. But when he did, Cameron Mitchell told me, all of them had fallen all over themselves showing him the ropes.

"Why?" I asked in amazement.

"I know it sounds fantastic," Mitchell said, "but the fact is that he turned out to be a very nice, polite, religious, simple kid."

When I had dinner with Elvis in his apartment one night, I found to my surprise that Mitchell was quite right. Elvis, who couldn't have been more respectful if I'd have been his maiden aunt, admitted to me that he was scared to death of newspaper and magazine writers. He had a sad, wounded look that came, I learned, from reading fabricated reports of sneering remarks attributed to him.

When we shook hands goodnight, his incredibly blue eyes held mine for a long moment. Then he said wistfully, "I feel you're an honest writer, sir, and I know that whatever you say about me, it will at least be the truth. I'm willin' to bet you won't put words in my mouth I never said to make me look bad."

Elvis won his bet. Not only that, but I wouldn't be surprised if I was the only writer in America who ever felt sorry for a poor kid who had $6,000,000 bucks in the bank.

It's the Big Easter fun show...and here's the incredible Warner campaign behind

from Hollywood to Weeki
Warner Bros. is making it
MASSIVE FASHION
est department
ENORMOUS
other leading
FULL NAVY CO
were important adjuncts
NATIONAL ADVERTISERS
LIMPET-INSPIRED TOYS,
ever developed for a
UNPRECEDENTED
"The Incredible Mr.
the "Spring of Live
UNIQUE ADVERTI
attraction. All we can tell you
DON KNOTTS

The INCREDIBLE Mr. Limpet

Warner Bros. Presents "THE INCREDIBLE MR. LIMPET"

FIRST UNDERWATER WORLD PREMIERE IN HISTORY AT WEEKI WACHEE SPRINGS, FLORIDA. Film will actually be shown underwater in an underwater theatre to 250 leading newspaper, radio and TV representatives with further festivities, events and excitement of a fabulous four day program taking place at Port Paradise Hotel at Crystal River. Don Knotts and cast along with Hollywood guest stars will be on hand.

SPECIAL TEN MINUTE EXPLOITATION TRAILER IN COLOR. The whole story of "The Incredible Mr. Limpet" press preview will be captured on film Wachee. Remember what "Vacationlands, U.S.A." did for "Spencer's Mountain"? happen all over again.

PROMOTION with twelve leading manufacturers and hundreds of the nation's fin- stores from one end of the country to the other.

RECORD CAMPAIGN featuring "Mr. Limpet" songs on Warner Bros. records and labels.

OPERATION. The Department of Defense and the United States Navy Department of this motion picture. Their full scale support will launch "Limpet" in every way possible. will sell "The Incredible Mr. Limpet" with point of sale ads in leading magazines.

GAMES, BOOKS as part of one of the most intensive merchandising campaigns motion picture.

UNDERWATER SWEEPSTAKES. Entries can be obtained at any theatre showing Limpet." They will be sent to Weeki Wachee with winning names to be selected at Mermaids " (by a live mermaid, of course).

SING, RADIO AND TV CAMPAIGN to match unique quality of this outstanding is they'll have the whole nation waiting, watching and wild about "Limpet."

WILL DO GUEST SPOTS ON BIG NETWORK TV SHOWS

Starring Don Knotts · Carole Cook · Andrew Duggan · Jack Weston · Larry Keating Screenplay by Jameson Brewer & John C. Rose Produced by John C. Rose Directed by Arthur Lubin Technicolor®

SOMBRE ISSUES & FRIVOLITY SUM UP 1963

(Continued from page 3)

offset to the Christine Keeler-and-Profuno gags of Britain. Elephant jokes displaced Tom Swifties which in turn had kayoed the "windup doll" one-liners. Surfin' music vied with rock 'n' roll and the folkniks. The Moscow Circus mopped up in the U.S. and Ringling flopped on its European tour.

Other 1963 phenomena: The banjo boom, bellydancers, the Hollywood names on Broadway marquees, the continued British legit invasion, the Great (Britain) Train Robbery, "Cleopatra" (finally released, and a blockbuster), "The Deputy" (anger-stirring German play), the motel-hotel building boom in anticipation of the 1964 N.Y. World's Fair, the pros-and-cons on Robert Moses' commandments anent the Fair and its ingredients, the autumnal flop of top-cost teleproductions, the boom in shopping centre hardtop cinemas vis-a-vis the drive-ins, the final upsurge of color tv, were among the frothy and the serious contributions to the 1963 show biz panorama.

The Frank Sinatra Jr. kidnapping and $240,000 ransom (most of it quickly recovered thanks to skillful FBI work) and more hot air on legit "ice" were pre-Christmas headlines.

And as if the restaurants didn't have enough of headaches with last winter's press blackout and Internal Revenue's scare over "expense account entertainment," also pre-Xmas came a Gotham waiters' walkout which hit over 100 of the posh and mass eateries. However, this was settled in five days.

The Nhu Act in town, on tv, or wherever, during 1963, was the beauteous Vietnamese sounder-offer (and she sure did). Equally telegenic is her 18-year-old daughter. The Southeast Asia debacle, which left her a widow, also apparently left a trail of unpaid bills to mark her American itinerary.

America had its own Fischer quints and Queen Elizabeth's fourth child was announced as due some time next spring.

New Copyright Act

Progress is continuing on rewriting the now obsolescent 1909 Copyright Act so that authors and publishers may stake a better claim in the jukebox field (the $590,000,000 business volume was unanticipated near the turn-of-the-centpry) but at the same time other vested interests have been retarding matters through claims for renewals and the like.

A compromise statute to please book publishers and authors, the music business, the film and tv interests, and the other intangibles which must be anticipated with a prophetic eye to the future, is still being hammered out. It's a slow process but meantime a three-year interim is protecting the potential copyright expiration of this and the next two years, i.e. dating back 56 years to 1907-8-9.

The pros-and-cons of copyright life being either 75 years, or life of the composer plus 50 years, as now in Europe, are among the prime issues still being debated.

Passing of Edith Piaf preceded 74-year-old French artist and cinema producer Jean Cocteau, by several hours. His fatal shock was said to be the result of the sad news of the 47-year-old "La Petite Mome" (The Sparrow) whose protegees had been Yves Montand, Eddie Constantine and Charles Azvanour, among others. Her big love was French boxer Marcel Cerdam who was killed in a plane crash while she awaited him in New York where she was playing. She was also married to songsmith-singer Jacques Pills and last year married 27-year-old singing protegee Theo Sarapo. WB plans her biopic.

Maurice Chevalier's golden jubilee last year was marked with new triumphs at the Theatre des Champs-Elysees where he finally reattained the honor and distinction of a prophet in his own homeland after a seven-year absence. At 75 he had already reconquered Broadway and London with his one-man shows and is still going strong.

Finding "retirement" a bore, Irving Berlin marked his 75th birthday by going to the Coast to start work on a new MGM filmusical, "Say It With Music."

A year of paradoxes all the way, there was this one, too: Khrushchev's son-in-law, Alexei Adzhubei, an admitted atheist, and editor of Izvestia, was received in private audience by the late Pope John XXIII. Many decried the Vatican's "softening" towards the Soviet Union.

Moscow's Maly Theatre audience, comprised primarily of Russian Jews, wept at the touring Italian troupe presentation of "The Diary of Anne Frank," the emotions heightened by the coincidence of the Passover season. Done in Italian, audiences followed the dialog via Russian earphone translation.

Soviet pianist Vladimir Ashkenazy and his wife received permission and reside in Britain. He disclaimed any political reasons, merely a desire to live there.

Russia's romantic cosmonauts, Valentina Tereshkova and Valery F. Bykovsky, made the headlines again with their nuptials under official USSR auspices.

The big international theatrical ruckus was Rolf Hochhuth's "Der Stellvertreter" (also called "The Deputy" or "The Representative") because of the playwright's premise that Pope Pius XII failed to speak up against Hitler's genocide of the Jews. Catholics naturally don't like it and politicos of all faiths wondered if the 31-year-old German playwright—a Lutheran—wasn't trying to shunt some of the Nazi shame to the Vatican portals.

Billy Rose, who originally proposed to produce it in N.Y., was not unsubtly attacked in the Catholic press on the allegations of seeking "profit" from mischief. Herman Shumlin, who took over the rights following Rose's relinquishment of his option, has been outspoken in his reasons for "giving the play widest exposure." Enough showmen concur because some 20 productions have been set since its preem in Berlin. Swiss Catholics were outraged following its Basle production and the reaction has been equally vocal following the Royal Shakespeare Co.'s London production at the Aldwych.

Hollywood Museum

Ground was broken for Sol Lesser's pet Hollywood Museum project. The MPAA voted $100,000 for a memorial for Eric Johnston, its longtime president, who died at 64.

Composer Igor Stravinsky celebrated his 81st birthday in Stockholm by singing "Happy Birthday" to himself. The Swedish State Radio learned he had previously arranged the song for maestro Pierre Monteux's 80th.

In 1963, Mickey Rooney, at 40, declared himself a bankrupt despite having earned some $12,000,000 in his 30-year professional career. Cowboy actor Gene Autry, now quite the diversification tycoon, acquired Frisco's famed Mark Hopkins, the new $6,000,000 Hotel Continental on Hollywood's Sunset Strip, the Sahara Inn, $12,000,000 motel outside of Chicago, besides other holdings in Palm Springs.

Teenage diskery singers Brenda Lee, Paul Anka, Ricky Nelson and Frankie Avalon did the Lohengrin bit.

Hurok's 50th

Sol Hurok's 50th anni as an impresario found him with a list as long as your elbow.

Vet British music publisher-songwriter Lawrence Wright, now 75, given the Novello Award, named in honor of British composer Ivor Novello for outstanding services to British popular and light music.

Anthony Quinn vied with George Jessel at the far-out "father of the year." The 47-year-old actor, married to Cecil B. DeMille's daughter, acknowledged the son by Jolanda Addolori, 28, born in Rome in 1961. Jessel, 65, agreed to pay $500-a-month maintenance to the 17-month-old daughter of actress Joan Tyler.

British publishing tycoon Lord Beaverbrook, 84, revealed secret marriage to Lady Dunn, 52.

Churchill & Marian Anderson

The grand warrior, Sir Winston Churchill, is in for a spate of biopic production on both sides of the Atlantic, among the Carl Foreman's high-budgeter.

Marian Anderson's 30th anni as an exclusive RCA Victor recording artist will be signalized with a worldwide "farewell tour" in 1964, following her concert next fall in Washington, which will be recorded live as a memento album.

A proposed Hollywood Film exhibit at the N.Y. World's Fair, under the aegis of actor George Murphy, coincided with the former song-and-dance man's decision to enter the race for U.S. Senator from California, as successor to Senator Clair Engle in '64. Latter underwent brain surgery last August. Murphy has latterly been a "goodwill ambassador" for Hollywood and is a v.p. of Technicolor.

Patrick Joseph Farrow, 20, son of actress Maureen O'Sullivan and late director John Farrow, was convicted on a marijuana rap in Santa Monica while on probation on a similar charge.

Joanne Woodward and Juliette Greco joined Elizabeth Taylor, Frank Sinatra, Paul Newman and Danny Kaye on the Pan Arab blacklist, presumably because of pro-Israeli sentiment.

Liz Taylor's London travelog got toprating more for her personal pulchritude than the Baedeker. She hosted the midnight Palladium gala for benefit of the actors' charities and, while the Liz-Richard Burton headlines diminished, her "Cleopatra" b.o. grosses soared.

As Sibyl Burton finally gave Richard Burton his divorce, and Elizabeth Taylor immediately announced their wedding plans, a Christmas nuptials was stalled by the economic legalistics attendant to the Eddie Fishers' community property, the singer's stake in Miss Taylor's "Cleopatra" and other earnings. At year's end it was left to the legal tilting of Louis Nizer in New York (for Fisher) and Martin Gang and Mickey Rudin in Hollywood (for Miss Taylor).

(However, the Arabs will not see "Cleo," per a UAR pronunciamento because of Miss Taylor's adoption of the Jewish faith after her marriage to the late Mike Todd. Incidentally, she will wed Burton in both a civil and Jewish ceremony, per announced plans).

For a time it looked as if Bob Hope's recurring eye ailment

(Continued on page 58)

NECROLOGY of 1963

Irving Aaronson
Lina Abarbannell
Louis Abrams
P. Dodd Ackerman Sr.
Frank R. Adams
Felix Adler
Harry Akst
Luis Alberni
Carmen Amaya
Harry Anger Sr.
Anna Appel
Pedro Armendariz
Herbert Asbury

Phil Baker
Richard Barthelmess
Bruce Barton Jr.
Nicholas Bela
Campton Bell
Gaston Bell
Spencer Bentley
Herman Bernstein
Clem Bevins
Logan Billingsley
Rene Black
Pierre Blanchar
John Bleeck
Monte Blue
Gustav Blum
Dr. Clay A. Boland
Laurence S. Bolognino
Bessie Bonsall
George Brandt
Dr. William E. Brandt
A. C. Bromhead
Dr. Gregory S. Brooks
Rowland Brown
David Burton
Alfred G. Burger

Edward L. Cahn
Jack W. Call
Dan A. Cameron
Alan Campbell
Gabriel Cansino
Albert L. Capstaff
Carlo Buti
Helen Carrington
Harry Carroll
Jack Carson
Bernard Charman
Philip Charnas
Arthur Christiansen
Arthur Clamage

Hazel Clayton
Ernest P. Clift
Jean Cocteau
Nat Cohn
Lester Cohen
Reg Connelly
Clair F. Conway
Mary Dowell Copeland
Tom Adrian Cracraft
Burton Crane
Ellen Crane
Robert E. Curtin Jr.
Jack Crystal
Bill Cunningham

Henry Daniell
Grace Darmond
Rose Davies
Charlie Davis
James P. Davis
Tobe Davis
Thomas M. De Huff
Thomas W. Denby
Carrie Demar
James R. Denny
Olga D'Este
Nat Deverich
William H. Door
Humphrey Doulens

Phil Eakins
Billy Eckstein
Eddie Edwards
Susie Edwards
Curtis F. Elie
Billy Elson
Abraham Ellstein
Guy Empey
George W. Engles
Skinnay Ennis
Sara Enright

Lynn Farnol
Robert B. Faricy
Walter Feldkamp
Joseph Fenston
Kenneth M. Fickett
Henry Fink
Carrie Finnell
James V. Fitzpatrick
Manny Fleischman
John Ford
Jack Forrester
Jacques Fray
Alan Frazer
Herbert J. Freezer
Leon A. Friedman
Arthur Frudenfeld

Jacob Gade
Amelita Galli-Curci
Ed Gardner
Louis Gasner
William Gaxton
Gene Geiger
William J. German
James J. Geller
Charles ZV. Glett
Max Goberman
Phil Goldstone
George Golitzen
Gladys G l ding
Mary Gordon
Arthur Gottlieb
Symon Gould
Philip L. Graham
Bill Grauer
Glen Gray
Dorothy Green
Morris Green
Walter Greene
Mannie Greenfield
Monroe Greenthal
Harry Grey
Albert L. Griffith

Natt Hale
Ursula Halloran
Nan Halperin
Jack Hanley
Dixie Harkins
Karl A Hartmann
Mrs. Elmer Harris
William T. Harris
Otto Harbach
Jimmy Hatlo
Ira Haupt
Stuart Haupt
Fred Hayman
Ben C. Hershfield
Paul Hindemith
John Hollingsworth
Benjamin F. Holzman
Sam Homsey Jr.
Willie Horowitz
Jack House
Eddy Howard
William W. Howard
Joseph S. Hummel
Benno Hutchshing
Aldous Huxley

Helen Innes
Yolanda Mero Irion
Yuji Iro
Ethel Irving

Eddie Janis
Russell Janney
Eric Johnston
J. Harold Jones
Stanley D. Jones

Herbert T. Kalmus
June Kapp
William Karzas
Lacy Kastner
Molly Kazan
Larry Keating
Arthur P. Kelly
Tom Keene
Keneth Kent
Anita King
James Kirkwood
Dave Kleckner
Karl Krug
Karyn Kupcinet

Leota Lane
Lawrence Langner

Mark Larkin
Mrs. Jock Lawrence
Ernesto Lecuona
Hans Lederer
Lew Leslie
Richard L'Estrange
Hal Le Sueur
Herman Levy
Nat Levy
A. J. Liebling
Walter H. Liebman
Abe Liss
Robert Littell
Frances D. Lockridge
Tom London
Sharon Lynn
Arthur S. Lyons

Harry Fred Mace
Kenneth Macgowan
Gustav Machaty
Louis Macniece
Gina Malo
Oscar Marienthal
Robert Marks
E. J. Mannix
Giuseppe Marotta
Boyd Martin
Joseph Martin
Mac Maurada
Elsa Maxwell
Frank Mayo
F. J. A. McCarthy
Milburn McCarty
Joseph R. McCurdy
Joseph McDonald
Tom McKnight
Stanley Melba
Adolphe Menjou
Andre Mertens
Benno Moiseiwitsch
Frederick J. Molokin
Byron Morgan
Harry Morris
Borris Morros
Lee Mortimer
Mrs. B. S. Moss

John B. Nathan
Theodore Newton

Jim O'Connor
Clifford Odets
William J. O'Donnell
Ole Olsen
Hal Olver
Tex O'Rourke
Christine Orr
Richard Oswald

Samuel Paley
Mrs. Geoffrey Parsons
Leon Pearson
Bertram Peacock
Don Pedro
Thomas Peluso
William J. Percival
Caesar Petrillo
Ivan Petroff
Roland Pertwee
Minna Phillips
Edith Piaf
Zasu Pitts
Ben Pivar
Sam Porfirio
Al Porgie
Francis Poulenc
Dick Powell
Sammy Price
Gertrude Purcell

Rosa Raisa
Brett Randall
Mary Rehan
Fritz Reiner
Anthony A. Rey
Andy Rice
Helen Rich
Grant Richards
James H. Richardson
Jason Robards Sr.
Herman Robbins
Jean Forbes Robertson
J. Russell Robinson
Franklyn D. Roche
Robert Rockmore
Vladmir Rosing

Luis C. Russell

Sabu (Sabu Dastigir)
William Sanders
Fred Sanger
Frank E. Savage
Syd Saylor
Noah Schechter
Charles P. Scheuer
Sir Isaac Schoenberg
Abe Schwartz
Harry Segal
M. L. Seidman
Phil Selznick
Florence B. Shaw
Howard J. Sheehan
Walter Shirley Jr.

Jacob J. Shubert
Carol Rees Shulman
Fred Siebert
Marguerita Sierra
Arthur Simon
Hugh Sinclair
Paul H. Sloane
Cyril Smith
J. Baxter Somerville
Mary Somerville
Robert Sparks
Theodore Speaker
Jack Spooner
Al St. John
Frank A. Stadler
Willy Stahl
Dave Stamper
George Stark
Arthur W. Stebbins
Col. James H. Steinman
Vera S. Sterne
David B. Stillman
Axel Stordahl
Ted Straeter
Sidney N. Strotz
Don Summerville
Marion Sunshine

Ted A. Taylor
Alec Templeton
Frederic Tillotson
William R. Tittlerton
Frank Tours
Guy Trosper
Frank Tuttle

Ira C. Uhr
Fred Uttal

Charley Van
John W. Vandercook
Sutton Vane
Jack L. Van Volkenburg
Floria Vestoff
Arthur R. Vinton
Solly Violinsky

Louis Weiss
Gerhart Von Westerman
Clyde D. Wagoner
Gilbert Wakefield
Frank B. Walker
Thomas L. Walker
Oliver Wallace
Yetta Wallenda
Frank Ward
Bryant Washburn
Dinah Washington
Trevor Watkins
Ted Weems
'Doc' Whipple
John Whiting
Tony Williams
Beverly Wills
Ray Wilson
Anna Deere Wiman
Marc J. Wolf
George Wood
Mickey Wood
Leonard Wookey
Monty Woolley
Cliff Work
Morton Wishengrad

Hideo Yoshida
Sir Alastair Young

Charles Zagrans
Hyman Zahl
Mario Zampi
James D. Zellerbach

THE NIGHT OF THE IGUANA
SEVEN DAYS IN MAY
OF HUMAN BONDAGE
SUNDAY IN NEW YORK
A GLOBAL AFFAIR
NEVER PUT IT IN WRITING
THE WILD AFFAIR
TAMAHINE
A BOY TEN FEET TALL
NO STRINGS
...to be filmed in Paris!

...from SEVEN ARTS IN 1964

7A

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LONDON • PARIS • TORONTO

CIVIL RIGHTS BECOMES EVERYBODY'S WORRY

(Continued from page 56)

would snafu his 12th annual Christmas tour to entertain American troops in overseas bases but he finally took off on the weekend before the holiday for Ankara, Turkey, and other points. Jerry Colinna, Tuesday Weld, Anita Bryant and Les Brown orch accompanied him.

Unknown pop singer Lulu Porter's impact in Poland when chosen by the State Dept. to represent the U.S. at the foreign music festival.

Lenny Bruce's autobiog appeared in Playboy, on the heels of his Coast conviction on a dope rap.

Two more vets, Bessie Love in Metro's "Children of the Damned" and Richard Arlen in Paramount's "Day of the Hanging," were others on the perennial comeback.

Upcoming film-tv actress, Dolores Hart, a beauty, entered a nunnery and Belgium's singing nun, Soeur Sourire, became a global bestseller via "Dominique" (in French).

Producer-director John Huston, who has also been a prizefighter, cavalryman, painter and writer, clicked in "The Cardinal" and looms as an Oscar histrionic contender.

Dinah Shore indulged in a $2,000,000 "luxury"—her decision to sit out tv, for one year.

HCL (Literature & Libel)

The high cost of serious libel was dramatized by newscaster John Henry Faulk's $3,500,000 award (cut late in '63 on appeal to $550,000) for blacklisting, and Georgia coach Wallace Butts' $3,060,000 award against the Satevepost. Alabama coach Paul (Bear) Bryant's $10,000,000 suit on the same issue is still pending.

The Satevepost faced another from Marlon Brando respecting its blaming of him for the troubles to "Mutiny." The actor told the VARIETY man in Tokyo, Dave Jampel, "If you send a multimillion dollar production to a place when, according to the precipitation records, it is the worst time of the year, and when you send it without a script, it seems there is some kind of primitive mistake. The reason for all of the big failures is the same—the mistake." The SEP took his alleged pecadillos and procrastination to task as the cause of the "Mutiny" debacle.

Stars and statesmen and savants converged March 6 at the Waldorf for "Time Throws a Party"—its 40th anni—and everyone VIP (Time-cover subject) from Eddie Arcaro to Darryl F. Zanuck was there. Henry Luce was beaucoup loose with the bankroll for the VIP party of parties. Not to mention its socko bally values.

A Walt Disney exec was kidding-on-the-square in "21" when he put it on the record, "Let's talk at least five minutes about our pictures so I can make this a legit deduction."

"Be kind to our customers" appeared to be a new slogan as even the poshest joints unbent—some nights the headwaiters and staff could have been arrested for vagrancy. Saloonkeepers went on panel shows to air their plaints, project their importance in local community economics and the like. A sample of Internal Revenueitis was cited by Chi's Palmer House which, for the first time in 38 years, had to cancel the midnight (second) show in the Empire Room. True, it was Lent, but not one customer—not even a stray conventioneer—wandered into the posh Empire Room.

Show Biz Books

Show biz books by or about show biz byliners included Max Gordon (in collaboration with Lewis Funke), Groucho Marx, George Abbott, Peggy Wood, Eddie Cantor, Elmer Rice, Rudolf Nureyev, Georges Balanchine, Melissa Hayden, Sterling Hayden (not related), Rose Franken, Jean Dalrymple, Edna Ferber, William Saroyan, Ben Hecht, Jean-Saul Sartre, Colette's "The Blue Lantern" (final work), Lawrence Langner's posthumously published book on GBS, Luis Bunuel, Michaelangelo Antonioni, James Goode, Jill Schary Zimmer, Garbo, Vernon Duke, Jack Brodsky & Nat Weiss' "Cleopatra Papers" and Walter Wanger's "My Life With Cleopatra" (Joe Hyams collab). Josephine Hull, Tennessee Williams, Max Kaminsky, Leonard Feather, "Mrs. GBS."

Bob Hope's "I Owe Russia $1,200" and Hedda Hopper's "The Whole Truth and Nothing But" were bestsellers. Michael Wilding has a $3,000,000 libel suit against the columnist (excluding collaborator James Brough) as result of statements in the book.

Mrs. Igor Cassini, 38, socialite-wife of the columnist ("Cholly Knickerbocker")—she was a prime component of the international Jet Set, a term coined by her husband—suicided at 38, said to have been brought on by the Federal indictment against the Hearst writer for failing to register as agent for Dominican Republic's dictator Rafael Trujillo and snubs of their former "friends." Cassini took leave from the N.Y. Journal-American, his parent sheet, and in the fall pleaded nolle contendre on the charge. It was disclosed he was a p.r. for other clients while still a columnist. William Randolph Hearst Jr. incidentally is married to Cassini's second wife, "Bootsie." After the N.Y. Mirror's foldo, society columnist Suzy moved over to the Journal as "Suzy Knickerbocker and C..... exit became final.

"Aida" with Katherine Dunham's Carib-style terp staging, reopened the Met's 79th season, to a new record high take of $101,018, at $50 top ($650 for centre parterre boxes), the same scale as last year's $55,200 b.o., but the h.... was achieved through fewer cuffo tickets.

Chi's Dial-A-Movie phone service gives the wouldbe fan the "moral evaluation" of the new films. It's an extension of Dial-A-Saint which gives the caller a Biblical quotation (and also a commercial for a funeral home).

Tokyo's preparations for the '64 Olympics included, besides new roads, hotels, housing, etc., a crackdown on the Ginza clipjoints and moderation and regulation of its traditional "hostesses."

Soccer football's global appeal resulted in a 23-nation hookup by Associated-Rediffusion with voiceovers in 20 different languages. This is being watched with an eye to the Tokyo Olympics in '64, whether by Telstar simulcast, or other hookup.

The JFK Tragedy

A stunned nation took stock of itself on the heels of the President Kennedy assassination, marked with 48 hours by a Dallas strip joint operator taking the law in his own hands to "wreak vengeance" on JFK's killer.

The country's and the world's hearts poured out in homage to the martyred Chief Executive and encomiums from all parts of the world and all walks of life were vivid manifestation of esteem and reverence. Streets, towns, villages, bridges, highways, schools, hospitals and institutions were renamed in his honor. The John F. Kennedy Cultural Center for the Performing Arts, on the banks of the Potomac, long a pet project of Jack and Jackie, will be among the lasting monuments in his honor, along with such more mundane manifestations as his likeness on a new 50c U.S. coin mintings and the like.

All media of communications and the lively arts, from encyclopedias, from topical radio-tv gags to Jack & Jackie and other White House references in motion pictures, in release, and plays in production or about to be produced, had to undergo eliding, editing or revision following the tragic event. No matter how sympatico the allusions to the First Family, all were constrained to exercise utmost good taste and circumvent any sensitivities. These were instances by no means as broad as the Vaughn Meader "First Family" nonsense. Even a locale song in Noel Coward's new legit musical, "The Girl Who Came To Supper," having to do with a Balkan ruler's assassination, was revised.

The JFK tragedy cancelled out two dinners wherein "Cleopatra" was vicariously involved. The N.Y. Newspaperwomen's annual fete would have saluted N.Y. Herald Tribune film critic Judith Crist, specifically for her "Cleo" film review, whereupon 20th-Fox cancelled a previously committed $250 table. The same national tragedy caused the Motion Picture Pioneers to postpone its annual dinner (Silver Jubilee), pre-Thanksgiving, at which Darryl F. Zanuck was the Pioneer of the Year and former President Eisenhower was slated to be the principal speaker.

The "good taste," pro and con, on the sundry JFK memorial albums and the radio stations' indeterminate okay or frown on "In The Summer of His Years," pop single excerpted from the BBC spot news show, "This Was The Week That Was," did not deter the emotional (and financial) support for the souvenir LPs. They sold into the millions.

Richest Actors

After the VARIETY headline on "Cary Grant, Richest Actor," some showman advanced Bing Crosby and Maurice Chevalier as contenders for the title, but the story dwelt on the perennial British juvenile's income from his participation deals in past and accruing film properties. It is estimated that by 1966 he may have $12,000,000 due him on sharing terms from Universal alone.

Cassius Clay, "the Nick Kenny of the squared circle," was a dubious winner over Doug Jones at Madison Square Garden and Sonny Liston continued to needle the Poet Laureate of the Cauliflower Cult, but CC (a) gave the Garden its first 18,000 SRO in six years, and (b) a Columbia recording contract for an LP of his poems and declamations. He sells better pugilistically than on records.

Dodger pitching hero Sandy Koufax signed for a new teleseries as did Mickey Mantle.

New York's offtrack gambling campaign proposal was punctuated by Aqueduct's Labor Day record 71,675 attendance and $5,569,646 "handle," topping the same track's 1960 Memorial Day record of $5,560,628 in wagers.

Northeast Louisiana State College's John Pennell cracked the 17-foot polevault barrier Aug. 24 in Miami with a new world's record catapult of 17-foot, 3 1-4-inch, bettering his own previous world's mark of 16-foot, 10 1-4-inches, thanks to course to the new fibre-glass pole.

Pro footballers betting on games threatened to falter what looms as possibly the next national pastime.

Close-circuiting the N.Y. Giants-Chi Bears' football championship playoff Dec. 29 is being appraised vis-a-vis other sports events on pay-see or other tollvision systems. Pat Weaver is hot on it with his Coast group. The $5,000,000 "gate" hoped for from the Feb. 25 Sonny Liston-Cassius Clay ruckus in Miami Beach will be another bellwether.

MCA's David (Sonny) Werblin bought the N.Y. Football Jets, hoping to share the new Shea Stadium in Flushing Meadows, with the N.Y. Mets. George Jessel, commenting on the fact that 2,000,000 people came to the Mets games despite their cellar position, observed, "Too bad some ballplayers didn't come also."

MCA's global horizons, incidentally, spread to the Orient with a proposed Disneyland—to be called Yomiuriland. Japanese industrialist Matsutaru Shoriki, a pioneer in baseball and tv there, publishes the 6,000,000 circulation Yomiuri. He contributed 100 acres to the project.

MCA's Expansion

MCA's stake in the permanence of Hollywood was pointed up by the longrange $50,000,000 expansion program earmarked for Revue-Universal City's production and other faculties.

The "premiere showcase" policy pioneered by UA for simultaneous saturation, day-date openings of pix in downtown deluxers and neighborhoods (20 or more theatres), increasingly adopted by other distributor-exhibitors.

UA, incidentally, is expanding into legit financing, via its Garrick Productions deal, a move which other film companies have practised off and on. MCA, then an agency, and now via its owned and operated Universal Pictures and Revue are dittoing, more with an eye to new writing talents. Metro, Seven Arts, 20th-Fox and Warners have likewise gone for it extensively, either via its parent corporate bankrolling, or via phonograph recording subsids (usually when its a musical).

Yale Prof. Frederick C. Barghoorn's Soviet arrest on "spy" charges strained Soviet-U.S. cultural relations. John Steinbeck and playwright Edward Albee, visiting Moscow at the time, expressed deep shock. A Soviet cultural mission concurrently in the U.S. got the brushoff in Washington.

David Merrick's "Hello, Dolly" (Carol Channing) musical gave him nine concurrent legits on Broadway and the road, but it was quickly cut to eight with the foldo of "Arturo Ui," once again proving a Broadway axiom that "Brecht isn't b.o. on Broadway."

Cosa Nostra's "singing" Joe Valachi keyed revival of gangster pix in theatres and on tv.

Because the Mona Lisa, on loan from the Paris Louvre, was such good b.o. in D.C. and N.Y., the famed painting was put in the U.S.-to-Europe "sailings," a VARIETY whimsy that seemingly tickled the risibilities of the lay press. It was picked up by many dailies, and Glamour mag's spread on the Leonardo Da Vinci work also spotlighted the VARIETY "sailing."

Tony Curtis, 37, married 18-year-old German actress Christine Kaufmann. Curtis in an interview accented that "sorehead" film producers bum-rapped stars' fancy salaries; that latter were worth all they could bring in on strength of their marquee values.

New N.Y. Skyscrapers

New Pan American Bldg. above Grand Central Station. 59 stories, includes a heliport which, it was hoped would shuttle traffic to the N.Y. World's Fair but this now looks cold. It houses 17,000 office workers and is called the world's biggest. Realtor Erwin Wolfson, who conceived it, didn't live to cut the ribbon but was given a helicopter ride over the uncompleted structure shortly before his death from cancer.

Another Manhattan landmark, Grand Central Palace, is giving way to a new 47-story Uris office structure, to house 10,000 workers.

New Madison Square Garden will be part of another gigantic office-bowling alleys-stadium complex above Pennsylvania Railroad Terminal on 7th Ave. and 32d St.

Strong Show Biz Support Of Civil Rights Campaign

Books have been written and will be written on the American Negroes' militant quest for equal civil rights. James Baldwin, Dick Gregory, Harry Belafonte, Nat King Cole, Lena Horne, Jackie Robinson et al. were joined by Marlon Brando, Joanne Woodward, Charlton Heston, Paul Newman, Burt Lancaster, Frank Sinatra, Gene Kelly, Blake Edwards, Tony Curtis, Gregory Peck, Antonio Franciosa, Rita Moreno, James Garner, to name a few, in their argument that authors and showfolk, sports heroes and kindred uniquely gifted Negroes should not be the only ones accorded some sort of "special" courtesies in the white man's world.

Equal housing, education, economic and civil rights were bitterly fought for. Gregory and Baldwin were particularly outspoken; the comedian sardonically observing that only in America could a $5,000-a-week comedian not be permitted to ride in the front part of a jitney bus in the Deep South.

Burt Lancaster flew in from Paris to the March on Washington Aug. 28 with a petition of 15,000 names; and Josephine Baker, expatriate St. Louis-born star of French revues, broke her vow never to return to her homeland (because of "oppression" to her race) also to make a fervent speech at the Lincoln Memorial.

From the Montgomery, Ala., showdown on freedom riders in '56 the racial battle segued to sit-ins in 1960 and reached its peak of protest in the next three years with pray-ins, drive-ins, kneel-ins, swim-ins (integrated pools), wade-ins (beaches), wait-ins (housing developments), park-ins (restaurant parking lots), stand-ins (theatre ticket booths), chain-ins, lie-ins (prostrating themselves before bulldozers on construction sites). But it had its effect eventually.

Forward Steps

Mercedes Ellington, 24-year-old granddaughter of songsmith-maestro Duke Ellington, got a job with the June Taylor Dancers (Jackie Gleason (CBS-TV) sans any influence from the composer-conductor.

Miami station WAME's all-Negro staff irked the ofay displacements, as "reverse segregation," and a Philly exhib's employment of Negro projectionists (in predominantly Negro neighborhoods) likewise raised Crow Jim objections.

The same separate locals' issues that snarled the Philly projectionists cropped up in Chi where the Negro AFM local refused, for a time, to merge with the white branch union.

The Mayfair, while on West 46th St. between Broadway and 8th Ave., is regarded as off-Broadway and John Gret, who has been a treasurer in Harlem cinemas, became the first Negro legit box-office man.

"The Worlds of Shakespeare," primed for campus and off-Broadway tours, has Negroes as its two principal players.
principal players Vinie Burrows and Earle Hyman.

No question but that tv's saturation coverage of the March on Washington was the showmanship climax to point up the civil rights issues.

Madeleine Sherwood, the Broadway legit actress who's also appeared in films and on tv, received a stiff six-months-at-hard labor sentence in Gasden, Ala., stemming from her "freedom march" following the path of the murdered William L. Moore of Baltimore who was shot to death near Attala, Ala., last March 23. She was arrested with 11 others in a racially integrated group, charged with breach of peace.

As flop-ins, mud-ins, chain-ins, lay-down-ins took more violent interference with building and construction, in contrast to the more peaceful demonstration of play-ins, sing-ins and the original sit-ins and fast-for-peace-ins, the AFL-CIO was divided in the wisdom of such hyperdramatic movements. It resulted in New York's Mayor Wagner finally ordering forceful ejection of pickets who were cluttering up City Hall and interfered with his entrance and exit to his personal office.

Meantime it had achieved results at the White Tower and Chock Full o' Nuts chain restaurants, climaxing with a 25% quota system although in the case of William Black's Chock Full chain he couldn't find enough white labor to employ.

The head of Chock Full o' Nuts lunchcounter chain and the coffee brand of the same name etc., and an industrialist w.k. in show biz, got the reverse-picketing from ofay students who accused Black of only hiring Negro personnel. Jackie Robinson is v.p. in charge of labor and public relations of Chock Full which has a non-tipping policy but whose personnel is rewarded with six weeks' salary bonuses and other emoluments. Black (who is Caucasian) rightfully took umbrage at the charge, simply stating no white personnel has ever applied for counterman's jobs.

A Negro ballplayer now does razorblade commercials; a Negro news magazine editor is moderator on a general news show; more castings in teleplays see Negro doctors, nurses, even a Negro bailiff, Negro "residents" in the hotel on the Bill Dana show, and the like, as manifestations of improved employment opportunities.

Along with a number of Negro newscasters, WINS-Radio, N.Y., hired Clyde H. Reid, former p.r. for the Brooklyn Tuberculosis & Health Assn. and ex-reporter for the N.Y. Amsterdam News, as an editorial writer. He reports directly to g.m. Mark Olds.

Amidist the 1963 summer of the Negroes' discontent there were militant moves by the Black Muslims and nonviolent but equally forceful moves by CORE, the NAACP and the Southern Christian Conference leaders for integrated theatre seating; film and television employment opportunities; Negro film subjects ("the

(Continued on page 60)

A SYMBOL OF EXCELLENCE IN MOTION PICTURE ENTERTAINMENT

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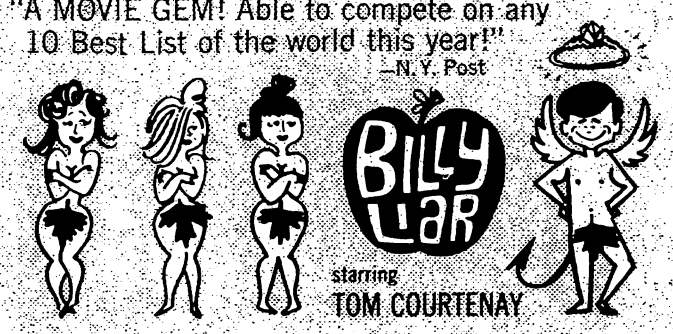
"A MOVIE GEM! Able to compete on any 10 Best List of the world this year!" —N.Y. Post



starring TOM COURTENAY

"DELIGHTFUL SPOOF!" —N.Y. World Telegram

$Ladies who do$

are much more fun than Ladies who don't!

ROBERT MORLEY · PEGGY MOUNT · HARRY H. CORBETT

Produced by GEORGE BROWN/Directed by C. M. PENNINGTON-RICHARDS

"DEVILISH AND DARLING! A DELICIOUS FLAVORED SENSE OF HUMOR ABOUT THE CUSTOMS AND MORALITY OF THE SWEDES. ALBERTO SORDI PLAYS IT WITH AN AIR OF INGENUOUS EXPECTATION! A GEM OF A FILM!" N.Y. Times

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STARRING Alberto Sordi IN

"To Bed...or not to Bed"

Directed by GIAN LUIGI POLIDORO • Produced by DINO DE LAURENTIIS

PARAMOUNT PICTURES AND WALTER READE-STERLING Present

THE LOVE GODDESSES

PRODUCED, WRITTEN AND DIRECTED BY SAUL J. TURELL AND GRAEME FERGUSON

TOSHIRO MIFUNE IN AKIRA KUROSAWA'S

HIGH and LOW

with Kyoko Kagawa Tatsuya Nakadai Tsutomu Yamazaki

"ONE OF THE BEST DETECTIVE THRILLERS EVER FILMED! MUST BE SEEN! BRAVO!" —N.Y. Times

JAMES WHITMORE IN

"BLACK LIKE ME"

The true story of a white man who dyed his skin to travel through the South as a Negro

SPECIAL ATTRACTION IN BREATHTAKING COLOR

Mediterranean Holiday

Your host and narrator **BURL IVES**

...more for 64!

"A JOLLY BAD FELLOW"
starring LEO McKERN and JANET MUNRO

"THE STRIKERS"
starring MARCELLO MASTROIANNI—directed by MARIO MONICELLI

"OMICRON"
starring RENATO SALVATORI—directed by UGO GREGORETTI

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starring SHELLEY WINTERS—ROD STEIGER—CLAUDIA CARDINALE—PAULETTE GODDARD

"THE WORLD'S GREATEST SWINDLES"
A FIVE PART FILM—produced by PIERRE ROUSTANG

"BEBO'S GIRL"
starring CLAUDIA CARDINALE and GEORGE CHAKIRIS

"SEDUCED AND ABANDONED"
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starring MARCELLO MASTROIANNI (sequel to "DIVORCE—ITALIAN STYLE")

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BRITISH SUCCESSFULLY INVADE BROADWAY

(Continued from page 58)

people like any other people regardless of color"), but despite this, all-Negro films, although getting good notices, were box-office flops.

Former Magistrate J. H. Rainey, who conducts a late-night discussion program over WDAS, Philly, was beaten by a Muslim guest on his program in the studio on June 25.

Arthur Miller & Edward Albee

Playwright Arthur Miller, who has been withholding his scripts from South Africa because of its apartheid policy, was followed by Edward Albee but the S. A. management consented to integrated audiences for "Who's Afraid of Virginia Woolf?" It was partially achieved but the play was halted in mid-run in Johannesburg because the censor allegedly was concerned with the play's "blasphemy." General belief is that the biracial audience edict may have also figured in prematurely halting the tour.

Folksinger Martha Schlamme cancelled her South African concert tour because she refused to "adjust" her repertoire and edit out "racial protest" songs . . . Negro judge casting on "Perry Mason" got some protest letters which CBS ignored.

Dixie's integration tensions were reflected in Senator James Eastland (D.-Miss.) objecting to the "blasphemous content" on a "Today" show early in the year which had caricatures of "Fraubus, Rankin and Barnett" allegedly trying to get into Heaven with "The Lord's Prayer" played as background music. The Mississippi solon accused NBC of "jazzed ridiculing of 'The Lord's Prayer'."

As Marlon Brando and Pernell Roberts ("Bonanza") (Chevrolet received a lot of mail on the latter) joined CORE and kindred integration lines, the N.Y. City Commission on Human Rights questioned the wisdom of ofay hostesses dancing with Negro ballroom patrons. Especially at a time when one East 14th St. (N.Y.) dime-a-dance joint had its license lifted because the hostesses were charged with "performing lewd and immoral dances."

Integration Blues

Peppermint Lounge, Madeira Beach, St. Petersburg, Fla., near race riot because of integrated dancing; Davidson Theatre, Thomasville, N.C., charged Negroes $5 for 60c tickets if Negroes wish to sit downstairs. Same policy for pro-integrationist ofays who want to sit in the balcony-for-colored — a $5 charge for the lesserpriced tickets for Negro patrons . . . Northern folksingers' benefits for Negro causes in Deep South and also in Carnegie Hall, notably by Pete Seeger, Theodore Bikel and Bob Dylan . . . IATSE's Dick Walsh knew of no complaints for alleged discrimination within Hollywood crafts . . . Upbeat in Negro actor employment cited by Hollywood telefilm producers . . . Amusement parks and swimmingpools in gradual integration although several still resistive . . . Mad Ave. hiring more Negro models in renewed pitch for the Negro consumer dollar, and "Bronze Beauty Parades" cropped up in the Harlems of the country . . . Chubby Checker walked out on a Yokohama Officers' Club when he spotted some guests (in blackface) sitting at ringside . . . FCC warned that stations with right-wing editorials on integration must allow Negroes equal time to rebut on civil rights.

West German film and tv production has spotlighted Negro talent. Trinidadian Billy Mo has applied for German citizenship. American singer Kenneth Spencer makes his permanent home in Wuppertal and tours in West German concert, and makes tv and film appearances. Philly-born Joe Bunch is a tv technical advisor in Frankfurt/Main. Elfie Firgert, "the dark-skinned Shirley Temple" of 10 years ago, is returning to films at 17 in the German pic production, "House In Montevideo," and she has appeared in two other flicks—"The Dark Star" and "Two Bavarians in a Harem."

Castro's invitation to American "students" a casus belli on freedom of movement, but U.S. Negro newsmen, invited as a body, nixed the Cuban dictator's blandishments although individually some expressed interest in "seeing for themselves."

Return of 'Runaways' To H'wood Production

Ray Milland, as narrator of a tv documentary on "Hollywood Comes Home," likened the exodus of the film industry in the past 12 years to "moving the Vatican out of Rome." Samuel Goldwyn pointed to past successes with British, Sahara, South Seas, French, Far East and kindred offshore locales as being "filmed with utmost realism right here in Hollywood." The Mirisches and Billy Wilder proved it with "Irma La Douce" right on the lot. Incidentally, this was one of two top UA grossers.

French producer Georges de Beauregard urged Gallic and other Continental producers "not to be insular" but to film all product in English and "dub in French, which does not mean overlooking our own native market" but with an eye to really getting into global competition with Hollywood.

Darryl F. Zanuck on his first trip to the Coast since assuming the presidency told the Hollywood crafts that 20th intends to accent homegrown production, save for the occasional venture, "because costs no longer favor overseas."

Mike Frankovich taking over Columbia production and Sol A. Schwartz shifting back to the homeoffice as a senior vicepresident pointed up the return-to-homegrounds filmmaking.

With Bill Orr's return as "overall" production supervisor at Warner Bros., actor Jack Webb was pinkslipped, after seven months, as head of WB-TV production. Orr was former topper there, when the studio had its biggest successes. Bill Dozier was another Hollywood to production topper (Screen Gems) to exit.

Booming U.S. Grosses

Per U. S. Dept. of Commerce figures, film receipts in the U.S. soared to an alltime high in 1963 and were expected to go higher in '64. The 1963 grosses totalled $1,450,000,000, topping the previous high in 1949 of $1,444,000,000. A billion-and-a-half is forecast for '64.

While the Business & Defense Administration arm of this agency concedes that higher admissions figured in these grosses, it also has noted that the increase of 3% above 1962's $1,405,000,000 takings reflect an increase in cinema attendance as well.

The Government agency places average weekly attendance in U.S. film theatres as 43,000,000 in 1962, compared to 42,500,000 tickets sold weekly in '62, and the 41,600,000 weekly admissions averaged in 1961.

Some of the Franco-Italo epidermis influences seemed to obtain with the return—or avowed increased return — of American film production to Hollywood. Joe Levine's "The Carpetbaggers" was a case in point but, after the ballyhoo anent Carroll Baker's candid closeups, it was decreed there that there'd be no nudity.

Festivals

The first New York Film Festival at Philharmonic Hall in the Lincoln Center for the Performing Arts was a resounding success in the fall and pointed up anew the possibility of one in Hollywood. For the first time, in turn, Hollywood "recognized" the Frisco Film Fest; at least Carl Foreman entered "The Victors" (Columbia) as an out-of-competition.

The Mar del Plata (Argentine) festival was a fiasco from the American viewpoint, early in '63, warning the MPAA to put its "best face forward" in Cannes later. S. Frederick Gronich (from Paris) took command there, and Allen Rivkin, president of the Screen Writers' Guild, came from Hollywood to Cannes as the official U.S. delegate.

During the Cannes fest a film showing Algerians in torture was secretly shown; this pic had been banned by the French government. Titled "October In Paris," it dealt with the Algerian demonstrators during the 1961 *bombes* plastique and kindred outbreaks, and the resultant police and military reprisals.

One of the dramatic twists of the year was American success at the Moscow Film Festival. It was a succession of triumphs for the Hollywood contingent, easily topping the other 54 competing nations. Above all it was a mass hit with the Russians who paid $1.25 to the 3,000-seat Russia Cinema and the 6,000-seat Palace of Congresses, both sellouts before opening.

100 Film Fests Per Annum

Including television film festivals there are now over 100 such fetes per annum, starting from Acapulco, Amsterdam, Annecy, Antwerp to Valencia, Vallaloid, Vancouver, Venice (five different fests), Versailles, Villadolid, Vienna, Vin del Mar, Warna and Yorktown.

Berlin Fest's Alfred Bauer suggested a formula to curb the steadily increasing number via FIAPF (Federation of International Film Producers Assn.) which should recognize only three fests in the "A" category (Cannes, Venice and Berlin); these "A" fests to appoint an international jury to judge films; recognize but one festival each in Eastern Europe, North America, South America and Asia.

ANICA, the Italian film production org, chided by the Germans for giving accent to Nazi themes.

An anti-Semitic scene in an Argentine entry was clipped from "Roof Garden." Dr. Alfred Bauer, the Berlin Film Fest director, requested elimination of the scene showing neo-fascist youths urinating on a picnic luncheon prepared by a party of Jews.

Danish-made "A Stranger Knocks" delayed by N.Y. state censors because too realistic boudoir scenes.

An Icelandic film, "Gogo," depicted "an almost unbelievable participation of actual U.S. military personnel stationed in Keflavik base showing them (in the film's action) as drunks and girl-corrupters." Some saw this usage of actual GI "talent" in the homegrown film as Iceland's "revenge" against the U.S. because of resentment of continued GI personnel.

On the homefront, periodic rhubarb about utilization of U.S. troops as "movie extras" (Zanuck's "The Longest Day" was one such target) caused Senator Clair Engle (D.-Calif.) to warn the Defense Dept. not "to throw the baby out with the bathwater in writing restrictions against military cooperation with filmmakers. No medium glamorizes American troops more than films," he observed.

'Cleo' and 'MFL'

"Cleo," of course, was the big noise of the year with its cash-in-advance $18,000,000-$20,000,000 exhibitor payments. Elizabeth Taylor's percentage deal figures to earn her the alltime record high $7,000,000 from any one film. Picture's Broadway preem was an international event, with the foreign press corps covering it like a political event.

The pork-on-the-barrel "Cleo" deal keyed Jack L. Warner's similar setup for WB's "My Fair Lady."

MGM's showmanship followup with "The VIP's," starring the "Cleo" pair, got Radio City Music Hall booking and good b.o.

Stanley Kramer's "Mad Mad" junket of 250 international press was hailed (1) as a good showcase for Hollywood as the revitalized capital of film production and (2) introduced the Dimension 150, Cinerama's new single-lens projection. Technically, Dimension 150 augurs Cinerama's first rival since the CineMiracle process. Richard Vetter and Carl Williams are the developers of D-150, as it's called, and uses a single specially printed 70m print, thus following Cinerama's new single print process.

National General's Talaria Projector, new theatre color-vision perfected by General Electric, successfully demonstrated on Coast but Nate Halperin's TNT (Theatre Network Television) claims his Eidophor demonstration preceded Talaria by some three years.

Meantime the Screen Actors' Guild put in a pitch for advance payments on the potential world gross of Hollywood films that might be sold to tollvision.

By and large, of course, pay-see is still in the formative stage but the Coast pitch, via the Matty Fox-Walter O'Malley-Sylvester L. (Pat) Weaver Jr.-Tom Gallery sportscasts (baseball, particularly) into closed-circuit theatres, may be a more promising forward step.

As U.S. product became increasingly "realistic" with attendant relaxation of former curbs, the Italian Catholic Film Group noted that the 1962 crop of native production was "a better year morally" than heretofore.

While Otto Preminger was filming "The Cardinal" sequence at St. Stephen's Cathedral, in Vienna, the Austrian Catholics took umbrage at that portion of the script having to do with the World War II cardinal in Vienna and his cooperation with the Nazis.

The Pilot, official organ of the Archdiocese of Boston, editorialized "Not Again!" in chiding Italian producer Dino De Laurentiis' decision to film the "Sacco-Vanzetti case."

Meantime De Laurentiis' more ambitious undertaking, "The Bible," reportedly a $20,000,000 budgeter, is going ahead sans Columbia Pictures' cofinancing, as originally announced.

Another religioso, George Stevens' "The Greatest Story Ever Told," from the Fulton Oursler bestseller, now under UA aegis, has been escalating almost near that budget with mounting costs.

Disney

Walt Disney was the success story of the year. Ten years ago Disney Productions grossed $8,365,000 and netted $510,426. Last year Disney did $74,059,197 and earnings were $5,263,491. The 1963 semester was expected to see new records. This in turn started a renewed wave of thinking that movies are still family entertainment and must be clean to get mass acceptance.

MGM's net loss of $17,000,000 in 1963, in contrast to the 1962 $2,500,000 net profit, was blamed largely on the $19,000,000 "Mutiny On The Bounty" boxoffice bomb.

Ralph Hetzel became acting head of the Motion Picture Assn. of America following the death of Eric Johnston.

Italy Spain, Belgium and Japan, like Great Britain and the U. S. originally found that increased prosperity, with its concomitant cars, television and travel, made for the biggest inroads into film boxoffices.

Universal got over celebrating its 50th anni (in 1962) with a sales drive, Loew's marked its 60th and Columbia Pictures, comparative newcomer, will accent its 40th anni in '64.

TV Covered Itself With Glory In JFK Coverage

A memorable highlight of the President Kennedy assassination was television's coverage of the aftermath. Even the most rabid tv-hating newspapers grudgingly admitted the medium's tiptop coverage, literally a living newspaper into the home, right under the public's eyes as the news was in the making. Never again, it is hoped, will there have to be occasion for seeing murder—live—on a national network.

The $40,000,000 "bill" to broadcasting for its preemptions and out-of-pocket production expenses is as nothing compared to the enrichment of the medium in the scientifically expert video journalism job done. Not only nationally but internationally.

Otherwise, the 1963-64 teleseason was more of the same although ABC evidenced closing the gap between itself and NBC in the deuce spot. That "ratings" are not to be taken lightly was the Wall St. reaction when, for a day or two, there was indication CBS was "losing out in the battle of the ratings" with some attendant market reaction. When CBS topper Bill Paley stated nay, the market reflected it. Regardless, CBS remained on top.

The 'New' ABC

The "new" ABC had yet to make impact with its galaxy of new programming and by the same token CBS' personality parade pitch (Danny Kaye and Judy Garland) somehow was found wanting in ratings despite the quality of their programming. OK stuff for the sophisticates but the vast hinterlanders were still partial to "Beverly Hillbillies" and "Petticoat Junction." Only the Patty Duke Show (ABC) of the new crop made the Top 15 Nielsens initial ratings. Otherwise it was "Bonanza," Dick Van Dyke, "Lucy," Andy Griffith, Danny Thomas, Red Skelton, "Perry Mason," Donna Reed, "I've Got A Secret" and "Candid Camera," all holdovers.

Jerry Lewis was the first casualty of the new live shows ranking below Danny Kaye and Judy Garland, and prematurely settled his ABC-TV deal. Songstress, too, is a ratings casualty.

Mad Ave. meantime pondered anew of quality versus corn as the latter continued to hold the edge. ABC's "Hootenanny" was the 1963 sleeper, riding the folknik crest.

None the less all three networks thrived and both CBS and NBC's RCA parent soared to new Stock Market highs. Latter also suggests a stock split such as CBS declared in November.

Past year saw seven new countries initiate tv—Gibraltar, Malta, Trinidad-Tobago, Morocco, Indonesia, Taiwan and Kenya. There are now 65,502,000 tv sets outside the U.S. whose count is around 50,000,000 homes.

Great Britain's prime time lookership was placed at 7:30-10:30 p.m., with 9,874,000 average homes on an average looking at ITV and BBC programs.

Britain edicted a stiffer rap for commercial licensing, and starting June 30, 1964 they will pay $64,000,000 per annum as against the present $15,000,000 base.

It was estimated by a Motion Picture Export Assn. exec that Hollywood now has a $200,000,000 stake in tv through sales of features, vidfilm production, syndication and overseas income.

Global Telesyndication

Global telesyndication eyes $60,000,000 in foreign gross in '64 as more new channels are added or new nations open up to the video medium.

Biggest of the Hollywood-to-tv features trend was 7 Arts' 10-year, $21,500,000 deal for 215 post-1948 Universal films.

As the Ohio Catholic Legion of Decency decided to rate tv features as well as in theatres, the LOD factor started to loom in the sale of pictures to video. Some of the Continental product, particularly, was too sizzling for home-consumption.

Revue, Screen Gems, Four Star and WB are still in the telefilm running, but MGM and UA-TV were to the fore this semester.

A "Taxi" episode, with overly realistic s.a. overtones, become an issue in London as the BBC got beaucoup phone calls so the government-controlled web decided on a policy against "too much realism."

On the home sponsorial front, the NAB code authority urged broadcasters to fiilter out their most controversial ad pitches in cigaret ballyhoo. The FCC urged similar caution on all commercials.

Despite Telstar's "town hall of the world" electronic shenanigans, which partially snafued one pickup, the BBC is still hopeful to pick up the Tokyo 1964 Olympics sans interruption via satellite. Incidentally, Mexico City getting the nod for the 1968 games greatly disappointed Detroit which had made a strong pitch for the event, as did Lyons (France) and several other metropolises.

Jack Benny, dissatisfied with CBS' juggling of his time-slot, signed to return to NBC, which he deserted in 1948 along with a slew of top comics in an old MCA (agency) maneuver to beef-up CBS' comedy talent stable.

Distinguished Play Flops Distinguish Legit Season

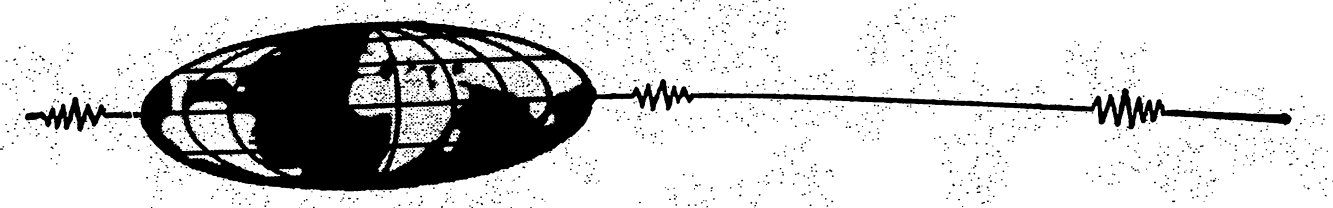
Distinguished American playwrights contributed some distinguished American flops, viz., Lillian Hellman's "My Mother, My Father and Me," which was termed "as filthy as William Inge's 'Natural Affection.'" (another Broadway b.o. bomb), Sidney

(Continued on page 62)

FROM

FILMWAYS

FOR 1964



THE WHEELER DEALERS
starring Lee Remick and
James Garner (Thru MGM)

THE AMERICANIZATION OF EMILY
starring James Garner, Julie
Andrews and Melvyn Douglas
(Thru MGM)

TOPKAPI
starring Melina Mercouri, Peter
Ustinov and Maximilian Schell
(Thru UA)

THE SANDPIPER
A different kind of love story
(Thru Columbia)

MUSCLE BEACH
from the hilarious novel by
Ira Wallach (Thru MGM)

and

THE LOVED ONE
from the novel by
Evelyn Waugh

MARTIN RANSOHOFF / Executive In Charge Of Production

GOSPEL & GOSSIP, RUNAWAYS & REGRETS

(Continued from page 60)

Kingsley's "Night Life" and Tennessee Williams' "The Milk Train Doesn't Stop Here Anymore," another of the overly frank genre.

These were in sharp contrast to the Jean Kerr comedy click, "Mary Mary," now in its third season, and marking a Broadway precedent where the WB film version at Radio City Music Hall played opposite the Broadway original—and not to the detriment of the latter.

Early in the season Neil Simon's "Barefoot In The Park" proved an unqualified comedy smash and put the spotlight anew on the former radio scripter whose previous legit credits, "Come Blow Your Horn" and "Little Me," were topped by "Park." Play's $125,000 investment was figured for a fast payoff with the $7,500 weekly net, not counting an escalating Paramount preproduction film deal that ranges from $150,000 to $400,000.

As six of the 12 new shows at the opening of the Broadway legit season were British imports. Equity expressed alarm. This despite a growing attitude for free exchange between British and U.S. Equity.

Three of last season's British entries, "Beyond The Fringe," "Oliver!" and "Stop The World—I Want To Get Off" are in their second years.

More Foreign Invasion

Alexander H. Cohen's Rome tuner, "Rugantino," Paris' "La Grosse Valse," "The Invincible," by Ion Nicola, a play about General DeGaulle; the Royal Shakespeare Co. into the Lincoln Center next June; the Marie Bell and Jean-Louis Barrault Co., including his wife, Madeline Renaud, from Paris, will add or have added to the international invasion of Broadway.

"How To Succeed" clicked in London, touted as the best American musical since "West Side Story." Also in London, the famed 145-year-old Old Vic took its finale curtain on June 15.

Dick Rodgers, in London for the opening of "Boys From Syracuse," 25-year-old revival panned for its book, and for rehearsals of "No Strings," struck back at the British press for its alleged "antiAmericanism" so far as his music is concerned. The public isn't averse, he stressed, citing the big biz done by his (and Hammerstein's shows), but since "Oklahoma!," the vet songsmith-producer reiterated, the critics have panned "Carousel," "South Pacific," "King and I," "Flower Drum Song" and "Sound of Music," although not one was a b.o. failure in the West End.

Rodgers who, of course, had tried it alone on both words and music with his "No Strings," sent the show on tour with Barbara McNair in the original Diahann Carroll role opposite Howard Keel and unlike the placidity of the Broadway run the biracial romance was a nightly hazard to Miss McNair. She cited walkouts, insults and threats. Nor was it restricted to southern-oriented stands; she experienced embarrassment and incidents in cities such as Pittsburgh, Kansas City and St. Louis.

Broadway Marquee Names

Unusual galaxy of marquee names punctuated the 1963-64 season although, unfortunately, in some instances their tungsten magnet was not sufficient to offset poor dramaturgy. Among those past, concurrent or soon due within this semester were are Kirk Douglas, Charles Boyer, Laurence Harvey, Jose Ferrer, Dennis O'Keefe, Mary Martin, Richard Burton, Claudette Colbert, Alec Guinness, Albert Finney, Lee Remick, Franchot Tone, Florence Henderson, Elaine Stritch, Sammy Davis Jr., Craig Stevens, Larry Parks, Christopher Plummer, Kim Stanley, Angela Lansbury, Van Heflin, Janis Paige, Cyril Ritchard, Julie Harris, Inga Swenson, Robert Horton, Stephen Douglass, Carol Channing, Margaret Leighton, Robert Alda, Barbra Streisand, Steve Lawrence, Sally Ann Howes, Sydney Chaplin, Scott McKay, Jan Sterling, Robert Preston.

Ethel Merman deserted the Broadway boards for the niteries and was a resounding click at the Hotel Plaza's Persian Room in New York.

Despite Ethel Merman's admonition that "too much book and not enough attention to boffo songs preoccupy presentday musicals," fact is that the weaknesses of the librettos of such Broadway tuneshows as "Mr. President" and "Jennie" created costly debacles. Despite hefty advance sales, such as over $2,000,000 for the Irving Berlin show, and $1,250,000 in theatre parties for the Mary Martin musical, both flopped. Latter was especially costly (capitalized at $550,000).

Th Internal Revenue crackdown on entertainment spending also had it reflex action in tightening of legit angeling.

Mounting costs, of course, proved a major deterrent. The "sudden death" of a straight play cost could be around $200,000) and musicals ($350,000-$500,000) made show biz backers seek other angeling. "Even a dog 'B' film, if we were to put in a couple of hundred grand, could have playoff value and ultimate tv salvaging," observed one Sardi's yet, "but with a legit it's do-or-die—and you know it quick."

Neil Simon's play, "Barefoot In The Park" got unanimous raves and the highly touted Noel Coward-Harry Kurnitz musical, "The Girl Who Came To Supper," after smash notices in Boston, and pans and/or mixed reviews in Toronto and Philly, looms as another Broadway click despite its mixed reviews.

No Pulitzer for Albee

John Mason Brown and John Gassner resigned in pique from the jury because there was no Pulitzer Prize award to Edward Albee's "Who's Afraid of Virginia Woolf?" which got both the Critics Circle and Antoinette Perry awards as well as the VARIETY's Drama Critics poll. The committee found no play "worthy" of a Pulitzer Prize.

Albee's play was scored for its "cesspool" language by Boston censor Richard J. Sinnott who forced the management to make dialog deletions of the Deity and other expletives.

The Shuberts' 50th Anni

Lawrence Shubert Lawrence Jr., taking over as operating head of the dynasty, quietly proceeded with facelifting everyone of the 17 Shubert houses in New York and six out-of-town. A public relations program—a Shubert first—was keyed to the 50th anni of Shubert Alley which was made a civic event.

J. J. Shubert

Death of Jacob J. Shubert, at 86, last of the Sam S., Lee and J.J. Shubert triumvirate, who came to Broadway from upstate Syracuse to become the most powerful theatreowners, was close on the heels of a U. S. tax claim for upwards of $15,000,000 against Lee Shubert. Latter predeceased the youngest—J. J.—by almost exactly 10 years.

Meantime the "battling widows" of John Shubert settled their court differences by recognizing the two children of the "second wife" but otherwise declaring Mrs. Helene Kerttu Shubert (No 1) the widow and chief beneficiary of the estimated $600,000 estate. Mrs. Jacob J. (Catherine Mary) Shubert, mother of John, had supported wife No. 2. While the children were legally recognized and some $50,000 (in two insurance policies) set aside for their education, any right of heritage was specifically ruled out.

Booze Between the Acts

"Tambourines to Glory" in its brief run at the reclaimed (for legit) Little Theatre (long a teleplayhouse) seemed to be paving the way for bars in theatres, a la London, Paris and elsewhere by dispensing free rye and Scotch evenings (coffee gratis only at mats). Howard S. Cullman has long been the sparkplug in the campaign to legalize booze between acts, now permissible only at the Met.

Lawrence Langner, distinguished producer, who died before last year's end at 72, willed his literary papers to the Yale Drama Library. Son Philip Langner and wife Armina Marshall are carrying on the Theatre Guild activities.

As "How To Succeed In Business Without Really Trying" marked its third year — longest current Broadway runner — it revealed over $11,000,000 in grosses from the Broadway, national, London and Australian companies; a second national company has since opened, and productions are planned for France, South Africa, Denmark, Sweden, Iceland, Germany, Italy, Argentina, Finland and Norway.

Toujours—The Critics

David Merrick, Howard Taubman et al, had no copyright on manager-critic hassles in 1963. Emile Littler, producer of "Signpost to Murder," batted out the London Express' Bernard Levin and when the latter got in on a fellow-critic's ducat, the producer sued and won apology and "substantial damages" from the Beaverbrook Newspapers for its critic's "trespass."

This is contrary to American privilege. Lee and J. J. Shubert of yore exercised similar prerogatives to bar Walter Winchell, Leonard Lyons and others at various times, but the N.Y. State laws do not forfend a critic buying his way into any opening night. N.Y. Post columnist Lyons, himself an ex-lawyer, was behind a bill legalizing this phase. Heretofore Winchell, for instance, had been stopped at the door and, in one instance, fooled the theatre's security guards by making up in bizarre manner and reviewing an opening from backstage.

Merrick, on tv, accented the producer's importance in "almost everything creative in legit," but Alan Jay Lerner, in a previous pronunciamento, stressed that legit was not an actor's or a director's but a writer's theatre; the writer alone, musical or otherwise, is the salvation.

During the newspaper blackout, radio-tv plugged pix and plays and gave rundowns on nitery entertainment. Many a byliner took to the mike to air critiques but most proved they're more effective behind a typewriter than in front of a video audience.

'Ice'

The spotlight on the "ice pickers union" and the general allegations of kickbacks that supposedly obtain among theatrical producers, theatres, scenic designers, costumers, etc., all to the detriment of the longevity of the attraction, not to mention the investors (angels), seems certain of spawning New York State legislation to regulate these practices.

Off-Broadway

Legit took stock of some 40 off-Broadway theatres, auditoriums, garrets etc. on the 11th anni of the movement. Tennessee Williams' "Summer and Smoke" preemed April 25, 1952, the semi-official date for the Off-Broadway tecoff, and of course playwrights like Edward Albee, Jack Richards, Jack Gelber, Arthur Kopit, not to mention revivals of Becket, Krapp, Genet, Shaw, Ibsen, Chekhov, Moliere, O'Neill, Brecht, O'Casey and Pirandello have been part of the fare.

The shoddy sibling rival to Broadway with its seedy surroundings and bohemian beatniks and girls in Lady Godiva hairdos have been deprecated by the true Broadwayfarer.

Incidentally, on- and off-Broadway, as well as in parks and other al fresco environments, Shakespeare four centuries after his death had one of his best seasons.

Bus-And-Truck Tours

Bus-and-truck legiters, brought to 164 cities, revitalized the road. Four shows ("Sound of Music," "Mary Mary," "Carnival," "Shot In The Dark") grossed almost $5,000,000 among them.

ANTA's "The Advocate," starring James Daley, written by new American playwright Robert Noah, vidtaped its premiere over five Group W (Westinghouse) stations in Boston, Cleveland, Pitt, Balto and Frisco to so-so reaction. It still was not a simulcast of a Broadway premiere but a previously taped version, timeslotted to project coincidentally with its Broadway opening night.

Barbra Streisand set for a legit musicalization of Fanny Brice's career. Early in '63 "Sophie" was a shortlived legit musicalization of Sophie Tucker's early career.

UK Teenagers Prefer Own 'Liverpool Beat'

The "Liverpool beat," the upsurge of native British diskery artists whom the UK teenagers preferred, the spread of hootenannies in England, Down Under and even the Continent, and even the "Nashville beat" (country & western) by homegrown British youngsters usurping the Yank originals, were among the music biz highlights.

French teenagers ("*decegenaires*"), like their Yank counterpart, have put new imprint on Gallic show biz with big disk sales, music halls and boites. Johnny Halliday, the French Elvis Presley, is still tops; the French go in for Anglo-Saxon names to fit the rock 'n' roll idiom. The kids have their own fan mag, Le Salut des Copains.

Folk Music Boom

Folk music of course topped rock 'n' roll in many respects. For one thing, the better-heeled and higher-calibre cast of kids made it sounder economics for impresarios and artists, and a delight to the local auspices which have had their fill of riotous aftermaths with Jazz Festivals and the like.

Some better ballads broke through in the past year but items such as "Da Doo Ron Ron," "Tra La La," "Ooby Dooby Shee [illegible]" and "Do Dee Oh Do" made many wonder if these will be the 1963 "standards" of the future.

From gospel to freedom songs, from bossa nova to jug and other folknik variations, not forgetting the still dominant Twist and the incipient upsurge of banjo music, the musical patterns focused chiefly around the hootenanny popularity and the folknik vogue.

Gospel jazz, folk jazz in churches and even a "jazz mass" at Christ Episcopal Church's "Festival of the Lively Arts," in Dearborn, Mich., were other religioso music manifestations.

A switch on the church bingo party was the Univ. of Wisconsin's Congo party staged at a Lutheran Church in Madison, which didn't rest too well with the local gendarmerie.

Ex-rabbi Shlomo Carlebach became a folknik exponent and even cut an "At The Village Gate" album. Another ex-rabbi, Jackie Mason, after clicking on broader horizons of tv and niteries, also waxed several LPs, of which "I Want To Leave You With The Words of a Great Comedian" was a hit album.

Tabus

There were the usual tabus on disks. Most recently, Lena Horne's militant "Now!," an integration [illegible] set to the Israeli folk song, "Hava Nagila," got the WCBS-Radio nix until deejay Bill Randle played it to prove that its rock 'n' roll freneticism was against station policy and had nothing to do with lyric content.

WCBS has an extensive "delete" list for its disk jockeys because of r&r or dubious lyric content, some of it considered too "far-out" for any number of reasons.

Network frown on Pete Seeger and The Weavers on ABC's "Hootenanny" created an intra-folknik rhubarb. Talent talked "boycott" of the surprise videlick, but ABC said it was seconding previous CBS and NBC frown on the folksinger because of past politico leanings.

Folksinger Bob Dylan's "John Birch" song satirization also got Ed Sullivan's sponsorial frown.

East Germany had its own "Maketa," defined as a new version of the boogie, but none the less heralded as superior to the "degrading western" dance known as The Twist. Incidentally, Negro singer Chubby Checker (real name Ernest Evans), 22, a onetime South Philadelphia chicken plucker, and Holland's Catherina Lodders, 21, last year's "Miss World," announced their engagement. They met last January in the Philippines where she and six other beauts were on the bill which starred Checker, whose recording of "The Twist," became a global smash.

'Three Billion Millionaires'

UA and its board chairman Robert S. Benjamin sparked an all-star "Three Billion Millionaires" (UNICEF) for benefit of the UN children. All-star package comprising Jack Benny, Carol Burnett, Wally Cox, Bing Crosby, Sammy Davis Jr., Judy Garland, Danny Kaye, George Maharis and Terry-Thomas took Peter Farrow and Diane Lampert, its creators, a year-and-a-half to consummate. It's expected to raise many thousands for UNICEF.

Other offbeat albums included "birds and bees" advice to teenagers; income tax satire; the usual political lampoons; satires on the Christine Keeler-John Profumo scandal including a "theme" song for "Christine"; DGG of Germany's LP on "JFK In Germany," a waxed track of the late President Kennedy's visit there, proceeds to benefit the Peace Corps; Cassius Clay's poetry, "I Am The Greatest," on Columbia; and the lengthy dramas like "Strange Interlude," "Who's Afraid of Virginia Woolf?" and "Spoon River Anthology" into permanent album form: soundtracks of Mrs. Kennedy's tour of the White House, Elizabeth Taylor's ditto of London, tours of the Vatican, opening of New York's Lincoln Center, "how to" albums (in anything from languages to Debbie Drake's "Look Good, Feel Great" exercises), dancing lessons, typewriting, bowling, golfing, etc.), Cape Canaveral man-shoots, highlight events of the year, and the like.

Princess Soraya, apart from being linked with a Yank and a German film star romantically, slated to play Catherine the Great of Russia in "The Empress," Dino de Laurentiis' Italian production, probably shooting in Yugoslavia in '64. Former Empress of Iran enjoined a French diskery's tango platter, called "Saroya," because of use of her photograph.

And Brigitte Bardot won a similar invasion-of-privacy suit against Guy Beart's recording, "Bob, Bob, B.B." as a "scandalous intrusion on her private life." While the pop song flatteringly albeit indirectly refers to BB as a "national monument," the film star sued and won. All copies were ordered destroyed; furthermore, anyone retaining one faces a $20 fine.

There has been a memorial tribute to Pope John XXIII titled "The Sound of the Vatican" and kindred more serious recordings for home use—and posterity.

The economics of the Music industry for 1962 broke down as follows to make it "Music's Billion Dollar Beat," viz.: $565,000,000 in disk sales; $630,000,000 in sheet music and musical instruments (the folkniks boomed the guitar business to new highs, and now the banjomania, via Frisco and New York "banjo clubs," looms large on the horizon); giving the industry a grand total of $1,195,000,000.

As a side-bar, the U.S. Air Force exchanges in Europe now account for 1,000,000 platter sales a year, making this a strong potential for Yank and European diskeries.

ASCAP's $34,842,010 And BMI's $13,000,000

While ASCAP rolled up a peak income of $34,841,010 last year, there was much hue-and-cry that the competitive Broadcast Music, despite its smaller $13,000,000 annual take, seems "to control the airwaves and performance shots." The veteran American Society of Composers, Authors & Publishers pointed up that "90% of the new songs played on the air are licensed by BMI" and because of this "a new ASCAP song hasn't got a chance today."

For all of ASCAP's $33,000,000 affluence, a much smaller country like Germany, through its GEMA (Gesellschaft fuer Musikalische Auffuerhungs und Mechanische Vervielfaeltingunsrechte) expected a $25,000,000 payoff in 1963. That longwinded German tag literally means the Assn. for Musical Offerings & Mechanical Repeating Rights.

Despite the "Liverpool sound" and Britain's Beatlemania, the click of "The Singing Nun" (Soeur Sourire, the Belgian novitiate) whose "Dominique" and other musical ditties swept the world, also stirred a religioso cycle in the United Kingdom.

Richard Rodgers composed the

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AGING PROCESS FELT BY STARS & SHOW BIZ

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official N.Y. World's Fair 1964 song, and Robbins-Feist-Miller (The Big 3), through its Tokyo affiliate, snagged "The Olympics Song," the official pop ditty of the '64 games.

There were report at year's end that BMI may also undergo a Consent Decree as happened twice with ASCAP as a means to clarify the broadcasters' tie-in with the music business.

ASCAP honored Katherine Bainbridge, its oldest living member, who just turned 100 at her California home. She did the lyrics to some 60 tunes in her half-century career. Lawrence Welk was considering her newest "Hi-Fi Polka."

After all these years Jimmy Durante produced a bestselling "September Song" album on the WB label; Duke Ellington clicked on his 14-week tour as a cultural envoy under U.S. State Dept. auspices although he had to fly his own physician to Pakistan when taken ill en route, but the 64-year-old composer-conductor did not interrupt his itinerary. CBS' "20th Century" plans a tv spectacular of the tour.

Big-Coin Investments By Diskeries In Legit

Record company involvement in Broadway, through direct investment or through parent company financing, reached multi-million dollar proportions this past year. Columbia Records was back again with $375,000 in Meredith Willson's "Here's Love" and $150,000 in Ervin Drake's "What Makes Sammy Run." CBS, Col's parent company, has a $297,000 stake in Noel Coward's "The Girl Who Came To Supper." The original Broadway cast album rights to all three are in Columbia's hopper, of course.

Capitol Records came into the financing groove with an estimated $200,000 in "Funny Girl," the Ray Stark and Seven Arts production of the Jule Styne-Bob Merrill musical based on the life of Fanny Brice in which Barbra Steisand will star. Cap was also set to put "Zenda" into the groove but the Vernon Duke-Leonard Adelson-Sid Kuller-Martin Charnin's musical folded in its pre-Broadway tryout and the album was scratched. Cap had no investment in the show. Everett Freeman wrote the book.

Another cast album that was scratched this past season was Rick Besoyan's "The Student Gypsy," scheduled to be grooved by RCA Victor. The show folded after a brief Broadway run and Victor dropped $12,000 in the venture. Victor, however, has Broadway representation this season with "Jennie," "110 In The Shade" and "Hello Dolly."

ABC-Par's $1,000,000 Stake

ABC-Paramount got into the original Broadway cast album via a $1,000,000 tieup between its parent company, American Broadcasting-Paramount Theatres, with the Jule Styne-Lester Osterman On Stage Productions. The musicals involved are "A Girl To Remember," "The Ghost Goes West" and "Mrs. A."

After dropping $200,000 in last season's "Hot Spot," Warner Bros. Records returned to legit musical financing (this time with Warner Bros. Pictures' publishing firm, Music Publishers Holding Corp.) with $100,000 investment in Alexander H. Cohen's Italian musical "Rugitano." Another newcomer to the financing field is Roulette Records with a $100,000 stake in "Kelly," upcoming Moose Charlop-Eddie Lawrence tuner.

Dramatic plays also began swinging into the disk arena. Columbia Records led the field with Edward Albee's "Who's Afraid Of Virginia Woolf?" Eugene O'Neill's "Strange Interlude" and the off-Broadway productions of "Brecht on Brecht" and "In White America." Command Records did "School For Scandal" and London did "The Hollow Crown."

The 1963-64 season also shaped up as the biggest since the 1930s for ASCAP with 17 shows by its writer-members scheduled. BMI, too, increased its legit activity with seven shows by its writers on the season's schedule.

Niteries Look Forward To N.Y. '64 Fair Influx

No nudes at the '64 Fair is good news for the Broadway and Village joints which figure that Robert Moses' tabu on a "funway" will hypo Manhattan nitery biz.

Greenwich Village is now the ranking cafe hub of Manhattan, eclipsing the midtown belt.

Sample of the '64 convention business (coincidental with the Fair) is Philco's $1,500,000 party for 5,000 dealers, distributors, salesmen, execs and their wives. Among the peripheral boom is a 5,000-ticket order for May 25, 1964, from Philco's Owen H. Klepper, scattered over such shows as "Jennie," and "How To Succeed." Nor can they be balcony seats, so Philco's largesse will perforce embrace a number of shows.

The bellydancing vogue is expected to continue well into the 1964-65 N.Y. World's Fair season. brace a number of shows. His request for "Jennie" became academic in light of the show's pre-New Year's foldo).

New T-Bird wriggle-waggle dance, with ceilingward leaps, was among the terp mores, but the Twist and its contiguous Mashed Potato, Madison, etc. still is dominant.

New British teenage dance, The Blues, which loomed as displacement of The Twist, incorporates a step called "the Philip," described as a "cheeky movement." It is based on the familiar hands-behind-back stance of Prince Philip, the Duke of Edinburgh, husband of Queen Elizabeth.

Greenwich Village's beatniks, mixed racial patronage, oddball behavior, and kindred mores, caused the better-grade coffeehouses to brew a new image, and seek to strip itself of its former aura.

Borrowing a figleaf from Paris' amateur strip contests, Pitt's Casino, local burleskery, had its biggest b.o. week with an "amateur exotic contest."

AGVA Scandal

The McClellan committee's expose of the AGVA scandal forced cleanup within the union.

Chi's Gate of Horn lost its license because of a Lenny Bruce booking and the comedian faced obscenity raps elsewhere although, paradoxically, when he worked "clean" in Florida he was just as big b.o.

Monte Proser and couturier-cum-vaudancer Don Loper plan reopening Billy Rose's Diamond Horseshoe for the N.Y. Fair influx. Rose meantime clicked at his Ziegfeld Theatre with such variety stars as Maurice Chevalier, Danny Kaye and Jack Benny in one-man shows.

MCA's Larry Barnett succeeded Larry Kanaga as prez of GAC which subsequently went public with a stock issue.

Despite the burgeoning Carib tourist business, beefed-up further by casino appurtenances denied Florida, the seasonal complaint from Miami's environs were more vocal than actual. Florida continues to boom and, in a measure, despite the lack of gambling, pays talent into the "Las Vegas salaries."

The new New York Playboy Club became snarled in the SLA (State Liquor Authority) mess which caused the resignation of a judge and other officials and a general housecleaning.

The N.Y. City License Commissioner also frowned on the club's "bunnies" mixing with the customers, hence denied a cabaret license. The PC, none the less, is one of Gotham's few nitery clicks.

Joe Valachi's 'Singing'

The Joe Valachi "Cosa Nostra" (Our Thing) "singalong" on tv hookup before the Sen. McClellan crime probing subcommittee put the spotlight on a number of questionably "fronted" bars and bistros in midtown Manhattan, Greenwich Village, and elsewhere, and loss of their licenses as Valachi name-dropped top known hoodlums and charged ties with New Orleans and Las Vegas gambling and inferentially, other show biz links.

N.Y. City Tax Commissioner Paul P. Rao Jr., as president of the United Italian-American League Inc., approved the Valachi hearings as "rendering valuable public service" and regretted the "irresponsible accusation that the Justice Dept. and Senate committee was maintaining a smear against Italian-Americans."

The N.Y. Times' page one, five-parter on Las Vegas, not so much an "expose" but an examination of legalized gambling and its economic-politico-union ties, coupled with a sizzling book, "The Green Felt Jungle, put further spotlight on Vegas.

For a time the new Americana, N.Y., spent "almost Florida salaries" for names in the bid by then v.p.-g.m. Claude C. Philippe to put the new Loew's-Tisch hostelry on the map, which he did with this, along with the April In Paris ball, etc. Philippe is now a hotel consultant plus building his own hotels in Paris, Geneva and the Caribbean.

Butane gas explosion at the Indiana State Fairgrounds killed 62 when "Holiday On Ice" played Indianapolis and for a time curbed the show's touring although none of the cast was injured.

Churchman Raps Religioso Pix

Continued from page 3

found in a Christian-Judaic interpretation of films such as the recent "To Kill A Mockingbird," "Lawrence of Arabia" and "David and Lisa." It has been a basic part of my task as a specialized viewer to offer insights relating such films as these to the Christian-Judaic tradition. Let me offer some examples of this.

A child sees things differently from the ways that an older person sees them. "To Kill A Mockingbird" gave us, at its best, a child's view of certain things: the makeup of small-town life, the sometimes fearful, snarled roots in a jungle of human emotions, the unspeakable tragedy of social malignancy when it strikes down that beauty which is a human life.

Certainly, this film was a sermon and an exceedingly prowerful one. It inflicted the terrible pain of awakening consciousness, and thereby bestowed life to the process of knowing. But it was warm and compassionate and wise in its childlike way, because it contained the fresh and haunting contemplation of persons and events which belonged to Scout Finch when she was nine.

"To Kill A Mockingbird" gave us a memorable moment of film when a lynching mob was turned back from the town jail because Scout and Jem, two youngsters, unknowingly changed a dehumanized mob of maddened men into a small group of self-conscious human beings.

'Lawrence'

"Lawrence of Arabia" was an entirely different kind of film to interpret and to review for religious publications.

In a context marked by unprecedented mobility in location and action, there emerged so profound a study in depth of a man's character that his soul was bared before our very eyes. Rarely has a study of this depth been realized on film. That it should be achieved in a motion picture which was so overpowering in its conception that it dwarfed other mere "spectaculars," was an occasion for plaudits.

Lawrence could never again be the man he was before he met the desert; yet he must live out the years of his life. But what life was it? Did he know who he was? Had Lawrence met Lawrence? This was the question posed by this motion picture and, of course, there was no easy answer to it.

But there were indications which pointed tne way toward an answer. Lawrence had been flamboyant and he had postured; he had become the "hero" he wished, in a sense, to become. Yet there were the two sides to his nature, always at war with each other; while playing the hero, and even passionately believing in what he was doing as the hero, he was yet able to discern the ultimate folly and emptiness of the "hero" role and, indeed, of any role.

This is precisely what "Lawrence of Arabia" was later trying to escape: the confines of a role. He was trying to be a person, an honest, ordinary human being. But the general had told him he could never be ordinary, for he was "extraordinary." Lawrence's search for the nature and ground of humanness itself, in a culture and system of increasing dehumanization, is what the public has always grasped as the terrible bond between itself and Lawrence. This is the ultimate reason for the eternal fascination and mystery of the legend of Lawrence.

"David and Lisa" has been interpreted and reviewed by many. It was remarkable for its simplicity and integrity. It concerned two young persons who were mentally ill. At its conclusion, when Lisa had finally confronted herself and accepted what she found, the young man David not only was permissive in the initial pain of relating which wracked his being, but resolutely did not refuse this aspect of involvement in another human life.

As a religious motion picture reviewer, I feel that I am caught eternally in a kind of ambivalence. The Hollywood and New York press agents quite sincerely tout "religious" movies (i.e., movies on religious themes) which generally make serious religion appear to serious persons to be ridiculous, and submerge authentically spiritual questions underneath the facade of mere spectacle or sentimentalism. Films come along whose images identify them with morally controversial themes, but these films often are dealing with such a genuinely religious question as "what does it mean to be human?" (The religious nature of this question is grounded in the biblical understanding that God has created man in His own image, and that human life therefore possesses a holy meaning).

Sometimes certain church people get mad at me for puncturing their respectability image by reminding them that human life, any human life, bears the mark of God's creation and redemption. Too, movie industry people can sometimes get mad at me for pointing out the burlesque quality of some press-agented "biblical" films, and for identifying the profoundly religious quality of certain motion pictures which are boxoffice by virtue of being sensationally "wicked."

It is a confusing thing to be a religious movie critic, trying to hold onto one's integrity concerning both one's religion and the objective quality of film production itself, while endeavoring to fight off merely superficially pious platitudes.

IRELAND TENT NAMES JIM WALLS BARKER

Dublin.

Jim Walls, secretary and chief accountant of Odeon (Ireland), Rank setup here, has been named Chief Barker of the Variety Club of Ireland. Noel Coade (Irish tele) is first assistant and Ray O'Keeffe, second assistant.

Noel Mountaine is property master; Ken McCullagh, treasurer; Gerry McGuinness, press guy. Canvasmen named are Jimmy Campbell, Michael Collins, Dermot O'Connor, Phil Parker, Sammy Parker and Val Thomas. Main Guy for the South of Ireland will be Dermot Breen, and for the North, Jim McCaherty.

TV Tuning Up For Elections

Continued from page 3

siderably shook up by the assassination of Pres. John F. Kennedy on Nov. 22.

Kickoff In March

The formal kickoff of the three networks' entry into the Presidential race will occur March 10 with detailed reports on the New Hampshire primary where the Republican Party contenders will be slugging it out. ABC and NBC, however, engaged in a preliminary workout last November in covering the gubernatorial elections in Kentucky. While CBS sat this one out, ABC and NBC went allout in this dry-run to test out personnel and vote-tallying techniques.

For NBC, this was a sharpening of procedures used on previous election nights. For ABC News, operating for the first time under prexy Elmer W. Lower (ex NBC v.p. and general manager of news), it was a debut performance with results that satisfied the web's execs. Both webs were able to call the results of the Kentucky elections about a half-hour after all the polling places closed on the basis of analysing data from swing counties in the state.

Come next November, all three webs will be feeding results from scattered swing counties around the nation into electronic computors which will be predicting the ultimate result before 8:30 p.m. that Tuesday night.

In alphabetical order, here's how the three networks have staffed their units for the Presidential unit:

For ABC, Bob Quinn has taken over the exec production assignment, concentrating from now till November on the web's election unit. He has Arnold Snyder working under as manager of a six-man team which will be expanded as events dictate. ABC, like CBS and NBC, will be covering all of the 11 primary contests, which will wind up in California in June. Howard K. Smith and Edward P. Morgan are shaping up as the web's key personalities for the conventions and election night.

For CBS, Bill Leonard will be the man in charge of off primaries, conventions and elections. Under Leonard, there are two producers, Bill Eames, in charge of the editorial side, and Bobby Wussler, in charge of the technical facilities. Don Hewitt will be the director at the conventions and elections.

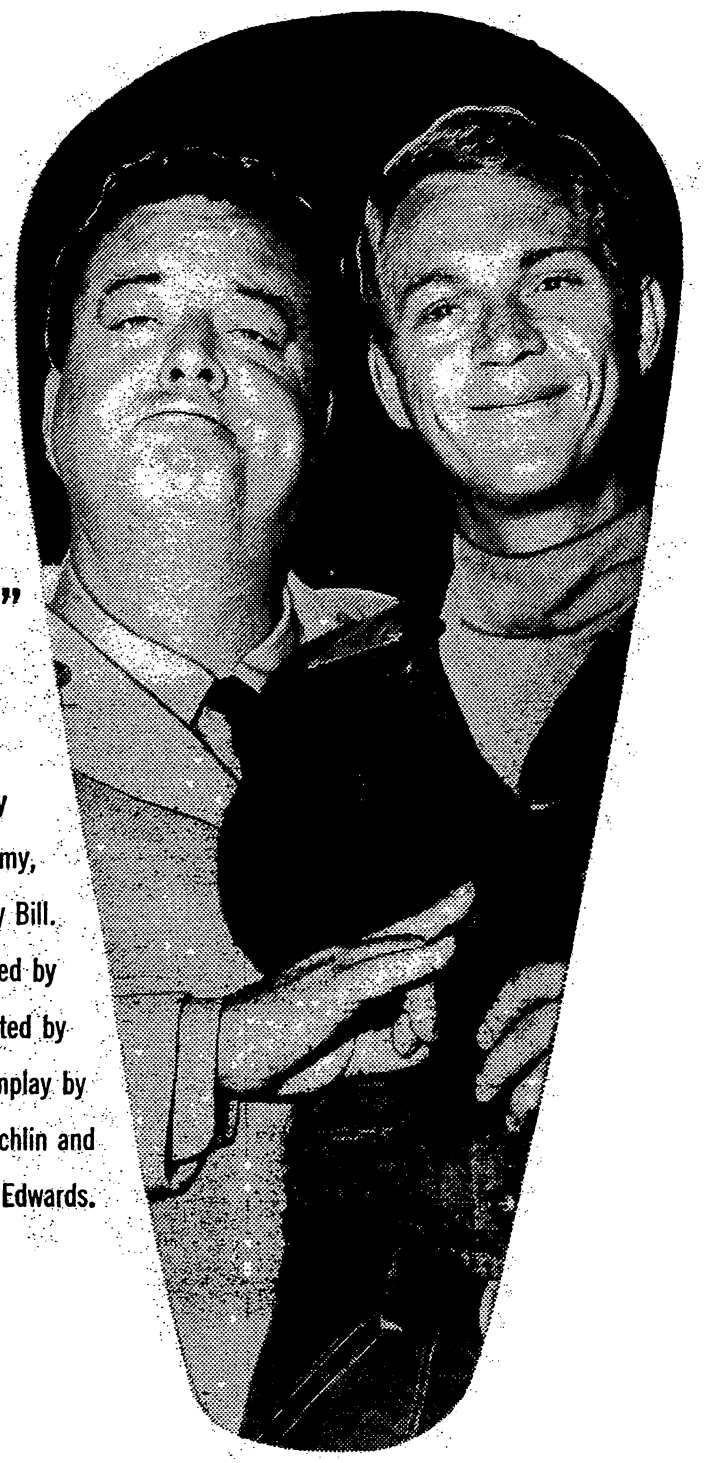
Walter Cronkite will anchor the conventions and elections CBS-TV while Bob Trout will handle radio. Eric Sevareid and Harry Reasoner are slated to operate as analysts.

CBS has two consultants on tap, Meade Alcorn and Louis Harris. The Harris association is particularly important for CBS insofar as he, together with IBM and CBS experts are responsible for VPA, the web's technique of analysing early returns from key precincts. In 1962, when VPA was first used, CBS employed it in 13 races in eight states and were able to call the results of 12 of the 13 correctly very soon after the polls closed. The 13th race, the Massachusetts governorship, was so tight that CBS refused to call it. It subsequently took four weeks for the outcome to be determined. CBS will use VPA in 47 states for the Presidential race and surrounding political contests.

For NBC, Frank Jordan will be the key figure in the web's election coverage. Others involved in the election planning realm are Robert Northshield, who in taking over Lower's former spot as manager of news. He'll supervise the entire operation. Ed Edwin, political consulant, has been named to program the RCA EDP (Electronic Data Processing) unit. Mary K. Boland, a political researcher, will also work on the computor. Reuven Frank, who produced the NBC News election shows in 1960 and '62, will again head the production staff. George Murrary will be associate producer and chief director.

As in 1960, David Brinkley and Chet Huntley will be the top anchor men for NBC's election coverage, with the rest of the web's large roster of news personalities to be placed in key positions around the country.

SMASHES 4 YEAR RECORD in N.Y. City area multiple booking!



JACKIE GLEASON STEVE McQUEEN

A BLAKE EDWARDS PRODUCTION

"SOLDIER IN THE RAIN"

"GREAT!" says Newsweek Magazine. "LOVED EVERY MINUTE!" raves Hedda Hopper! Hilarious fun story of two irregulars in the regular army, co-starring Tuesday Weld, Tony Bill. Music - Henry Mancini. Produced by Martin Jurow. Directed by Ralph Nelson. Screenplay by Maurice Richlin and Blake Edwards.

Allied Artists Means $ Business!

"THE STRANGLER"
VICTOR BUONO, smash discovery of "What Ever Happened To Baby Jane?" creates shocker-role filmed in tradition of "Psycho." Directed by Burt Topper. Screenplay by Bill S. Ballinger. Produced by Samuel Bischoff and David Diamond.

"NEVER PUT IT IN WRITING"
PAT BOONE stars in wild fun, fast romance, taut suspense and the craziest chase in years. Boone has a sure-fire hit title song. Written and directed by Andrew Stone, Produced by Andrew and Virginia Stone. A Seven Arts Production.

"THE NAKED KISS"
CONSTANCE TOWERS, ANTHONY EISLEY, MICHAEL DANTE in a sizzling man-woman drama. Most piercing revelation of the rise and fall of a harlot ever filmed. Produced, written and directed by Samuel Fuller. A Fromkiss-Firks Production.

"A YANK IN VIET-NAM"
MARSHALL THOMPSON, as a fighting U.S. Marine, joins up with a daring Saigon adventuress in the news-hot TIME-BOMB OF THE WORLD. Directed by Marshall Thompson. Produced by Wray Davis. Screenplay by Jane Wardell and Jack Lewis.

and many more in '64!

'64 N.Y. Fair's Admissions

Continued from page 3

yond this, there is no question that the 1939-1940 Fair, born out of the depression, vastly increased business for New York hotels, restaurants, department stores, the construction trades, and many other commercial interests.

It was also, in contrast to the new Fair, a genuine World's Fair with impressive foreign participation.

A Fair Appraisal

Moses has stated that the U.S. State Dept. created an atmosphere which was destructive to Soviet participation, and this also has a degree of truth. However, it is

(Alfred Stern, president of Robinson-Capsis-Stern Associates Inc., was Account Executive for Entertainment to the Dept. of Exhibits and Concessions for the 1939-1940 World's Fair at the age of 21. As producer or managing director, he has served the U.S. Government, American communities, industries, and civic celebrations in the organization and direction of more than 40 major fairs, expositions and civic celebrations throughout the U.S. and Europe. His firm is presently responsible for five major projects at the N.Y. World's Fair, including the Electric Power & Light Exhibit Pavilion and show, "The Brightest Show on Earth"; the Borden Co. show, "All About Elsie"; the N.Y. State Exhibit, Clairol Pavilion and presentation, and The Port of Authority's exhibit.)

doubtful whether State had any influence on the negative decisions of such nations as Britain, France, Canada, Israel, Italy and our own associated Puerto Rico. Considering the ethnic background of millions of New Yorkers, these are rather conspicuous absentees. Yes, the Irish are with us! The fact of the matter is that the lack of approval of the International Bureau of Expositions which approved the Seattle Fair gave numerous foreign governments, which are members of that treaty organization, a valid excuse to decline participation, and, together with the excessive costs for construction and the reluctance of American trade unions to permit foreign artisans to work on foreign pavilions, influenced most governments to decline the blandishments for the many missions headed by Ex-Gov. Charles Poletti, though it must be admitted that the Fair's emissaries have proved a boon to the international airlines and a host of credit card organizations.

Moses has promised that the Fair will be a gourmet's delight. A half-dozen of New York's great restaurants emerged from the 1939-1940 World's Fair, including Le Pavillon, which was the restaurant in the French Pavilion; the Brussels, which was the dining spot in the Belgium Pavilion, the Pavillion Swiss, which was at the Swiss Pavilion; the Three Crowns, which was at the Swedish Pavilon, etc.

The new Fair is dominated by 25 Brass Rail grab-stands. It is true that Restaurant Associates, operators of the Four Seasons, La Fonda Del Sol, and the Forum of the Twelve Caesars, are managing the restaurant in the Gas Pavilion, entitled with epicurean questionability, "The Festival of Gas."

Absent Products

Moses has also declared that the Fair is "The Olympic Games of Commerce & Industry," and, certainly, the Fair is dominated by industrial interests. However, in contrast to the 1939-1940 Fair, no American food, cigaret or pharmaceutical company has an individual pavilion. These three categories represent an impressive array of absent consumer products.

I feel that the two flaws in Mr. Moses' basic concepts are the result of his determination that the Fair itself should not build pavilions available on a rental basis to smaller exhibitors who cannot afford to construct individual pavilions, but instead allow individual promoters, often of questionable background, to construct multiple exhibitor buildings. Their rents are exorbitant, their architecture borax, and in their eagerness to amortize their costs of construction, they will permit any sort of squeegee mop, Venetian blind, or Brazilian butterfly tray exhibitor to buy space. Inevitably, the quality of such exhibits will approximate a home show in Omaha, Neb., and the results are hardly the kind of thing conducive to a satisfied $2 front gate admission. Furthermore, these promoters have been touting every conceivable participant until many industries are bleeding from the ears, and these bunco artists have collectively, with notable exceptions, given the Fair a bad name. The worst of these have obviously fallen by the wayside, but the survivors will, for the most part, present pedestrian exhibits which I believe most people would gladly pay $2 *not* to see.

Can't Be Old Hat

The second commandment which Moses has violated is bracketing the Fair over the plan established for the 1939-1940 Fair, as, obviously, the one thing a Fair should be is new, not a repeat of a plan established a quarter of a century ago.

Under the Eisenhower administration, there was discussion as to whether an American World's Fair should be held in Washington or New York, and architect Victor Gruen developed a dynamic plan for a Fair in Washington which would have achieved the Cultural Center and a continuing permanent international trade fair following the two years operation of a World's Fair. President Eisenhower appointed a committee to investigate the relative merits of the Capital and New York as sites for a World's Fair, and this committee, influenced by New York State's Congressional delegation (the District of Columbia has none), and the fact that the New York representatives told them that the plumbing and trees left over from 1939 would save money, decided that New York should receive official government endorsement. The committee consisted of three distinguished members who shall remain nameless, but who among Fair professionals were referred to as the three blind mice. Because of the economic dependency of many foreign nations on U.S. foreign aid, it is doubtful that these governments would have been so successful in declining participation in a Fair in our nation's Capital.

The Federal Government allocated $17,000,000 for their pavilion at the Fair as against the $15,000,000 appropriated for the Federal Science Pavilion at Seattle's Century 21 Exposition. Obviously, $17,000,000 in New York buys less than $15-Mil. in Seattle, and the glass showbox which the Federal Government is erecting at Flushing Meadows is a banal piece of architecture as compared to the elegant U.S. pavilions designed by Minoru Yamasaki for Seattle and Edward Durell Stone for Brussels. Clearly, the new Federal Pavilion represents the dullest Federal architecture in any great exposition since the concrete bookends sponsored by the United Sates at the 1939-1940 Fair. The theme of the Federal participation is "The Challenge to Greatness," which we are convinced is a rather embattled, defensive theme. "The Opportunities of Greatness" sounds more appropriate for our nation, which has in the past absorbed much from the rest of the world and, now now having attained material and cultural maturity, is feeding back to the Free World.

The declared theme of Moses' Fair is "Peace Through Understanding," an interchangeable phrase at best. Understanding through peace would do just as well. Yet it must be admitted that the Fair's influence on exhibitors to conform with this lofty theme is rather loose. What, for example, does Sinclair's Dinoland, complete with Dinosaurs, Brontosaurus, Tyrannosaurus-Rex, and other prehistoric monsters have to do with this lofty credo? The Fair has a Committee on Conformity, yet conformity is just what a Fair should not have. A committee on variety would be far more constructive. However, realistically, it must be admitted that the exhibitors and concessionaires determine Fair rates and regulations rather than the Fair Corp. itself.

For example, it was declared by the Conformity Committee that all structures must be either in white or a natural material. Somehow or other, Travelers Insurance Pavilion is dominated by a red concrete umbrella, and I daresay at this point if H. J. Heinz wished to erect a 57-foot illuminated pickle, complete with warts, and would buy a suitable site, they would be welcome with open arms. If their participation required fountains of gushing mustard, that also would probably be OK. A tire company, for example, is erecting heroic-size tire Ferris Wheel in the Transportation Area, which certainly constites a significant contribution to the "Peace Through Understanding" theme.

Moses does not like amusement areas and is allergic to cotton candy, so this Fair has no "Hot Mikado," no "Star and Garter" and not even Rosita Royce & her Pigeons. It does have Michelangelo's Pieta in the Vatican Exhibit. Moses has decided that this has far more cultural significance than the parachute jump, but isn't this comparing apples and eggs, for the appeal of both enterprises is quite different.

Good Values

It is quite true that there will be a great deal of genuine entertainment at the Fair, as exhibit techniques have progressed since 1939, and many of the major industrial participants are working in showmanship techniques: Ford, General Electric, and Pepsi-Cola have employed Walt Disney. Jo Mielziner is creating a major portion of the Bell Telephone Co.'s exhibit. The Electric Power & Light Exhibit and the Borden Co. are presenting shows which we are producing, and many other industries realize that World's Fair participation must extend beyond mere showroom display of products which visitors can see for nothing in stores and displays throughout American.

Moses has often expressed his determination to create a public park in Flushing Meadows. There has been a park in Flushing Meadows since 1940, and because of its remote location, it has been an outstandingly unsuccessful area in regard to attendance.

The considerable unsold realestate at the Fair is now devoted to landscaped rest areas and "Pools of Meditation."

Yet with it all, Moses is a dynamic figure, and without him, it is doubtful that the project would be realized at all. Certainly, he is perhaps the nation's greatest authority on front gate amusement attractions, for he has with conviction predicted that the Fair will attract 70,000,000 in attendance and pay off the bondholders. Surely, both Broadway and Hollywood should retain him as a high-priced consultant, for very few other entrepreneurs would predict boxoffice attendance and revenue before they've seen what kind of show they have.

H'wood Up Over '62

Continued from page 3

at Desilu while WB became a tenant at Paramount.

Overall, however, major studio stage space wasn't taxed, as only some 107 features were made in this country by the principal production sources, plus parts of three others which were shot in the main abroad. Total of 53 films were shot out of the United States.

Outlook for current year is cloudy at the moment—not quite as clear, in fact, as situation was this same time a year ago. This is due partly to hesitancy on part of two major factors to commit more investment in production until they start getting back steady flow of coin from pix already completed or still before the cameras. Warners is estimated to have inventory of some $80,000,000 in pix now in release or coming out during the year. United Artists, of course, has reported $22 mil. riding on "Greatest Story Ever Told," which won't be out in Cinerama (three strip) for several months and the big cash flow is upcoming (but not yet in hand) from the $9,300,000 Cinerama (one strip) "Mad, Mad, Mad, Mad World," which is off to a booming boxoffice start.

In any event, prospects are that U. S. producers will come close to, or perhaps even better, this year the number of features turned out in '63.

Aaron Rosenberg will produce "The Reward," from Michael Barrett novel, under his Arcola Productions banner for 20th-Fox release, with Serge Bourguignon to direct.

Germany's Too Frank Press

Continued from page 3

here by the major big-circulation dailies.

Germany, it's occasionally noted, doesn't have a Louella or Hedda or Winchell. It does have just a couple of their counterparts, a Munich columnist using the pseudonym "Hunter" and a Nuremberg gossip columnist printed under the name of "Fibi."

Both of these celebrity gossip writers often resort to rewriting press service items about antics of the international set. Reason is, with the competition from their own editorial staff, it's pretty hard to grind out the blind items when the front-page readers already know the whole scoop.

A beautiful brunette who was once a member of royalty and whose daily doings make her the No. 1 female name in Germany was recently "heavy-dating" a German actor.

She and this handsome male decided to get away from it all—so they took a holiday at his family's hunting lodge, a remote little hideaway sans water and plumbing. The German press got up close enough to tell the whole tale of their woodland capers. With names, of course.

When an Austrian-born film actress who has appeared on the French stage was angling to marry a handsome young French actor, she and he gave joint interviews, from the apartment they shared, openly discussing whether they would marry, what their future film and stage production plans were. Many interviews carried the joint address of the unwed pair.

The European approach to sex is a much more open and honest one than that of the United States. Despite America's claim to freedom and democracy, the papers shy away from writing such truths. Old tricks of using initials or suggesting the name of the personality involved are far too passe for the European readers. They are used to getting the facts.

A top European disk jockey recently moved out of the apartment he shared in Germany with a pretty young singer. She bemoaned his leaving — and tearfully told the press that not only did he disappear after a lovers' spat—but he took all the furniture with him!

Europe's cavortings are enough to make a young man turn to the Old World for a few flings at genuine 20th century livin' it up.

Those (Very) Personals

In the leading German papers, for instance, a man can buy an ad for a couple of bucks, seeking "pretty female companion, age 25-30, wanted to spend two weeks on the Riviera with German Businessman, 45, staying at best hotels and travelling in Mercedes. Sporty, good figure, attractive wardrobe desired. Send photos and applications to . . ."

The German marriage-search ads are known worldwide, with men and women listing their qualifications and telling what they seek in a partner (money in the bank, two-room apartment, new Volkswagen are among the standard requisites for the seekers). The blind ads urge all interested to write to a certain box number —and usually follow with personal correspondence and a discreet meeting at a restaurant.

The "vacation partner" ads go into full swing in May. One Stuttgart weekend paper listed 78 such "availabilities," for a pretty girl who had a couple of weeks coming and lacked the funds to hie herself off to Capri or Sicily.

The West Germans' approach to the girls they dub the "light maidens" is a humorous one, as well. In a land where a house is not a home, but a city-controlled visiting centre, the girls who ply their wares on the streets, in the woods, and even along the highways (the Autobahn Annies) find themselves the victims of a little light copy from the editors as well.

Perhaps unbelievable was the suit brought by an organized group of the sin sisters in Frankfurt. German families like to go wandering through the city-owned woods of a weekend, and had protested about seeing some of the girls in action in the area referred to as "The Green Hills Hotel." Their indigant protests resulted in wrathful action from the Frankfurt parliament. It banned the girls from soliciting in the forests. But the enraged country girls, under one defiant leader, brought court action in Frankfurt to protect their rights, as city residents, to stroll, or stop, or romance in the woods.

They lost the suit, of course. The city court decided that even if the forest belonged to the town, the city had the right to decide which of its inhabitants could use the great outdoors, and for what worthy purposes.

With all this action getting into the papers, and the names spelled out for the unimaginative, who could bear to go back to reading, "Is it true that J. L. is leaving M. B. for T. R.? And what producer's wife is mad as hops about his not-so-secret fling with his blond leading lady?"

Considering all this free and forthright "entertainment" in the German papers, it's a little difficult for the film and television makers to come up with a topic sensational enough to appeal to the viewers, and still tame enough to get through the straight-laced censorship.

Old Hoofology

Continued from page 3

is to dance away from their partners and, instead of being crazy, as people seem to think, it is only going back to the oldfashioned way of dancing in a modern form.

The expression of the times seems to be mass thinking and the modern dances follow suit—group dancing.

The seniors still want the waltz, foxtrot, cha-cha, tango with now and then a touch of the Twist tossed in to see if the last chiropractic treatment will really stand up. While the younger set is pretty well represented at the Hotel Taft grill in the evenings, they politely sit out these conventional dances hoping that the band will revert to a Hully Gully or Mashed Potato. That's when the seniors sit down and wonder if Lopez has lost his mind.

There's one style of music, however, that provides a common ground—The Twist! When we announce it there's a gasp throughout the room with overtones of anticipation. The juniors come right out and do it—and it's a pretty good parent-trap too. Everybody doing it has such fun that even Mr. & Mrs. Methuselah would give it a whirl if they came back out of antiquity.

One of the new dances, the bossa nova—that the seniors are trying to learn—is an aftermath of the samba. Call it a lazy man's samba. It is polyrhythmic rather than syncopated but it has a syncopated sound. It is supposed to be a blend of United States jazz and Brazilian music. Combining jazz with native rhythms was never considered especially unusual but, as everyone knows, it has become the thing to do recently.

An orchestra leader wants to please everyone. As music preferences stand the wishes of youth versus the desires of maturity are incompatible. We can please the hobbledehoys with the hully-gully but what happens to our standing with the older set? The answer is to play a little of everything.

Five Businessmen Back Reopening Scot Cinema

Anstruther.

Despite the shuttering of film houses elsewhere, five business men in this small East Scotland fishing village have sunk $6,000 of their personal savings in reopening a cinema which shuttered from lack of business two years ago. The 900-seat Regal Cinema was given a new lease of life with "Dr. No."

Others backing the reopening with farmer J. W. Clement are a local postman, Lindsay Berwick, who will be manager; grocer Eddie Clark; motor engineer William Band; and solicitor David Cook, who is secretary and a director of the company.

Clement said: "We feel the cinema will pay its way in the winter as well as the summer when vacationers come here. A lot of teenagers complain that there is nothing to do but hang around the street corners."

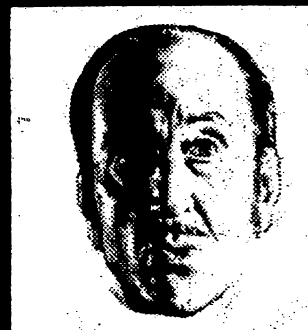
American International presents

YOUR FAVORITE CREEPS TOGETHER AGAIN!

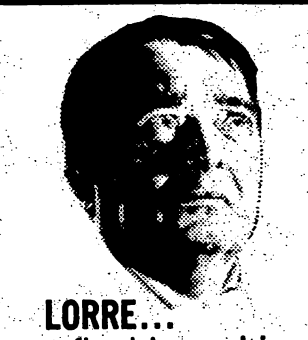
...every shroud has a silver lining when old fiends get together for a real blast of multiple mayhem!

KARLOFF... a casket case!

PRICE... a grave sort of fellow!



RATHBONE... a very reluctant corpse!



LORRE... a fiend in need is a fiend indeed!

BROWN... he digs graves the most!

JAMESON... a pretty ghoul is like a melody!

American International PRESENTS

THE COMEDY of TERRORS

IN PANAVISION® AND COLOR

STARRING

VINCENT PRICE • PETER LORRE • BORIS KARLOFF

CO-STARRING WITH

JOYCE JAMESON • RHUBARB THE CAT

SPECIAL GUEST STAR ALSO STARRING

JOE E. BROWN • BASIL RATHBONE

Produced by JAMES H. NICHOLSON and SAMUEL Z. ARKOFF • Co Producer ANTHONY CARRAS Directed by JACQUES TOURNEUR • Written by RICHARD MATHESON • Music by LES BAXTER

CONTACT YOUR American International EXCHANGE

Coffee, Brandy & Cigars

Continued from page 9

before she laughed just as heartily (in the scene where she first encounters her *vis-a-vis*, John Gilbert) in "Queen Christina."

* * *

Of Blessed Recall

One difference (among many) between today's films and yesteryear's is the lack of colorful "second string" and bit players we used to have, that zany lot that lent, for a moment, such zestful seasoning to so many pictures that would have been that much less without them—and "that much was often considerable. Well, such as: Franklin Pangborn, Tommy Mitchell, William Demarest, Robert Grieg, Hank Mann, Sig Rumann, Felix Bressart, Eric Blore, Paul Porcasi, Eugene Palette, Walter Catlett, Akim Tamiroff, Edward Everett Horton, Walter Connolly, Sig Arno, Alison Skipworth, Ernest Cossart, Basil Radford, Naunton Wayne, Mischa Auer, Warren Hymes, Andy Devine, Laura Hope Crewes, Frank McHugh, Matt Moore, Guy Kibbee, Jack Oakie, Ronald Squire, George Barbier, Raymond Cordy, Lionel Stander, Michael Chekov, Andre de Beranger, Ford Sterling, J. Farrel McDonald, etc. etc. Where, indeed, are the snows of yesterday?

* * *

Basic Drama Is Two

A psychiatrist wrote to the N. Y. Times not so long ago, describing Roman Polanski's "Knife in the Water" as a perfect example of the Oedipus complex. It was symptomatic of the current tendency to see "things behind things" in the new spate of European films. Not so, says Polanski, the young Polish director of this film. "It doesn't involve three people at all, despite the presence of the trio, but two." He quoted Rainer Maria Rilke: "All that I have written up to now has been very bad because I was dealing with three people and not two. If I had the courage, I would write only about two people because the conflict is between two people, not three—the third person is just an excuse." The quarrel in "Knife in the Water," said Polanski, is just between the husband and wife—the boy, who intrudes in their life, is just an excuse.

Which reminds me of what Alexander Dumas once said in another context: "The chains of matrimony are so heavy that it takes two to carry them, sometimes three." (A whole Lubitsch comedy concentrated into one sentence.)

* * *

Residue of Fright

Josef von Sternberg once made a film called "The Last Command" in which Emil Jannings, as a Czarist officer, manhandled by a mob during the Russian Revolution, develops a tic from the shock of his maltreatment. In case anyone ever thought this was an invention of a lurid imagination, it might be interesting for them to know that physiologically it was sound. The scion of one of the oldest and most aristocratic families of Russia, Prince Galitzine, developed a bad stutter as a result of the shock of the Russian Revolution. Eventually, he fled to Paris and got a job as a chauffeur. (In Sternberg's film, the Russian general drifts to Hollywood where he gets a job as a movie extra. This, too, actually happened.)

* * *

Sans Prescription

In the memoirs of Lydia Sokolova of the original Diaghilev *Ballets Russes*, she recounts this anecdote: "One evening when I was giving my pupil, a rich and handsome Frenchwoman with a lovely villa on the other side of Cap Martin, a lesson, I complained of a splitting headache. My pupil said she had something which would take the headache away, and she gave me a little box of powder, telling me to take a pinch and sniff it as if it were snuff. I followed her instructions, and she drove me back to my flat in her car. I suddenly felt an extraordinary tension round my face as if my jaw had been bound up, and I could neither eat nor speak. However, the headache disappeared and I went to a rehearsal. By the time it came my turn to dance I was feeling on top of the world: I threw myself into the role as I never remembered doing before or since, and enjoyed myself immensely. Diaghilev was watching, and when I finished dancing, he called me over to sit beside him, saying, 'You seem very excited.' I replied, 'I'm not excited, I just feel very well, and I was enjoying dancing and having a lovely time.' He looked at me for a few seconds in silence and then said, 'Who gave it to you?' I asked him what on earth he meant, but he merely repeated his question. 'Are you going to tell me who gave it to you?' I said, 'I don't know what you mean.' 'Weren't you given some powder to smell?' he asked. 'Yes,' I told him, 'for my headache. And now I feel so much better.' Diaghilev got up and walked away. From that day onward I neither gave that lady another lesson, nor did I ever speak to her again. The 'Old Man' has diagnosed the effects of cocaine . . ."

* * *

Historic Note

For cine-buffs: The original version, running almost five hours, of Abel Gance's "Napoleon" has been found by the Society for Film History Research in London, and two reels of the African footage shot by Erich von Stroheim for "Queen Kelly" has been acquired by the Cinematheque Francaise of Paris.

* * *

Real Crime and Fiction

Fritz Lang built his reputation as a director of the first rank on two types of films, the spectacle ("Siegfried", "Metropolis", etc.) and the crime film ("Dr. Mabuse", "Spies" etc.) A favorite theme of his in the latter category was the character, and its variations, of Dr. Mabuse, the master criminal. This sinister idea, which appears to have had its actual modern counterparts in organizations like the Black Dragon Society, the Mafia, etc. was set forth by Conan Doyle in his story, "The Final Problem" in "The Memoirs of Sherlock Holmes", some 70 years ago. Listen to this description of Moriarity-Mabuse: *"He is the Napoleon of crime . . . He is the organizer of half that is evil and of nearly all that is undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the first order. He sits motionless, like a spider in the center of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans. But his agents are numerous and splendidly organized. Is there a crime to be done, a paper to be abstracted, a house to be rifled, a man to be removed—the word is passed to the professor, the matter is organized and carried out. The agent may be caught. In that case, money is found for his bail or his defence. But the central power which uses the agent is never caught—never so much as suspected."*

* * *

Author of 'The Leopard'

Those who think of the late and solitary Palermo prince, Tommasi di Lampedusa, whose novel, "The Leopard" (subsequently filmed) attained posthumous world fame, as a dour fellow, will be surprised to learn that he was capable of the most romantic flights of the imagination. What makes his short story (among a group discovered among his effects)—"Ligheia"—a minor masterpiece is the sweetness with which a simple but affecting story is told. A young journalist makes an acquaintance in a cafe in Turin with an aged, gruff peppery Italian Senator who is famous as one of the world's greatest Greek scholars. The old man derides the callow youth for his flighty interest in girls and facile love affairs. He, the Senator, one gathers, has never had anything to do with women. Finally, the Senator tells his story. In his youth, having retired to study on a solitary beach in Sicily, the Senator was seduced by a siren, Ligheia, an authentic daughter of Calliope, who flopped out of the sea into his rowboat while he was out fishing. With Ligheia, the future Senator spent 20 solitary, wonderful days. From her he learned the secret of the Greeks, and all he will know. Then she plunged back and left him . . . A few days later the Senator leaves Turin to go on a cruise with other savants. One morning the journalist reads that the Senator has disappeared at sea, probably fallen overboard when nobody was looking. Only the journalist knows what really happened: Ligheia had beckoned.

* * *

In memoriam—Jean Cocteau, that Harlequin, that Ariel, that eternal spring of the arts. Of a tiger caught in a hunter's trap, he gives the tiger's thoughts: "It is unbelievable, unbelievable! Too terrible, too unjust! Who will hunt for my wife, for my sons? Where are they? If I had only known . . . I would have . . ."

In Cairo, Cocteau and his travelling companion, Marcel Khill, had dinner with "Miss Europe" and invited her to go with them to the Sphinx. It was only when she was faced with it that she realized it wasn't what she had thought it was going to be, a night-club.

Visited at night, the Sphinx can be illuminated for a few piastres by a magnesium flare (it reminded Cocteau of the German Verey lights he experienced in the Yser trenches in Belgium in 1916) "revealing its ironic smile, like that of a spy caught red-handed in the light of a flash-light. The magnesium flare dies out but we know the Sphinx is still there, thinking. 'Well, yes, I *am* spying . . . what about it? What does that tell you about me? For what power am I spying? For whom? For what purpose? Which of the two of us does this discovery embarrass most? Take my advice, pocket your flash-light, leave me alone and go to bed as if you hadn't seen anything.'"

Fort Worth Spruceup

Fort Worth, Tex.

Refurbished Hollywood Theatre was reopened Christmas Day by the Trans-Texas Theatres. Renovating estimated over $150,000.

There's new marquee and sign, new foam cushioned seats, boxoffice in the lobby, a new tv lounge, new lighting fixtures, carpeting, rest rooms, and lobby vending machines.

Harry Gaines is manager of the house.

Posy to Hollywood

Continued from page 23

kids on Fairfax; the side streets are cozy and well-scrubbed, and the unjustly notorious Hollywood Blvd. is a prettifield toyshop replica of the justly and universally condemned Broadway of today's Manhattan. If you insist on a period piece, visit the hospitable Chateau Marmont; two minutes in its 1922-style lobby and you'll be whistling "Poor Butterfly."

Everyday goings-on in Hollywood are quite innocuous: The villagers do their bookhunting at the Pickwick, or Larry Edmunds', the latter devoted to exhuming the movie industry. A Victorian icecream parlor and an Edwardian beergarden are doing big business, and local Teddy-boys are less girlish than their Greenwich Village or Soho counterparts. The ratpack is no longer news, so no one is sick, sick any longer; health is the thing again, even though a leading healthfood dispenser did murder his, or someone else's, wife recently.

Parties

What about parties? Gatherings related to the cinema world, were usually held in Beverly Hills, devoted to shop talk. At the parties given by the more intellectual televisionaries, Hollywood's new elite, there is less shop talk—and more about abstract painting, Lawrence Durrell and aleatory music being the favored topics.

Some two years ago, while rusticating in the old Knickerbocker lobby, I thought of checking with my telephone service and learned that I was wanted back in the Palisades, as a movie magnate was momentarily, although unpredictably, expected. I sped home, finding my young and gifted wife (adv.) in earnest conversation with a youngish French playwright, but no magnate. "Oh, Mr. S's wife telephoned" my young and gifted ditto explained. "Her husband was tied up in a conference, but would get here shortly." Two hours later the magnate did arrive; he was elaborately jovial, accepted a drink and began to describe his #1 project—it sounded like an 18th century "Breakfast at Tiffany's" with "Naked Lunch" spicing.

In the middle of an especially juicy sentence, the magnate caused two fingers of his right hand to flutter eloquently: we thought that this was his way of pinpointing the story's approaching denouement. More finger-flutterings, this time rather impatient; the great man's fingers were within inches of the French playwright's nose, although Mr. S. was looking straight at me. The playwright, who functioned as assistant producer in films for a spell, had a sudden brainstorm: hastily producing a cigaret, he thrust it in the magnate's fluttering fingers. Without a word of thanks, the magnate lit up and brought his epic to a triumphant close. The Hollywood of yore was upon us once again.

Last of Star Reporters

Continued from page 9

of an early hangover. It was still dark, but his eyes hurt. His patience with the Coast Guard was at ebb before he said "Good morning." The red woolly head held a cargo of shale, which slid from side to side as the boat rocked.

He was back in the office at 3 p.m. Red looked bright and happy. He hung his coat, dumped some rumpled notes on a desk beside a typewriter, rubbed the cold tips of his fingers together, and went to the men's room. Inside, he found himself standing beside Jack Miley. "How did it go?" Jack said, looking at the wall ahead of him. Red grunted.

"It was all right," he said. "All right. We met the Ile de France. Some guy met us at the top of the gangway and I said I didn't care who was aboard, I needed a drink. This guy could parlay a little English, and he got me a couple of drinks. Then he said Gloria Swanson was aboard and some guy named Joseph P. Kennedy, and that was it.

"If I wanted to talk movies, he could set it up in Swanson's cabin. If I wanted to talk foreign loans, I could speak to Kennedy. So I combined the two. I got this guy Kennedy and Gloria Swanson, and we sat in her suite and drank all the way up the bay."

Joe Kennedy's Offer

Miley adjusted himself. "Deuell will get mad if you don't have a story." Red looked in the mirror and brushed his hair back. "I got a story," he said. "But get this: this man Kennedy drinks with me and we end up pals and he offers me a job at $300 a week in Hollywood." Dolan fixed his tie and laughed at his image. "Three hundred writing scripts."

"You know who he is?" Miley said softly. Red shook his head no. "If it's the Kennedy I think it is," Jack said, "he owns a big chunk of United Artists of 20th Century-Fox." Red's face stopped laughing. "You sure?" he said. "This guy gimme a phone number. You sure?"

Miley was sure. His friend left the men's room banking the turn and headed for a phone booth. He called Mr. Kennedy at his office, and found that his new friend had just arrived. They spoke. Yes, Mr. Kennedy said, he was indeed serious about the offer. Was Dolan interested? Dolan said yes.

He left the phone booth and sat, hunched forward and serious, at the typewriter, touching keys without hitting them, thinking against the vision of a cracked green wall across the room. He wrote his story. It wasn't great. It made Page 6, or perhaps 8, with a picture of Miss Swanson on the sundeck waving to the New York skyline.

When Deuell accepted the story, Red whispered in his ear. Whatever he said, no one ever found out. But the city editor looked up sharply, almost grimly, and said: "Okay. It's your decision." Red Dolan, the last of the flambouyant star reporters, had quit.

There are men, great and small, who fit the tempo of the times so well that when the time goes, they must go with it. Dolan was a Prohibition character. He went to Hollywood to live as he thought a great Hollywood writer should live. Red was color-blind, so he started off by buying $40 worth of lavender underwear.

He drew a fine salary, and did little work. Now and then, he stepped out of a small office where no story awaited him, into the hot metallic sunshine and the soft swish of palm trees leaning in theatrical attitudes. Red did not like it. This was loafing for a fee. He was late to all story conferences, but there weren't enough of them. Nobody seemed to care.

Red drank. As his drinking improved, his resistance declined. He became ill, and he went to a sanitarium. He was in the crucible of Hollywood insecurity; the test of nothingness to live in a plush vacuum. Life became a roller coaster of wild laughter and torn sheets and blank scenes and empty bottles. The downs were fast; the ups were slow. No one knew that Red Dolan was a star reporter. No one cared.

He hopped on a train and went to Washington, D.C. There, he saw friendly, compassionate faces. Some had pencils behind their ears. Red sat in a convivial atmosphere and drank with his confreres and his peers; the scribblers who dispense communal absolution to each other, no matter what the crime.

Someone told Red a joke told by Jimmy Cannon. He tipped his red head back for the final time, and laughed. He laughed until he couldn't catch his breath. Then he leaned his head forward, as though to wipe the tears from his eyes, and he was dead. The time and the man died together.

No paper carried a big obituary. Red Dolan wasn't worth it. He rated a paragraph here and there. Some referred to him as "Frank," one as Francis. A woman presented herself in New York and said that she was Red's sister. She came from New England. The men on The News were awed. No one had ever thought of Red as a person, as one who might have a family, a kid who at some time or other had been born somewhere and grew up in the pain and frustration common to all. No. Red Dolan was a star reporter, period. His sister ordered the body to be cremated and the ashes placed in an urn. Red had been godless so there was no requiem mass, no recitation of Kaddisch; no eulogy. Still, some mark or respect was required. So Red's sister was given the use of a neat apartment in New York late one afternoon, got the urn, and phoned her brother's friends to stop by for a drink on Red.

Ten of them showed. They sat around, slick of hair and dark of tie, glancing surreptitiously at the blue urn gracing the mantel. It just didn't seem right to have Red Dolan in an urn. They spoke in whispers and gulped their drinks. One or two said: "Well, here's to better days" and soon the sibillating softness of the whispers began to loosen into normal conversation, and from there it went on to anecdotes about Red and what a helluva guy he was, and they filled his sister with wild and wonderful tales of Red's greatness as a writer, a man, a drinker, a reporter, an investigator, a scriptwriter and a misunderstood genius.

They laughed themselves fatigued talking about his chronic lateness. Now, ironically, he would be referred to as The Late Red Dolan. The sister walked over to the mantel and carefully lifted the blue urn. She turned it so that the neck pointed toward the reporters. They looked in, and saw that it was empty.

"Red hasn't arrived yet," she said. "Isn't that just like him?"

Another Budd Schulberg

Pittsburgh.

Harry Feinstein, zone manager in the Tri-State area here for Stanley-Warner Theatres, has halved the work load of his advertising and district manager, Jules Curley. Feinstein has hired Budd Schulberg (not the writer) to handle the publicity and advertising duties.

Schulberg has had top ad posts with Manhattan Shirt Co. and Gimbel's Department Store. Curley will continue to be district manager with supervision of the Stanley, Warner, Squirrel Hill, Hollywood and Whitehall Theatres.

This is a return to the practice that was discontinued when Henry Burger, now the midwest zone manager, took over both jobs. Curley took on the same load but Feinstein decided last week that it was just too much for one man.

National Screen Service

congratulates

VARIETY

ON ITS 58TH ANNIVERSARY

All-Time Top Grossers

Continued from page 37

101 Dalmations (Disney-BV) (1961)	6,300,000
Nun's Story (WB) (1959)	6,300,000
Picnic (Col) (1956)	6,300,000
Old Yeller (Disney-BV) (1958)	6,250,000
War and Peace (De Laurentiis-Par) (1956)	6,250,000
Vikings (Bryna-UA) (1958)	6,100,000
Welcome Stranger (Par) (1957)	6,100,000
La Dolce Vita (Astor) (1961)	6,000,000
North By Northwest (MGM) (1959)	6,000,000
Raintree County (MGM) (1958)	6,000,000
Hans Christian Andersen (Goldwyn-RKO) (1953)	6,000,000
Hell and Back (U) (1955)	6,000,000
High and Mighty (WB) (1954)	6,000,000
Ivanhoe (MGM) (1952)	6,000,000
Sea Chase (WB) (1955)	6,000,000
Sergeant York (WB) (1941)	6,000,000
7 Year Itch (20th) (1955)	6,000,000
Star Is Born (WB) (1955)	6,000,000
Strategic Air Command (Briskin-Par) (1955)	6,000,000
Tall Men (20th) (1955)	6,000,000
Life With Father (WB) (1947)	6,000,000
Come Blow Horn (Yorkin-Lear-Par) (1963)	6,000,000
Butterfield Eight (Berman-MGM) (1961)	6,000,000
Thrill of All (Hunter-U) (1963)	6,000,000
Bye Bye Birdie (Kohlmar-Sidney-Col) (1963)	6,000,000
Gypsy (Le Roy-WB) (1963)	6,000,000
Blue Skies (Par) (1946)	5,700,000
Rear Window (Hitchcock-Par) (1954)	5,700,000
7 Brides for 7 Brothers (MGM) (1954)	5,600,000
Teahouse of August Moon (MGM) (1957)	5,600,000
Leave Her to Heaven (20th) (1946)	5,550,000
Bon Voyage (Disney-RKO) (1962)	5,500,000
Egg and I (U) (1947)	5,500,000
Ocean's 11 (WB) (1960)	5,500,000
Anatomy of Murder (Preminger-Col) (1959)	5,500,000
Solomon and Sheba (UA) (1960)	5,500,000
Please Don't Eat Daisies (M-G) (1959)	5,500,000
Big Parade (MGM) (1925)	5,500,000
House of Wax (WB) (1953)	5,500,000
Sleeping Beauty (Disney-BV) (1959)	5,300,000
Eddy Duchin Story (Col) (1956)	5,300,000
Blackboard Jungle (MGM) (1955)	5,250,000
Unconquered (DeMille-Par) (1947)	5,250,000
Yearling (MGM) (1947)	5,250,000
Elmer Gantry (Smith-UA) (1960)	5,200,000
Rio Bravo (WB) (1959)	5,200,000
Hole in the Head (Capra-UA) (1959)	5,200,000
Moby Dick (WB) (1956)	5,200,000
Magnificent Obsession (U) (1954)	5,200,000
Meet Me in St. Louis (MGM) (1954)	5,200,000
Mogambo (MGM) (1953)	5,200,000
Show Boat (MGM) (1951)	5,200,000
From the Terrace (20th) (1960)	5,200,000
Gentlemen Prefer Blondes (20th) (1953)	5,100,000
Great Escape (Mirsich-UA) (1963)	5,100,000
The Outlaw (RKO) (1946)	5,075,000
Forever Amber (20th) (1947)	5,050,000
Friendly Persuasion (AA) (1956)	5,050,000
On the Beach (Kramer-UA) (1959)	5,000,000
Journey to Center of Earth (20th) (1960)	5,000,000
Anastasia (20th) (1957)	5,000,000
Island in Sun (20th) (1957)	5,000,000
North to Alaska (20th) (1960)	5,000,000
East of Eden (WB) (1955)	5,000,000
Green Dolphin Street (MGM) (1947)	5,000,000
Jolson Sings Again (Col) (1949)	5,000,000
Moulin Rouge (Romulus-UA) (1953)	5,000,000
Mrs. Miniver (M-G) (1942)	5,000,000
No Biz Like Show Biz (20th) (1955)	5,000,000
Razor's Edge (20th) (1947)	5,000,000
Red Shoes (E-L) (1948)	5,000,000
Song of Bernadette (20th) (1943)	5,000,000
Three Coins in Fountain (20th) (1954)	5,000,000
Vera Cruz (HHL-UA) (1955)	5,000,000
Man Called Peter (20th) (1955)	5,000,000
Farewell to Arms (20th) (1958)	5,000,000
Judgment at Nuremberg (Kramer-UA) (1961)	5,000,000
Flower Drum Song (Hunter-U) (1962)	5,000,000
Interns (Cohn-Col) (1962)	5,000,000
Castaways (Disney-BV) (1963)	5,000,000
The Birds (Hitchcock-U) (1963)	5,000,000
Yum Yum Tree (Brisson-Col) (1963)	5,000,000
55 Days at Peking (Bronston-AA) (1963)	5,000,000
Spellbound (Selznick-UA) (1946)	4,975,000
Since You Went Away (Selznick-UA) (1944)	4,950,000
Pepe (Col) (1961)	4,800,000
King Solomon's Mines (MGM) (1950)	4,800,000
Searchers (WB) (1956)	4,800,000
Notorious (RKO) (1946)	4,800,000
Yankee Doodle Dandy (WB) (1942)	4,800,000
Streetcar Named Desire (WB) (1951)	4,750,000
Salome (Col) (1953)	4,750,000
Bambi (Disney-BV) (1949)	4,700,000
Babes in Toyland (Disney-BV) (1961)	4,700,000
Hercules (WB) (1959)	4,700,000
Battleground (MGM) (1950)	4,700,000
Dragnet (WB) (1954)	4,700,000
Pal Joey (Col) (1957)	4,700,000
Annie Get Your Gun (MGM) (1950)	4,650,000
Green Years (MGM) (1946)	4,600,000
Fanny (WB) (1961)	4,500,000
Return Peyton Place (20th) (1961)	4,500,000
Young Lions (20th) (1958)	4,500,000
Pride and Passion (Kramer-UA) (1957)	4,500,000
Don't Go Near Water (MGM) (1958)	4,500,000
Love Me Tender (20th) (1957)	4,500,000
Conqueror (RKO) (1956)	4,500,000
Rebel Without a Cause (WB) (1956)	4,500,000
Anchors Aweigh (MGM) (1945)	4,500,000
Bachelor and Bobbysoxer (RKO) (1947)	4,500,000
Bridges of Toko-Ri (Par) (1955)	4,500,000
Catch a Thief (Par) (1955)	4,500,000
Easy to Wed (MGM) (1946)	4,500,000
Four Horsemen (MGM) (1921)	4,500,000
Great Caruso (MGM) (1951)	4,500,000
Paleface (Par) (1945)	4,500,000
Random Harvest (MGM) (1942)	4,500,000
Road to Rio (Par) (1948)	4,500,000
Road to Utopia (Par) (1945)	4,500,000
Thrill of a Romance (MGM) (1945)	4,500,000
Till Clouds Roll By (MGM) (1945)	4,500,000
Valley of Decision (MGM) (1945)	4,500,000
Desiree (20th) (1954)	4,500,000
Easter Parade (MGM) (1948)	4,500,000
Lolita (7 Arts-Harris-MGM)	4,500,000
Diamond Head (Bresler-Col) (1963)	4,500,000
Spencer's Mountain (Daves-WB) (1963)	4,500,000
Cheaper by the Dozen (20th) (1950)	4,425,000
Inn of 6th Happiness (20th) (1959)	4,400,000
Written on Wind (U) (1957)	4,400,000
Two Years Before Mast (Par) (1946)	4,400,000
Knights of Round Table (MGM) (1954)	4,400,000
Man With Golden Arm (Preminger-UA) (1956)	4,350,000
Man in Grey Flannel Suit (20th) (1956)	4,350,000
Red River (Hawks-UA) (1948)	4,350,000
Hucksters (MGM) (1947)	4,350,000
Harvey Girls (MGM) (1946)	4,350,000
Stage Door Canteen (UA) (1943)	4,350,000
Summer Magic (Disney-BV) (1963)	4,350,000
One-Eyed Jacks (Par) (1961)	4,300,000
G.I. Blues (Par) (1960)	4,300,000
Some Came Running (MGM) (1959)	4,300,000
Gunfight at O.K. Corral (Par) (1957)	4,300,000
Lost Weekend (Par) (1946)	4,300,000
Sailor Beware (Par) (1952)	4,300,000
Bus Stop (20th) (1956)	4,250,000
Adventure (MGM) (1946)	4,250,000
Egyptian (20th) (1954)	4,250,000
Saratoga Trunk (WB) (1946)	4,250,000
Demetrius and Gladiators (20th) (1954)	4,250,000
Living It Up (Par) (1954)	4,250,000
30 Seconds Over Tokyo (MGM) (1954)	4,250,000
Blue Hawaii (Par) (1961)	4,200,000
Parrish (WB) (1961)	4,200,000
Heaven Knows, Mr. Allison (20th) (1957)	4,200,000
Rose Tattoo (Par) (1954)	4,200,000
Hollywood Canteen (WB) (1944)	4,200,000
Three Musketeers (MGM) (1948)	4,200,000
Weekend at Waldorf (MGM) (1945)	4,200,000
On the Waterfront (Spiegel-Col) (1954)	4,200,000
Can-Can (20th) (1960)	4,200,000
Father of the Bride (MGM) (1950)	4,150,000
Born Yesterday (Col) (1951)	4,115,000
Misfits (Taylor-UA) (1961)	4,100,000
Bad Seed (WB) (1956)	4,100,000
Man Who Knew Too Much (Par) (1956)	4,100,000
African Queen (Romulus-UA) (1952)	4,100,000
Hondo (Batjac-UA) (1954)	4,100,000
Joan of Arc (RKO) (1949)	4,100,000
Johnny Belinda (WB) (1948)	4,100,000
Sergeants 3 (Essex-UA) (1962)	4,100,000
I Was a Male War Bride (20th) (1949)	4,100,000
Love Me or Leave Me (MGM) 1955)	4,100,000
Margie (20th) (1946)	4,100,000
Mother Wore Tights (20th) (1947)	4,100,000
Snake Pit (20th) (1949)	4,100,000
Deep in My Heart (MGM) (1955)	4,100,000
Cass Timberlane (MGM) (1948)	4,050,000
State Fair (20th) (1945)	4,050,000
Never On Sunday (Lopert) (1960)	4,000,000
Horse Soldiers (Mirisch-UA) (1959)	4,000,000
Big Country (Wyler-UA) (1958)	4,000,000
American in Paris (MGM) (1951)	4,000,000
Ben-Hur (MGM) (1926)	4,000,000
Dolly Sisters (20th) (1945)	4,000,000
Emperor Waltz (Par) (1948)	4,000,000
Holiday in Mexico (MGM) (1946)	4,000,000
Jumping Jacks (Par) (1952)	4,000,000
Kid from Brooklyn (Goldwyn-RKO) (1946)	4,000,000
Left Hand of God (20th) (1955)	4,000,000
Love Is Splendored Thing (20th) (1955)	4,000,000
Moon Is Blue (Preminger-UA) (1953)	4,000,000
Night and Day (WB) (1946)	4,000,000
Reap the Wild Wind (Par) (1942)	4,000,000
Sabrina (Par) (1954)	4,000,000
Sands of Iwo Jima (Rep) (1950)	4,000,000
Seven Little Foys (Par) (1955)	4,000,000
Singing Fool (WB) (1928)	4,000,000
Smokey (20th) (1946)	4,000,000
Ziegfeld Follies (M-G) (1946)	4,000,000
Mr. Hobbs Vacation (20th) (1962)	4,000,000
Baby Jane (Aldrich-WB) (1962)	4,000,000
Hud (Ritt-Ravetch-Par) (1963)	4,000,000
Days of Wine Roses (Manulis-WB) (1963)	4,000,000

**Denotes rentals guaranteed to date. Film has opened in only 55 domestic situations. It is impossible to project likely gross for full market playoff.*

Turks Make 200 Films Annually

By EROL KENT

Istanbul.

Turkish film industry continues tremendously active, but technical facilities and standards of production remain poor. Over 200 local features were made within the past year, catering strictly to the natives. It's a profitable business locally, especially if the service of one of about a dozen popular Turk players can be obtained. More pretentious efforts such as "Stranger in Town," shown at the 1963 Moscow Film Festival and reviewed in VARIETY at the time, do not as yet hold much playoff potential for the foreign film market.

Last year, however, rated as a landmark in Turkish film-making, since Turks were used in crews for at least three major foreign production companies filming in Istanbul. The three productions in question were: Elia Kazan's "America, America," Harry Saltzman's "From Russia With Love" and Jules Dassin's "Topkapi" (formerly titled "Light of Day"), the latter starring Melina Mercouri, Peter Ustinov, Maximillian Schell, Robert Morley and Akim Tamiroff. In addition to these three major projects, there were several Italian, Spanish and Greek pictures partly shot in this country.

The Year of 'Cleopatra'

Continued from page 37

establish itself as a hit. This success had timely impact on the entire 20th-Fox economic scheme of things; the company needed a hypo and Zanuck, who was to replace Spyros P. Skouras as president, personally provided it. "Longest Day" is herein clocked at $12,750,000 and looks to reach $15,250,000 as the first domestic market palyoff is concluded.

"Lawrence of Arabia," the Academy Award winner produced by Sam Spiegel and David Lean for Columbia, is another in Klondikesville. In fact, says Col execs, it's the biggest money-maker in Col history and that's nice saying.

Top b.o. comedy of the year was "Irma la Douce," from Billy Wilder-Mirisch Co.-UA., with an estimated $11,000,000 in prospect.

(To repeat, all figures in this story and the charts going with it are rentals which the distributors collect, or figure to collect, from exhibitors only in the United States and Canada.)

Walt Disney struck it rich with 1963 releases, all clearly "family entertainment." Showman in recent years attained an enviable record of b.o. mileage out of relatively unexpensive productions. His big one of the year is "Son of Flubber," with a potential of $7,400,000, was another in the wacky comedy vein which appealed to young and old alike in sufficient numbers to make for a smash.

Paramount reaped tall stakes with "Hud," and also came up with one of the biggest surprise packages of the year in "Duel of the Titans." Latter, Italian-made, was bought by Par for like penny-ante stakes, already has raked in $1,250,000 and promises to clear the $1,450,000 mark upon full playoff.

Also at Par, Jerry Lewis continued to have friends among the people, if not the critics. His "Nutty Professor" is an estimated $3,500,000 grosser.

Bob Hope was not overwhelming, his "Call Me Bwana" being tallied at $2,200,000, while John Wayne still was coming in strong with "McLintock" at $7,250,000.

Warners' "Spencer's Mountain," via Delmer Daves, made it fine even though a good part of the market did not respond. This one was slow in the east but went over potently in other areas.

"PT 109," produced by Bryon Foy for Warners under Jack L. Warner's personal supervision, had $2,700,000 "in the house" when it was withdrawn from circulation upon the assassination of its protagonist, John F. Kenedy. Film deals with his experiences as a naval officer in the Pacific during World War II. When it is returned to market, "PT 109" ought to climb to a total of $3,500,000, although this really is a toughie to predict.

The late Jerry Wald was represented this year by "The Stripper," his finale for 20th. As noted by some observers Wald will be remembered for other efforts, not "Stripper," which is estimated at a low $1,500,000.

Joe Pasternak's "Jumbo" was a disappointment at MGM with a total gross figured at $2,750,000. Same company had one of the top sleepers of the year, if not the top one, in "Flipper." This Ivan Tors production, concerning a boy and a pet dolphin, was brought in at about $550,000 and is likely to rake in $2,500,000 domestically.

VARIETY's parade of all-time top grossers (separately charted) continues David O. Selznick's "Gone With the Wind" (via MGM) with the crown at $41,200,000. The only possible future threat from among the 1963 releases is "Cleo." In this connection, much remains to be demonstrated.

Quebec's Cold War

Continued from page 37

part of French-Canadians who really feel they've been getting a raw deal, and snubbed on top of it.

Just how touchy is the situation, again in the case of Place des Arts, was reflected also months before the opening in the protest against Edman—he's still there— and the heated objection that no French opera was included in the opening programming.

In the nitery field, the most obvious development is the increase in the use of French comics, singers, etc.

Helps Tourism?

Beaucoup of the talent is from France, but plenty is also from Montreal and outlying areas of the province.

As it turns out, this isn't such a bad deal for two reasons: It has opened a new market for nitery turns from France, and it has given the city a more authentic French atmosphere in the nitery field—something which tourists prefer.

After all, Henny Youngman or the Maguire Sisters they can get in Detroit or Philly; what they look for in Montreal—the "gay Paree of North America"—is a French atmosphere.

Nevertheless, the change is still significant, when you consider that it wasn't long ago when a show with the standard comic-singer-dancer bill played at the old El Morocco, a good section of the audience was of French-Canadian extraction.

The CBC, government-owned radio-and-TV net, is very conscious of what's happening, to the point that even its English channel in Montreal, occasionally let's go with a program of French overtones, as if to prove that (a) they see the writing on the wall, or (b) that the Anglo-Saxons may be blind sometime, but they're not that dumb

'Tune Detective' Recalls Einstein

Continued from page 4

surprisingly intelligible English, unembarrassed by his German accent. Never before had I encountered a man of such simplicity and directness, so absolutely without pretense or affectation or self-consciousness of any kind. He was honestly interested in the quiet life of Princeton and its people.

The shock of unruly gray hair, the heavy mustache and the peculiarly soft yet penetrating eyes have often been described and are familiar also through many pictures of the great scientist. His rather short, compact figure was always completely relaxed, and nothing seemed to ruffle the complete serenity of his expression.

Obviously Dr. Einstein was more interested in discussing music than mathematics. He had a thorough knowledge of the classics, particularly Bach, but referred deprecatingly, even disparagingly, to his own efforts as an amateur performer. "I often have to count in the billions," he said, rather plaintively," but still find it difficult to count *four*!"

My own special thrill came late in the evening, when I was asked to do a little entertaining at the piano. Einstein was sitting in a large armchair when I started my stock music parodies, singing the words of the nursery rhyme, "Jack and Jill," in the style of oratorio, grand opera, a Schubert *lied*, a Debussy *chanson* and eventually jazz and hillbilly.

No sooner had I started than the guest of honor pulled his chair right up beside the piano, listening intently, watching every note at the keyboard as though to memorize it, and laughing uproariously, like a naively pleased child. He was particularly hilarious over my Wagnerian version, in which the adventures of Jack and Jill were given an exaggeratedly alliterative treatment, beginning *"Hans und Hila, hehr und heifer, den Hugel hinan! Wollten Wasser zum waschen, wogende Wellen!"* (A translation is hardly necessary.) I do not remember ever having a better audience. We were friends from that moment on.

Another meeting took place a few days later, when a documentary film was being shown at the Nassau Club and Einstein cordially invited me to sit beside him and practice my German. Naturally we discussed music again. (I forgot what the motion picture was about.) The name of Schoenberg came up and Einstein permitted himself a wry little joke: *Mehr Berg als schon!*" ("More mountain than beautiful!")

We met again in New York at luncheon given in honor of the pianist-composer, Leopold Godowsky. Einstein was one of the distinguished guests, naturally at the head table. As they filed up to the dais he was recognized by the rest of the audience and greeted with spontaneous applause. Apparently thinking that this enthusiasm was intended for Godowsky, Einstein joined in heartily, quite unaware of his own importance.

Weidman, Bing & Bach

Jerome Weidman has told the story of Einstein's leading him to an honest enjoyment of Bach's music by way of a popular Bing Crosby record, for the purpose, as the scientist put it, of "Opening up yet another fragment of the frontier of beauty." There are many other anecdotes that reveal his tolerant attitude toward the arts, and particularly music, the deeply religious feeling that supported and complemented his scientific investigations, the unaffected simplicity and integrity that ruled his life as the outstanding celebrity of Princeton's Institute for Advanced Study.

Perhaps the most revealing of them all was the brief conversation quoted on one of Edward R. Murrow's "Person to Person" television programs. The photographer, Yousuf Karsh, told of a reporter who said to Einstein: "Now we have the hydrogen bomb. Supposing we decide to use it on each other, what then?" To which Einstein replied, "Alas, we would no longer be able to listen to the music of Mozart."

My own final recollection is of what was in effect a miracle, almost too personal to be put into words. My sister Carola was by far the most talented member of our large family, both a pianist and a painter of professional standing. But her life had not been happy. After studying with Leschetizky abroad, she married an eccentric Viennese "music-lover" and halted her potential career to raise a family of three children. After the husband's death she suffered a series of frustrations and disappointments which eventually broke down her physical and mental health and created a complete loss of confidence in her artistic ability. When Einstein came to Princeton, she was living with her oldest brother, Dr. J. Duncan Spaeth, famous as a teacher of English and coach of the university crews. She had for several years refused to touch a piano or make any effort to paint or draw, resigning herself to the drudgery of housework and obviously abandoning all thought of any better life.

Her salvation came through a chance remark of Dr. Einstein's to the effect that he was looking for someone who could accompany his informal violin-playing. "I do not want a fine pianist," he said. "I want a musician who can read anything at sight and make up for my mistakes."

My immediate thought was of my sister Carola, but there was a delicate psychological problem to be solved. The first step was to bring them together without her knowing what we had in mind. In this plan my brother cooperated handsomely by inviting Dr. Einstein to dinner, with the promise of some real Viennese cooking, at which my sister was an expert.

The dinner was a great success, and the genial scientist, warmed by the schnitzel and other nostalgic delicacies, gradually drew my sister into a discussion of his favorite subjects of music and art. When she was about to withdraw to the kitchen, from force of habit, he insisted that she stay and continue the conversation. The effect was magical. For the first time in years she became really articulate. The evening ended with a promise that she would soon come to his home and accompany him in some violin sonatas he had found in the university library.

A New Life Reborn

That was the start of a new life for a deeply troubled soul. Before long Carola was not only playing the piano regularly but taking up her pencil and brush again. One of her favorite subjects was Einstein himself, and a number of her drawings of that placid, intelligent face may still be seen at the Einstein house and elsewhere in Princeton. (The best of them was published as a full-page illustration in Fortune magazine.)

My sister continued to draw and paint professionally to the end of her life, besides playing the piano as an avocation. In time she acquired her own apartment in Princeton, traveling from there to all parts of the east to carry out commissions. Her work was exhibited in the leading galleries, and her portraits and landscapes hang in many an American home today.

To me the saving of this one artistic soul was as significant in its way as some of the most important scientific discoveries of the immortal scholar. Einstein may be remembered in world history chiefly for his contribution to the atomic age, for better or worse. I prefer to think of him as a practically unique human being, who succeeded in accomplishing, by sheer simplicity and sincerity, what had baffled our professional psychiatrists.

(Editorial Note: The author of these reminiscences, famous as the "Tune Detective" of radio, television and the screen, and now in his 24th year as a member of the Metropolitan Opera Quiz panel, has written 32 books, of which the most recent are "The Importance of Music" and "50 Years with Music." The University of Michigan Press has just reissued in paperback his first work, a doctoral dissertation on "Milton's Knowledge of Music," written over 50 years ago and still the definitive book on the subject. Dr. Spaeth's "History of Popular Music in America" (Random House) is a similarly definitive volume, now listed in the official White House library.)

Lively Guys & Gals

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poses a shapely thigh as Principal Boy in panto and it would be a risky bet to say that she won't do it again. At 79, Jean Cadell pops up frequently in films and 78-year-old Allan Jeayes and 72-year-old Harold Scott are both, as of this writing, playing one routine-roles in "The Masters" at the Piccadilly.

Skipping At 75

As for 75-year-old "youngsters," they abound. Hugh Wakefield, Dame Edith Evans, who opened in the West End at the Queen's Theatre in November with "Gentle Jack," Miles Malleson, Athene Seyler, busy in both legit and pix, C. Denier Warren and Gladys Cooper are still very much on active service. Zena Dare (76) has proved herself a remarkable woman. She has been on the stage since 1899 and is winding up her career —or so she insists—by touring with "My Fair Lady," after having played Mrs. Higgins throughout the Drury Lane run. She missed only a handful of the 2,281 performances, and that because of vacations.

Durables

Clarkson Rose (74) also typifies the pep of these old troupers. As well as playing Dame in pantomime regularly for years he has run his famous "Twinkle" summer seaside show since 1921. In 1963 he decided to rest "Twinkle" because, as a change of pace, he wanted to do some straight thesping as guest artiste in stock!

Marie Lohr, Fay Compton, Henry Oscar, Ernest Milton, Randolph Sutton and Billy Russell vaude comics Billy Danvers, Nora Nicholson, Marie Burke, Douglas Byng and Una Venning are other prominent 70-year-olds still in harness.

Comedienne Margaret Rutherford is another character so full of vim that vitamins take her. At 71, she is having a click success with her film portrayals of Miss Marple, is in constant demand for films and plays and, in her spare time gives poetry readings.

Hulbert-Courtneidge

Jack Hulbert, who is 71, and his wife Cicely Courtneidge, a year younger, toured and then opened in the West End in a comedy this season. Though the critics massacred the play even the most acid had however grudgingly to admit Hulbert and Miss Courtneidge still have an effervescent, energetic enthusiasm and theatrical authority which lifts the spirits.

Robertson Hare, despite undergoing surgery a year or so ago, is, at 72, still more than holding his own surrounded by young comics, in the rumbustious goings-on in "A Funny Thing Happened On the Way to the Eorum." Stanley Holloway, a brisk, on-the-ball 73, isn't doing too badly in Hollywood either.

After these names it seems hardly worth mentioning the many striplings of ages between 60 and 70 who, at a time when most people are thinking of putting their feet up in retirement, are still doing their stuff. They range from Basil Sydney (69) and Jerry Verno (68) via Cecil Parker, Olga Lindo, Naurkon Wayne, Marie Ney, Martita Hunt, the youthful looking, glamorous Evelyn Laye (63) and Vic Oliver (65). But special mention must be made of 64-year-old Billy Cotton, the bandleader. The energy he puts into the Billy Cotton tv and radio bandshows has to be seen to be believed and is calculated to make many 20-year-olds wilt with exhaustion. In fact it's been equalled only by the Crazy Gang, who would have rated honorable mention in this piece. But, apart from Bud Flanagan, and "Monsewer" Eddie Gray, the others are still sticking rigidly to their decision to retire.

What makes these veteran troupers tick after a lifetime in the business? They take things steady when they are not working, which is rarely. Dedicated to their jobs, enjoying every minute and usually "thinking young," they cultivate an enviable zest that communicates to the audience.

Where's The Audience Gone?

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one being, as the song put it, "Oh, Dear! What Can the Matter Be?"

With Production: Could it be that we've passed from the era of Size to the Era of Sex and Shock? Are moviemakers mistaking sexual suggestivity for artistic excitement? Could it be that the heights of drama aren't to be found in a hospital's mental wards? Are audiences, often burned, now overwary and easily won over to other forms of entertainment (recall how theatre business dipped in areas that had not yet had television)?

Could it be that the link between producer and audience is partly at fault? The link I'm thinking of is *advertising*. And it's the audience rather than the link that's missing. Are the ads telling enough of just what the film's about? Are the ads perhaps insulting and alienating those they wish to attract? Could it be that the wild sex-and-violence ads are far more appealing to the moviemakers than to the potential movie viewers? (Can you imagine how certain admen might handle certain films: "See David! See Lisa! . . . What was the other side of this love-starved girl? . . . What went on in that darkened school of wild and turbulent teenagers? That first touch did it!"; or perhaps: "Lock up your wives, boys! . . . Where will that lusty Tom Jones strike next? . . . That *Loss of Innocence* gal has got our *Luther* man!," etc.

Maybe some are a bit tired of the suggestive and shocking (actually silly) snatches of dialog in the ads that promise all sort of gross things. You know the type: "What are you doing to my sister?" or "Admit it Edna, this is one thing you never planned on!" or "But you said you were white!" etc.

Those Ads?

Could it be that too many ads are reduced to too simple a formula: 1) hero tussling vertically with villian; 2) hero tussling horizontally with heroine; 3) thousands of soldiers, charioteers or chorus girls coming up over the horizon; and 4) millions of little people swarming over the big letters that form the title (" it's big! big!! big!!!")

Could it be that we're just sick of being shocked? That fewer and fewer families are willing to pay for a sitter, a dinner, a parking place, a ticket and refreshments just to watch some karate or incest? There are too many other lovely ways to spend an evening.

With Exhibition: Could it be that the theatre managers who are a bit lax in keeping their theatres clean, up-to-date, well policed and well-run have helped give all theatre managers a black eye just as a few moviemakers can hurt Hollywood as a whole?

Could it be that parents are tired of sending their children to a kiddie show and finding them exposed to raw sexy trailers of next week's regular show? And who are the dirty little men who know just what shocking or suggestive scenes to choose in making up previews that are more repulsive than the complete film shown in its proper context?

Audience Values (?)

Could it be that composing a double-bill of an adult film and a family film isn't what many would consider family entertainment?

Could it be that few of the pictures are really worth the current prices—either for the ticket or for the Pepsi and popcorn at the concession stand?

Could it be that the theatremen are so busy fighting classification (calling it Censorship) that they fail to see that many of the people in the forefront seeking information about the audience suitability of films are some of their best customers? And could it be that some classification tags are written up as a deliberate appeal to teenagers?

Could it be that some of the "clean" entertainment that people fail to "support" (as if filmgoing was a duty) just isn't "good" entertainment but merely innocuous mediocrity?

With the Industry as a Whole: Could it be that the 12-year-old mentality of several years ago may have changed a bit and for the better? Or that some of the audience might be almost as smart as some of the picturemakers?

Could some of the matter be that people are tired of having their noses rubbed in the dregs of life and having some moviemakers wise them up to what life's all about—especially when they knew all this stuff and more long ago?

Could it be that perhaps there's a happy medium somewhere in between the extremes of sugar and slime?

Could it be that the time has come when moviemakers should tone down their howls that they're deprived of freedom and get back to making movies? Freedom, when you think of it, is a climate within which great art or junk alike can be turned out. One wonders why, with the decline of censorship, the improvement of quality isn't proportional. Could it be that "lack of freedom" is merely a loudly-shouted excuse? . . . that what's needed isn't more *freedom* but more *talent*?

What can the matter be? Where is the audience?

I don't know, but I do hope you'll find the answer.

Talent Dearth

Continued from page 4

selves with a few acts and do so. However, as so very few topliners wish to do this, the question very rarely arises, especially when they can live in the comfort of their own home and do one television show and pick up more money than in six days at one of our provincial theatres.

What therefore is our answer to having vaudeville theatres without vaudeville, and this has been our biggest headache. None the less there are means of keeping these houses going profitably without vaudeville, for which they were primarily designed.

The first task was to get the public to accept them as theatres or places of entertainment rather than variety houses, and once we had done this it was a question of finding suitable attractions as diversified as playing within a matter of weeks, opera, ballet, revue, musical comedy, legit, jazz concerts—in fact every facet of show business. It is interesting to note that when one can get great attractions such as the Bolshoi Ballet, the Red Army, and many other once-nightly shows of this description the public will pay as much as three times the normal admission to see these extraodrinary performers.

Unfortunately, there is a world shortage of top class shows. In my travels, in one montth, I did 21,000 miles, and all my opposite numbers in every territory I visit come up with the same question, "What have you found, what can you recommend?" when in fact the purpose of my visit was to ask them the same question.

We are going in for more and more big spectacular shows all the time. This is fine in theory, but unless you have stars in these type of shows no matter how spectacular they are you still do no business. People will not come in to see a first class show with great entertainers who have no name value, and therein lies the problem.

In spite of the somewhat pessimistic comments I have made so far my company has taken the view, a viewpoint with which I personally agree, that we should spend money in modernizing our theatres and offering our patrons every possible comfort on their visits, and that our future lies in the presentation of attractions of such a calibre that they could stay for many months in each major city.

In other words, although there are not sufficent attractions for short term visits we do have the possibility of getting attractions that can stay a very long time.

Finally, we keep on plugging our slogan, "There is nothing like the magic of a visit to the live theatre."

Warner Bros. purchased "The Battle of the Villa Fiorita" by Rumer Godden, and assigned it for production to Delmar Dayes.

A Memory of J.J.

By BOB RUSSELL

You were a kid of 17. A promising baritone. You auditioned for a Shubert show and struck it big—a four-line bit.

The show was moving to another house and a rehearsal was called on a Sunday. You had a date. So your date sat out front and when the stage manager told you about the no visitors rule you pleaded—in vain. So you walked out with your girl and went to the hockey game at the Garden.

Next night you reported before half hour and the stage manager says, "You can't go on. See J.J. tomorrow morning."

The inner sanctum. The throne room. The holy of holies. J.J.'s private office. To you, like standing before God. He looks up from beneath lowered eyebrows (a trademark with J.J.). "A date, eh. How old are you? Hmmmmm, seventeen. Well, the director of the entire production says it's you or him. If you were me, which would you choose?" "Mr. Shubert," you say, "I'd choose the director."

"That," says J.J., "is exactly what I've done."

You're almost out the door when he calls, "Wait! Come here. I think you've learned a valuable lesson. See me in a couple of weeks. I may have something for you in a new show."

He did. Four of them.

J.J. Shubert and the theatre was one of the world's greatest love affairs. You never knew when he'd show up out front or backstage, at rehearsals, in town or out. He followed the "Passing Show" all over the map just to stand in the wings and watch Willie Howard in his sketches. J.J. would laugh 'til the tears streamed down his cheeks. It was the greatest tonic in the world for what was so often a lonely man. When Howard came off and passed J.J. on his way to his dressingroom Shubert would quickly hide his handkerchief, wet with tears of laughter, then characteristically tilt his head downward while his lower lip jutted upward and he'd hiss to the great little comedian, "You bum, you; you couldn't draw flies in July." And he'd stomp away in a sulk. Next town would find him again in the wings helpless with laughter at Willie's unforgettable sketches. Of all his stars none broke up J.J. like Willie Howard.

There were other incidents, of course. Sometimes the thought came to you that this fabulously rich tycoon with a genius for production and business would have willingly given millions just to have had the creative gift—this from a man who could buy the greatest creative talents in all show business.

J.J. knew every piece of scenery, costumes and props in the Shubert warehouses. If some flat or drop came apart (even if it had appeared in 30 of his shows) J.J. would scream, "Fix it! Sew it up!" Never, "Throw it out." He loved every old relic as if he himself had put it together.

The stories about J.J. are legend, many based on fact. This one probably is not:

One August day J.J. wandered into the Winter Garden during an "Artists and Models" rehearsal. Twelve girls were standing on a ledge while a tenor sang to them from below. J.J. asked the director what the 12 girls were doing up there.

"It's a religioso scene," said the director. "They represent the 12 Apostles."

"Twelve Apostles!" exploded J.J. "This is a Shubert show—make it 24!"

And this anecdote very likely *is* true.

J.J. had a penchant for watching from the wings. One night a stagehand crashed heavily into him while making a fast change of scene. The grip cussed him out properly and the banged-up owner of the theatre and the show yelled back, "I'm J.J. Shubert! I own this show!"

"I don't give a damn who you are," retorted the stagehand, "Stay the hell out of my way when I'm working!" And away he went.

A Shubert aide rushed up to the boss and said, "Shall we get rid of him?"

"Of course not," growled J.J., "The man happens to be right."

The Shuberts were reputed to be the toughest businessmen. Their business deals will undoubtedly be chronicled in full some day. Their benefactions never will be. I think that's the way a tycoon of show business, who understood what a 17-year-old kid, who chose his girl before his job, would have wanted it.

Right of Privacy

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ture in full page advertisements of the magazine, in two other magazines.

She recovered a substantial judgment on the trial. On appeal the higher court set the judgment aside and held that a person's photograph originally published in a periodical as a newsworthy subject may be republished subsequently without the person's written consent in another medium, as an advertisement for the periodical itself. The court emphasized that, as a public figure, she had the right of privacy, but held that this did not protect her from a true and fair representation in what the court called incidental advertising of the news medium.

Case of Gautier's Dogs

Not so long ago, Gautier, who had been presenting his well-known trained animal act for years throughout this country and abroad, brought suit under the Civil Rights Law against a television company, which had televised his act between the halves of a football game without his consent.

His contract provided that his performance at the football game was not to be shown on television. His act was however televised with the usual commercials inserted before and after his act. He recovered a judgment on the trial, but this too was set aside by the higher courts.

Among the reasons given for not allowing the judgment to stand, the higher court ruled that the use of a person's name or picture in a newspaper, magazine, or newsreel in connection with an item that is newsworthy is not a use for purposes of trade within the meaning of the Civil Rights Law.

That case has been usually cited and relied upon by the courts in many recent cases, where a person sued for the use of his name or picture in connection with an advertisement.

What apparently has up to the present time been entirely overlooked by all concerned is that when the Appellate Division held that Gautier could not recover in his action, which was brought for a violation of the Civil Rights Law, the judge who wrote the decision said: "We pass only on the question argued and briefed on this appeal. We do not here pass upon the question as to whether, upon a proper record, plaintiff could recover on quasi contract or on any other legal theory.

'Quasi Contract'

This is a clear intimation that a performer may recover damages if he sues on quasi contract, which means not an actual contract but a contract which the law implies, to pay him the reasonable value of the use of his name or picture.

The importance of this to persons in the theatrical profession who are recognized as stars or whose name has value, is obvious. If he or she can recover the reasonable value of the use of his or her name or picture in connection with an advertisement, they can recover substantial amounts in line with what they would charge if they entered into a contract for the use of their name or picture. Examples of this are numerous: baseball and football stars and theatrical performers whose names are well known on the stage or television and who are shown in commericals for shaving creams, razor blades, etc.

As a practical matter, there are many situations in which a performer might recover a very substantial amount by bringing an action on "quasi contract or on any other legal theory," as suggested by the court in the Gautier case.

Some Revisions

Robert Aldrich production of "What Ever Happened to Baby Jane?" via Warners, last year was overquoted at $5,000,000. It should have been $4,000,000.

Last year overlooked were "Commancheros" (20th), at $3,500,000, and "Errand Boy" (Par), at $3,000,000. "Chapman Report" (WB) must be cut from last year's quotation of $4,000,000 to a more realistic $2,500,000.

Is Greece 'Ridiculously Active' Producer?

By RENA VELISSARIOU

Athens.

Greece is one country where motion picture production increase from year to year. In 1963 there were 130 features made here. People in and around the trade are inclined to consider this production activity "ridiculous" for such a small kingdom with so limited capital and playoff. Especially because there is not any substantial qualitly of improvement of the films produced.

Most Greek producers are minor operators who as soon as they get a story idea in their mind, look for an investor. It's sign a director and a few actors and off they go!

Often there isn't even a screenplay to shoot from. Footage is improvised. Of course all these attempts are low budgeted projects meant only for local consumption.

There are some serious producers, however, who are working efficiently trying to improve the quality of their product. These are the Finos Film, the AnZervos Film, the Georges Lazarides and Roussopoulos Bros. Company and a few others.

To the above list, add the Damaskinos and Michaelides Organization which re-started production activity last year with the following three pictures:

(1.) "Heartbeat At a School Desk" starring Aliki Vouyouklaki and Dimitri Papamihael. It is written and directed by Alecos Sakellarios and made in two versions: Greek and Turck.

(2.) "The Red Lamps" based on a Greek play by Alexis Galanos, with Jenny Karezi, Georges Foundas, Dimitri Papamihael, etc. It is directed by B. Georgiades and the musical background is written by Manos Hatzidakis ("Never on Sunday").

(3). "A Sunday Girl" written and directed by Nestor Matsas with Xenia Kalogeropoulou, Despo Diamantidou, Mary Chronopoulou and N. Peryalis.

The pictures with the Finos Film label tend to click at the boxoffice though year just ended there have not. Finos is now launching Zoe Laskari as its star of tomorrow. Features produced by Finos during 1963 were "A Girl For Two," written and directed by John Dalianides, with Alecos Alexandrakis, Martha Karayanni and Zoe Laskari; "Something Burning" in color and Scope written and directed by John Dalianides with Dinos Heliopoulos, Rena Vlahopoulou, Costas Voutsas, Martha Karayanni and "Amock" directed by Dinos Dimopoulos, with Floretta Zanna, Anna Veneti, Lefteris Vournas and Zoras Tsapelis.

Total of Five

AnZervos Studio had a total of five pictures produced in 1963. To itemize:

(1). "The Little Venuses" directed by Nicos Koundouros who won a prive in the Berlin and Salonica Festivals for this picture.

(2.) "The Prodigal" directed by Maria Plyta. It is based on a classic operetta by Hatziapostolou "The Heart of a Father." The cast includes Nicos Mosohonas, Xenia Kalogeropoulou and Dimos Starenios.

(3.) "The Big Secret" directed by D. Sclavos with Christina Sylva and Pantelis Zervos.

(4.) "A Bum With a Heart" directed by John Daefas with Basile Diamantopoulos, and Georges Pantzas.

(5.) "Wrecks of Life" directed by Larry Frisch with Xenia Kalogeropoulou and Dimos Starenios.

Georges Lazarides and Roussopoulos Bros. Company have also produced three pictures last year, to wit, "Tuesday and 13," written by Georges Roussos and directed by Orestis Lascos with a cast which includes N. Stavrides, and Beata Assimacopoulou. "Small and Big in Action" directed by Orestis Lascos with Mary Aroni, Lambros Constantaras and B. Avlonitis. Finally, "Thirst for Life" directed by Socrates Kapsaskis with Anna Fonsou in the leading role.

Greek American producer James Parish made a film here titled "Brother Anna" avec Peter Fissoun, Xenia Kalogeropoulou and Byron Pallis, which won a prize in the Salonica Festival.

Most of the other pictures produced are made by minor producers and individuals and very few of them are exported abroad.

Shot In Greece

Greeks are renting facilities meantime to foreign producers. But while it once appeaed that Athens would become another lively motion picture centre like Rome, Madrid and Munich, such expections were not fulfilled as anticipated. It was pretty intoxicating when "Guns of Navarone" and "Three Hundred Spartans" were shooting on location here. Nothing comparable has followed.

Walt Disney's production "The Moonspinners" starring Hayley Mills was shot on location in Saint Nicholas of the Crete Island, last summer. The production unit with a crew of 100 spent more than three months in this island. The Greek Film Union of Technicians protested to the Ministry of Industry because Disney has brought all his crew from the States. Thousands of Greek villagers had been lined up, however, to work as extras in this production. Also Greek choreographer Vicki Tounta created folk dances in the picture danced by a 16 member ballet.

Another film to be lensed here is the "Flesh and Flower" a co-production of Marion Gering and the Studio Alfa slated to start rolling next February in Greece and Turkey.

The Studio Alfa has in its schedule another co-production also for this year. It is titled "The Naked Brigade" and will be co-produced with Albert Cohen. The story is written by Sanford Walf and it is about the women groups of the underground movement during the German occupation in Greece.

John Contes has completed location scouting in the Aegean islands and Peloponese and will start shooting his next film "Hysteria" in color and scope next month. (February). John Contes is a Greek American director who made last year the picture "The Hands."

Many other films are scheduled to be lensed here next spring and summer but nothing is yet as definite.

Top Rental Features of 1963

Continued from page 37

Taras Bulba	(7 Arts-UA) (Dec., '62)	3,000,000	3,400,000
Donovan's Reef	(Ford-Par) (July)	2,900,000	3,300,000
Wheeler Dealers	(Ransohoff-MGM) (Oct.)	1,000,000	3,200,000
Fun in Acapulco	(Wallis-Par) (Nov.)	7,500,000	3,100,000
Savage Sam	(Disney-BV) (June)	2,600,000	3,000,000
Barabbas	(De Laurentiis-Col) (Oct., '62)	2,850,000	2,900,000
Jumbo	(Pasternak-MGM) (Dec., '62)	2,400,000	2,750,000
40 Pounds Trouble	(Curtis-U) (Feb.)	2,500,000	2,750,000
White Stallions	(Disney-BV) (Feb.)	2,300,000	2,550,000
Capt. Sinbad	(King Bros.-MGM) (July)	2,000,000	2,500,000
Flipper	(Tors-MGM) (June)	1,060,000	2,500,000
Women of the World	(Embassy) (July)	1,900,000	2,500,000
Gathering of Eagles	(U) (July)	2,000,000	2,500,000
Sodom and Gomorrah	(Titanus-20th) (Jan.)	2,100,000	2,500,000
Doctor No	(Eon-UA) (May)	2,100,000	2,400,000
David and Lisa	(Perry-Reade) (Feb.)	2,000,000	2,300,000
Beach Party	(AIP) (Aug.)	1,200,000	2,300,000
New Kind of Love	(Shavelson-Par) (Oct.)	2,000,000	2,250,000
Call Me Bwana	(Eon-UA) (June)	1,700,000	2,200,000
My Six Loves	(Par) (Apr.)	1,750,000	2,185,000
Jason and Argonauts	(Schneer-Col) (June)	1,900,000	2,100,000
Gidget to Rome	(Bresler-Col) (Aug.)	1,800,000	2,000,000
Tammy and Doctor	(Hunter-U) (June)	1,700,000	2,000,000
Mondo Cane	(Italo-Times) (April)	1,050,000	2,000,000
Courtship Eddie's Father	(Pasternak-MGM) (Mar.)	1,800,000	2,000,000
Happened at World's Fair	(Richmond-MGM) (April)	2,250,000	2,500,000
The Leopard	(Titanus-20th) (Oct.)	1,250,000	1,800,000
Caretakers	(Bartlett-UA) (Aug.)	1,350,000	1,800,000
Two for Seesaw	(Mirish-UA) (Dec., '62)	1,500,000	1,750,000
For Love or Money	(U) (Oct.)	1,300,000	1,750,000
List of Adrian Messenger	(Joel-U) (July)	1,500,000	1,700,000
Who's Got the Action	(Rose-Par) (June)	1,400,000	1,600,000
The Stripper	(Wald-20th) (June)	1,200,000	1,500,000
Duel of Titans	(Italo-Par) (June)	1,250,000	1,450,000
Girl Named Tamiko	(Wallis-Par) (Feb.)	1,000,000	1,400,000
The Raven	(AIP) (Feb.)	1,300,000	1,400,000
The Lion	(20th) (Nov.)	1,100,000	1,300,000
King Kong vs. Godzilla	(Toho-U) (July)	1,100,000	1,250,000
Gritic's Choice	(Rosenberg-WB) (April)	1,150,000	1,250,000
The Balcony	(Reade-Sterling) (Mar.)	900,000	1,200,000
Haunted Palace	(AIP) (Sept.)	750,000	1,200,000
The Haunting	(Wise-MGM) (Sept.)	700,000	1,200,000
Hootenanny Hoot	(Katzman-MGM) (Sept.)	800,000	1,200,000
Condemned of Altona	(Ponti-20th)	750,000	1,100,000
L-Shaped Room	(Royal-Col) (June)	700,000	1,000,000
9 Hours to Rama	(Robson-20th) (April)	800,000	1,000,000
Tarzan's Challenges	(Weintraub-MGM) (June)	800,000	1,000,000

**This figure represents the amount of exhibitor-guaranteed rentals. The production has opened in only 55 domestic situations so far and too much hazard would be involved in predicting the ultimate total.*

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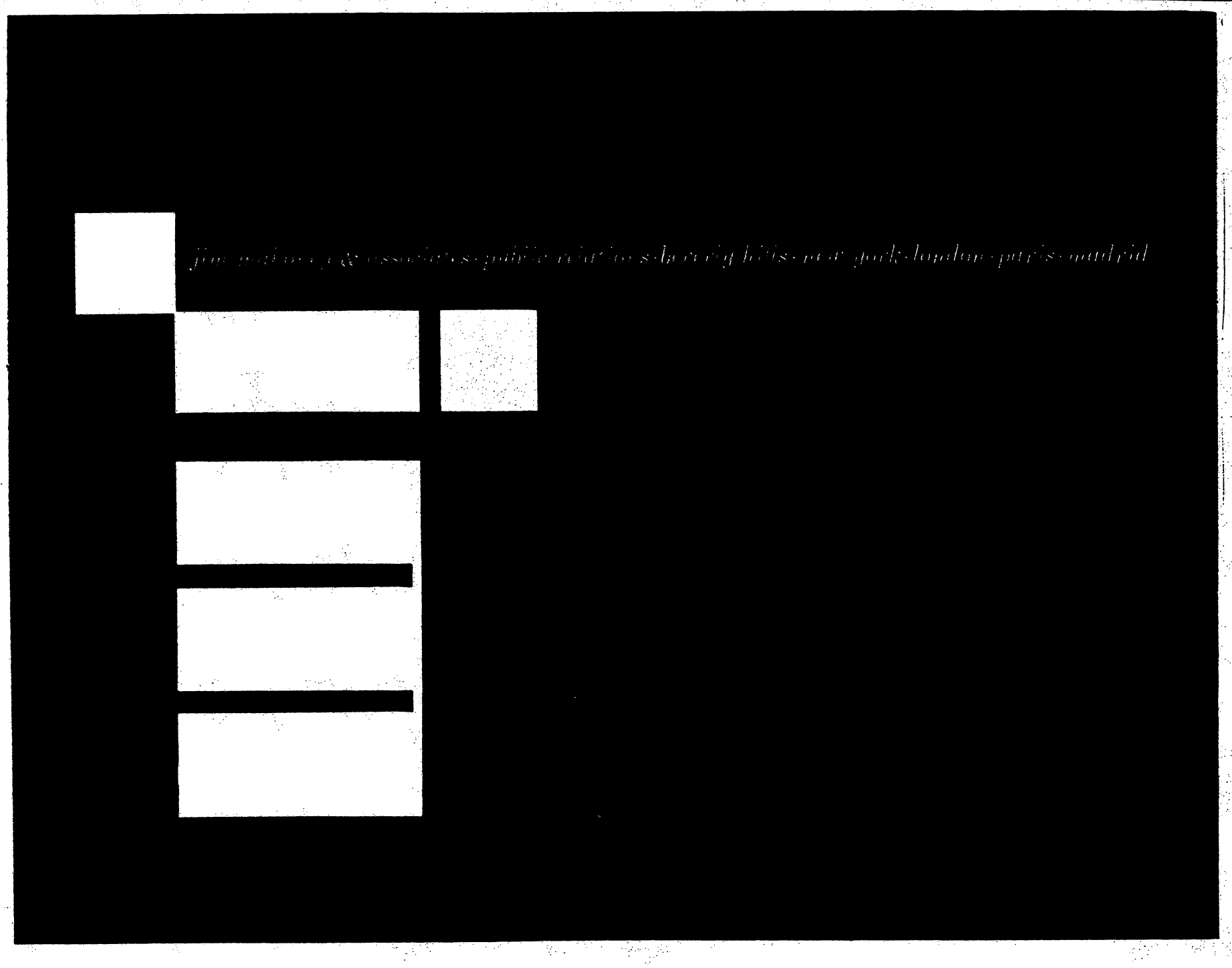

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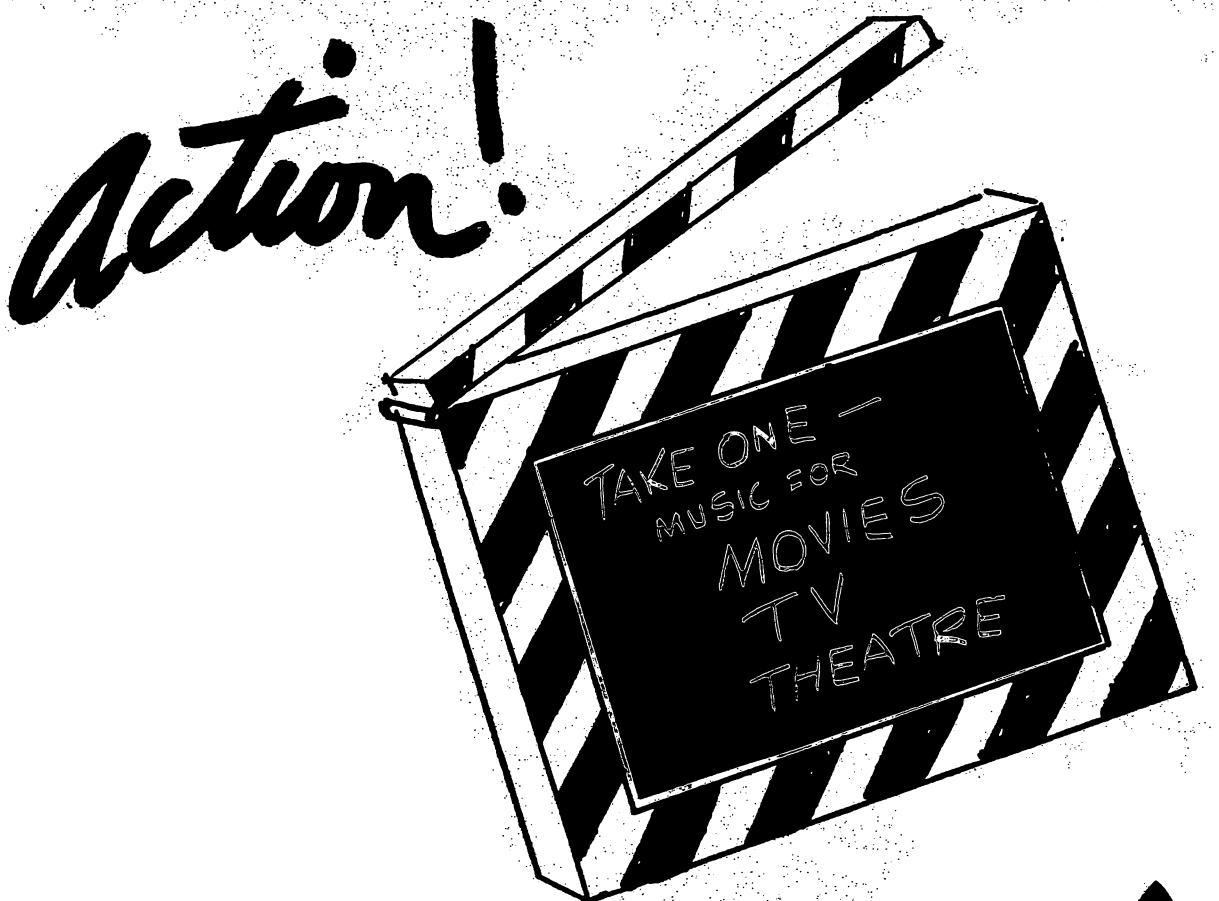

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ON THE OCCASION OF THE 20th ANNIVERSARY OF DELMER DAVES AS A DIRECTOR.....

How do you say "thank you" to the *thousands* of people who have helped me make films since I started directing 20 years ago??? At least I know where to *start:* in 1943 Jack Warner had enough faith in a young writer to give him one and a quarter million dollars to make DESTINATION TOKYO, *and* Cary Grant and John Garfield for stars for his first directorial assignment!!! And, since Cary Grant had approval of director in his contract and had faith in me, I know I have to thank him, too . . . and Johnny Garfield . . . Then come the first of the thousands of "thank you's" to producers and stars and staffs and crews and players and extras and home office men and exhibitors and a generous few hundred million theatre-goers! So . . . to all ye who remember, THANKS FOR:

The Twenty Crowded Years (1943-1963) Alphabetically

THE FILMS:	*THE PLAYERS:* (including those marked who here made their first film appearance or one of their earliest ones)
(† "in collaboration")	
AN AFFAIR TO REMEMBER (20th) (1957) (screenplay†)	Cary Grant, John Garfield, Alan Ieen Nesbitt, Richard Denning, Neva Patterson . . .
A SUMMER PLACE (W.B.) (1959) (screenplay, producer, director)	Sandra Dee, Troy Donahue*, Richard Egan, Dorothy McGuire, Arthur Kennedy, Constance Ford, Beulah Bondi . . .
BIRD OF PARADISE (20th-Fox) (1951) original screenplay, director)	Jeff Chandler, Debra Paget, Louis Jourdan, Everett Sloane, Jack Elam*, Maurice Schwartz . . .
BROKEN ARROW (20th-Fox) (director)	James Stewart, Jeff Chandler*, Debra Paget*, Basil Ruysdael . . .
THE BADLANDERS (MGM) (1958) (director)	Alan Ladd, Ernest Borgnine, Katy Jurado, Nehemiah Persoff, Kent Smith, Ford Rainey . . .
COWBOY (Col.) (1957) (director)	Glenn Ford, Jack Lemmon, Anna Kashfi, Brian Donlevi . . .
DARK PASSAGE (WB) (1947) (screenplay, director)	Humphrey Bogart, Lauren Bacall, Anges Moorhead, Tom d'Andrea, Bruce Bennett . . .
DEMETRIUS & THE GLADIATORS (20th) (1954) (director)	Susan Hayward, Victor Mature, Michael Rennie, Debra Paget, Anne Bancroft, Richard Egan, Ernest Borgnine, Barry Jones, William Marshall* . . .
DESTINATION TOKYO (WB) (1944) (screenplay†, director)	Gary Grant, John Garfield, Alan Hale, Dane Clark*, Tom Tully*, Warner Anderson*, Robert Hutton*, William Prince*, John Forsythe*, John Ridgeley, Faye Emerson . . .
DRUMBEAT (WB) (1954) (original screenplay, producer, director)	Alan Ladd, Charles Bronson*, Marisa Pavan*, Audrey Dalton, Warner Anderson, Hayden Rorke . . .
HOLLYWOOD CANTEEN (WB) (1944) (original screenplay, director) (NOTE: the profits from this film ran the Hollywood Canteen and many subsequent post-war charities, still continuing.)	Dane Clark, Robert Hutton, Joan Leslie, Janis Paige* with Bette Davis, Jack Benny, Joe E. Brown, Eddie Cantor, Jack Carson, Joan Crawford, John Garfield, Peter Lorre, Ida Lupino, Dennis Morgan, Eleanor Parker, Roy Rodgers and Trigger, Barbara Stanwyck, Jane Wyman, and with Jimmy Dorsey and his band, Carmen Cavallero and his orchestra, Joseph Szigeti . . .
THE HANGING TREE (WB) (1958) (director)	Gary Cooper, Maria Schell, Karl Malden, George Scott*, Ben Piazza*, Karl Swenson, Virginia Gregg, John Dierkes . .
JUBAL (Col.) (1956) (screenplay†, director)	Glen Ford, Ernest Borgnine, Rod Steiger, Felicia Farr*, Valerie French*, Charles Bronson, Noah Beery, Jr., Basil Ruysdael, Jack Elam, John Dierkes .
KINGS GO FORTH (U.A.) (1958) (director)	Frank Sinatra, Natalie Wood, Tony Curtis, Leora Dana, Karl Swenson* . . .
A KISS IN THE DARK (WB) (1949) (director)	Jane Wyman, David Niven, Victor Moore, Broderick Crawford, Wayne Morris . . .
THE LAST WAGON (20th) (1956) (screenplay†, director)	Richard Widmark, Felcia Farr, Susan Kohner*, Nick Adams*, Tommy Rettig, James Drury*, Ray Stricklyn*, Stephanie Griffin . . .
NEVER LET ME GO (MGM) (1953) (director)	Clark Gable, Gene Tierney, Bernard Miles, Richard Haydn, Kenneth More*, Theodore Bikel* . . .
PARRISH (WB) (1960) (screenplay, producer, director)	Troy Donahue, Karl Malden, Claudette Colbert, Dean Jagger, Connie Stevens*, Diane McBain*, Sharon Hugueny*, Hampton Francher*, David Knapp* . . .
PRIDE OF THE MARINES (WB) (1945) (director)	John Garfield, Eleanor Parker, Dane Clark, Rosemary DeCamp, Ann Doran, Anthony Caruso, Tom d'Andrea*, Don McGuire .
THE RED HOUSE (UA) (1946) (screenplay, director)	Edward G. Robinson, Judith Anderson, Lon McAllister, Allene Roberts*, Julie London*, Rory Calhoun* . . .
RETURN OF THE TEXAN (20th) (1952) (director)	Dale Robertson, Walter Brennan, Jeanne Dru, Richard Boone*, Robert Horton* . . .
ROME ADVENTURE (WB) (1961) (screenplay, producer, director)	Troy Donahue, Suzanne Pleshette*, Rossano Brazzi, Constance Ford, Hampton Francher, Angie Dickinson . . .
SPENCER'S MOUNTAIN (WB) (1963) (screenplay, producer, director)	Henry Fonda, Maureen O'Hara, James McArthur, Mimsy Farmer*, Donald Crisp, Lillian Bronson, Wally Cox, Virginia Gregg, Kym Karath*, Veronica Cartwright
STAGE DOOR CANTEEN (UA) (1943) (original screenplay) (NOTE: the profits from this supported Stage Door Canteens in New York and across the land.)	Lon McAllister*, Judith Anderson, Tallulah Bankhead, Ralph Bellamy, Edgar Bergen, Ray Bolger, Ina Claire, Katherine Cornell, Jane Cowl, Gracie Fields, Lynn Fontaine, Helen Hayes, Jean Hersholt, Katherine Hepburn, George Jessel, Gertrude Lawrence, Gypsy Rose Lee, Alfred Lunt, Elsa Maxwell, Harpo Marx, Yehudi Menuhin, Ethel Merman, Paul Muni, Merle Oberon, George Raft, Cornelia Otis Skinner, Ethel Waters, Johnny Weismuller, Ed Wynn, Sam Jaffe...
SUSAN SLADE (WB) (1960) (screenplay, producer, director)	Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan, Brian Aherne, Nafalie Schaefer, Grant Williams*, Kent Smith, Bert Convy* . . .
TASK FORCE (WB) (1949) (original screenplay, director)	Gary Cooper, Walter Brennan, Jane Wyatt, Wayne Morris, Julie London, Bruce Bennett, Jack Holt...
THREE-TEN TO YUMA (Col.) (1957) (director)	Glenn Ford, Van Heflin, Felicia Farr, Leora Dana*, Henry Jones, Richard Jaeckel, Robert Emhardt*, Ford Rainey*, George Mitchell*, Robert Ellenstine* . . .
TO THE VICTOR (WB) (1948) (director)	Dennis Morgan, Viveca Lindfors, Victor Francen, Dorothy Malone*, Bruce Bennett, William Conrad*, Douglas Kennedy* . . .
TREASURE OF THE GOLDEN CONDOR (20th) (1953) (screenplay, director)	Cornell Wilde, Anne Bancroft*, Constance Smith, Finlay Currie, Leo G. Carroll, Faye Wray, George McCready . . .
THE VERY THOUGHT OF YOU (WB) (1944) (screenplay†, director)	Dennis Morgan, Eleanor Parker*, Dane Clark, Faye Emerson, William Prince, Beulah Bondy, Henry Travers, Andrea King* . . .
WHITE FEATHER (20th-Fox) (1955) (screenplay†)	Robert Wagner, Debra Paget, Jeffrey Hunter, Hugh O'Brian*, John Lund, Milburn Stone . . .
YOUNGBLOOD HAWKE (WB) (1963-64) (screenplay, producer, director)	James Farnciscus, Genevieve Page, Suzanne Pleshette, Mildred Dunnock, Lee Bowman, Eva Gabor, Eddie Andrews, John Dehner, Mary Astor, Don Porter, John Emery, Mark Miller, Rusty Lane, Werner Klemperer, Kent Smith, Hayden Rorke . . .

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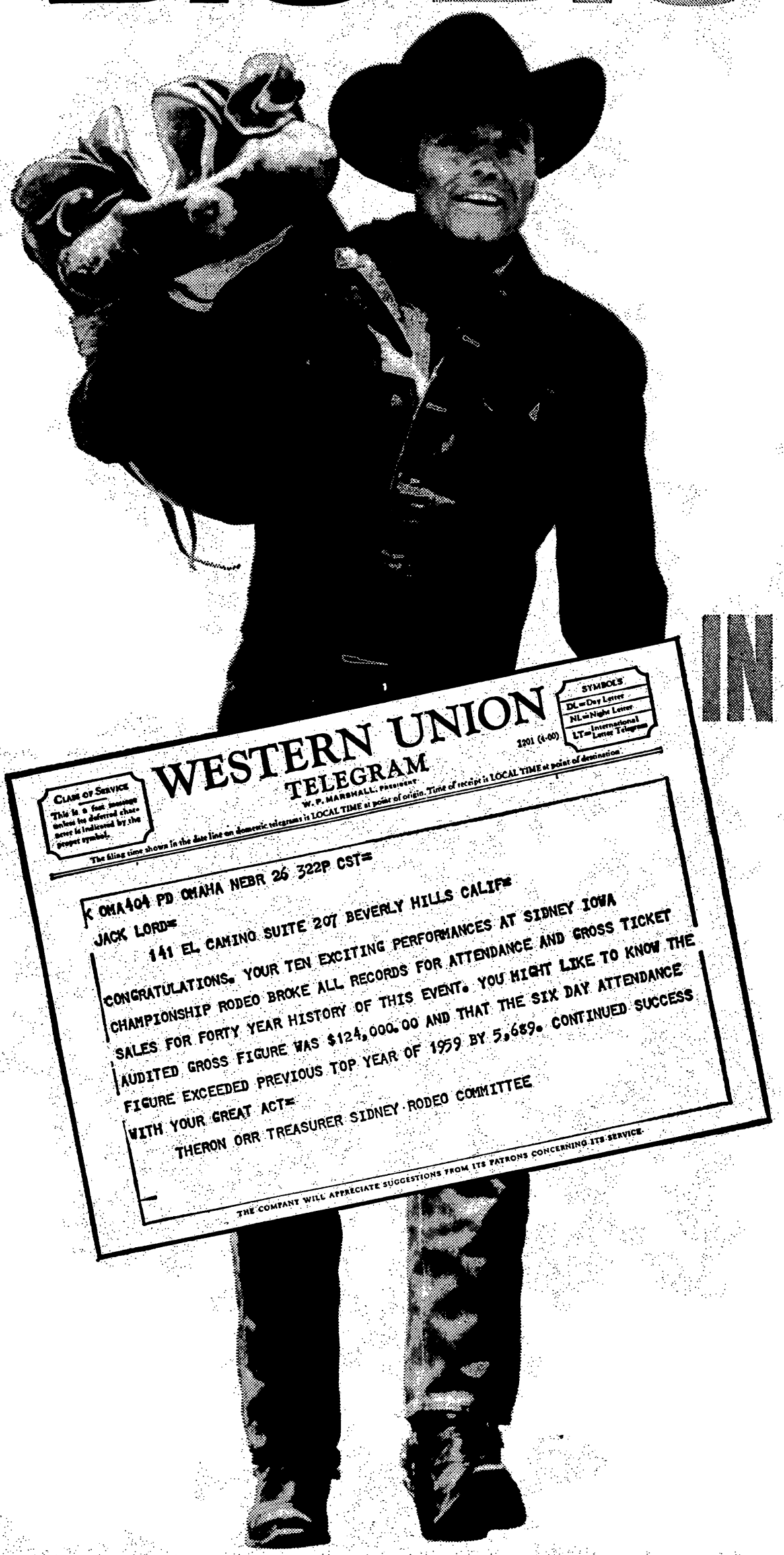

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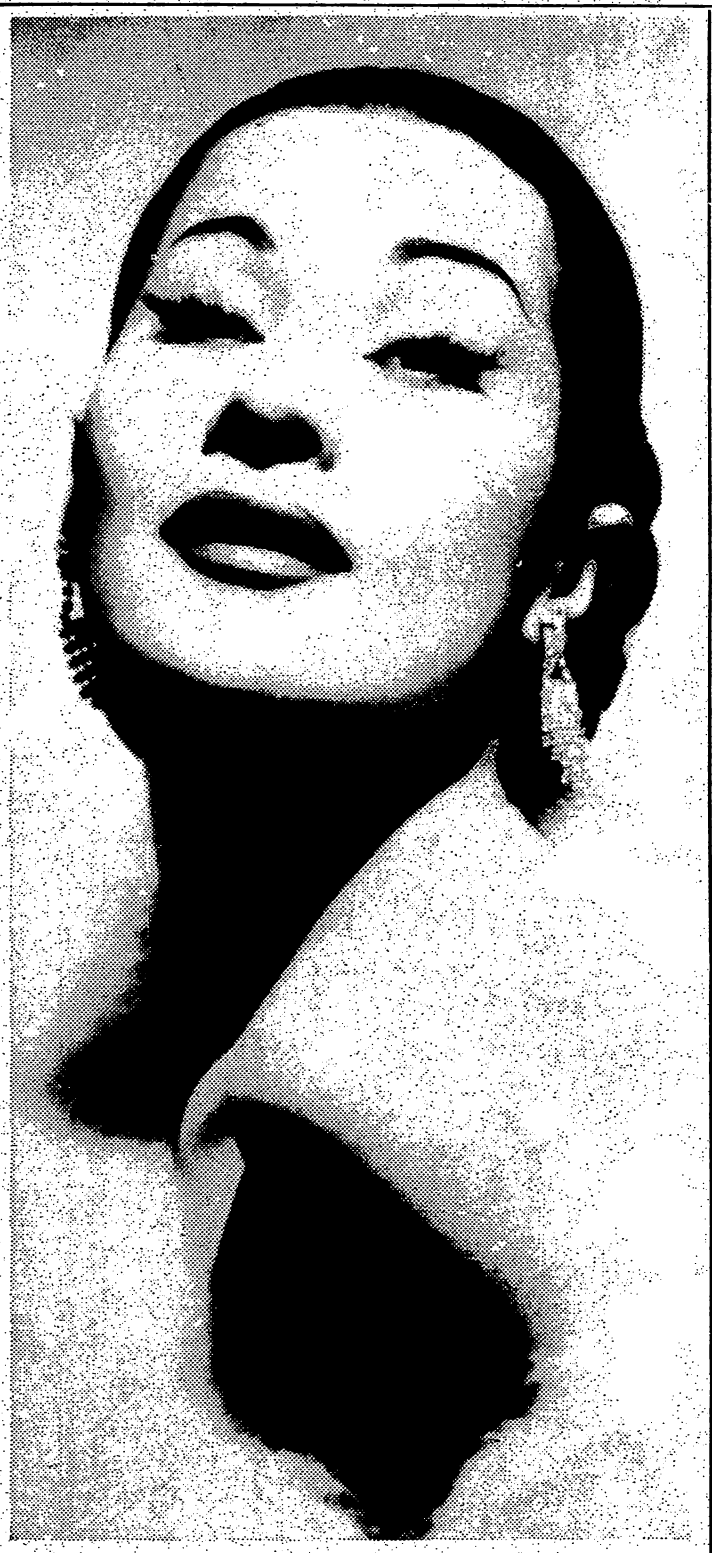

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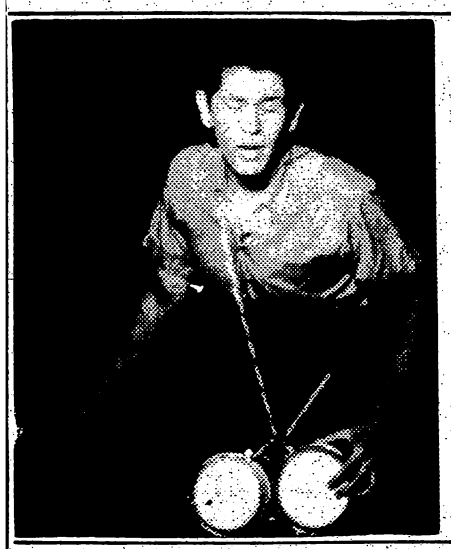

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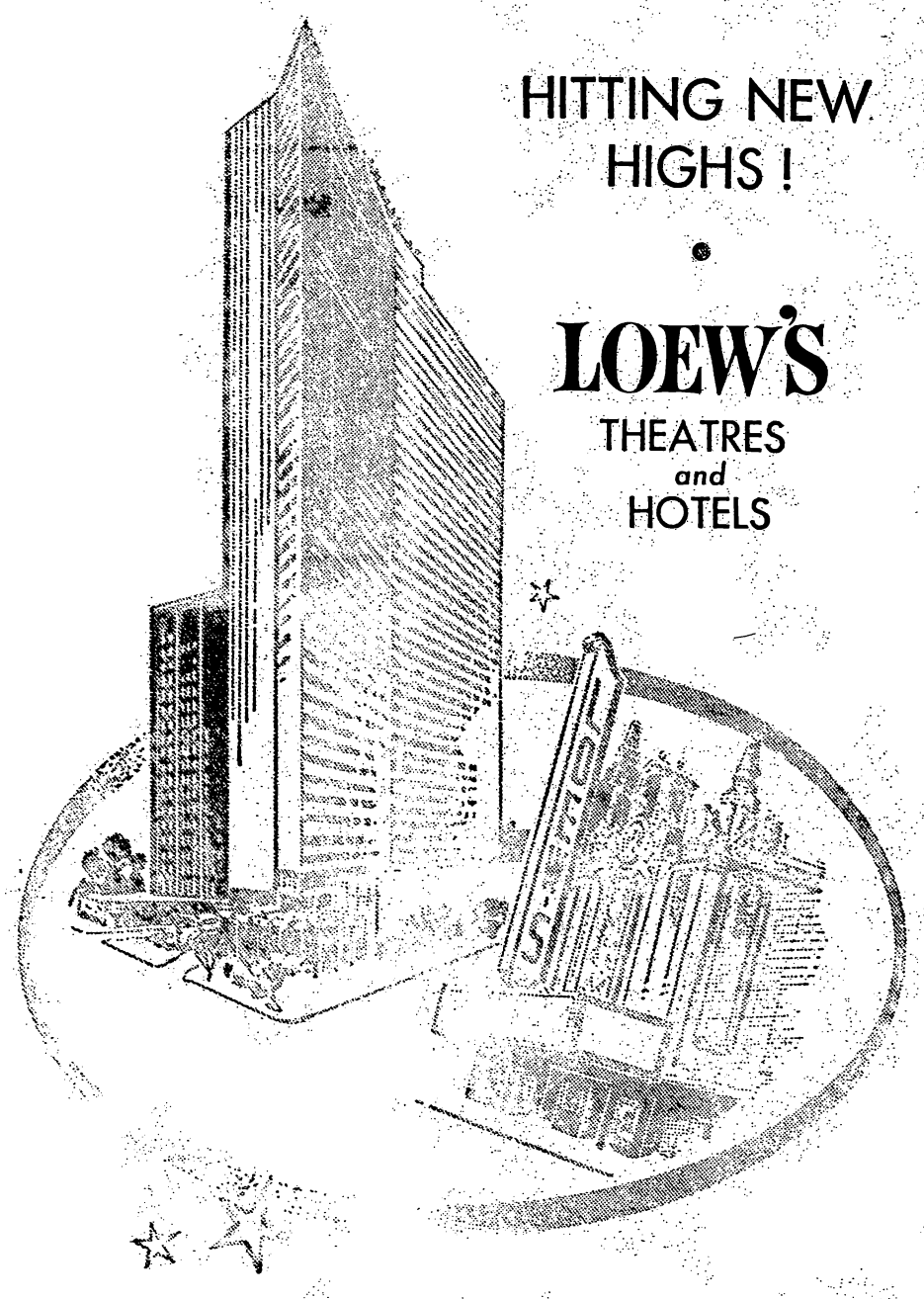

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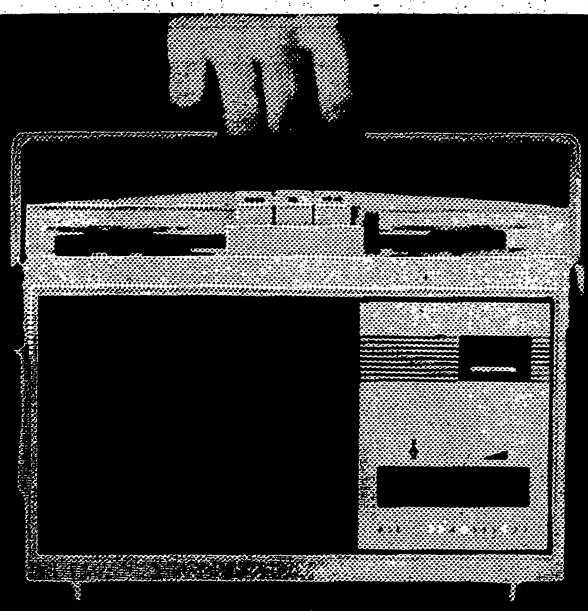

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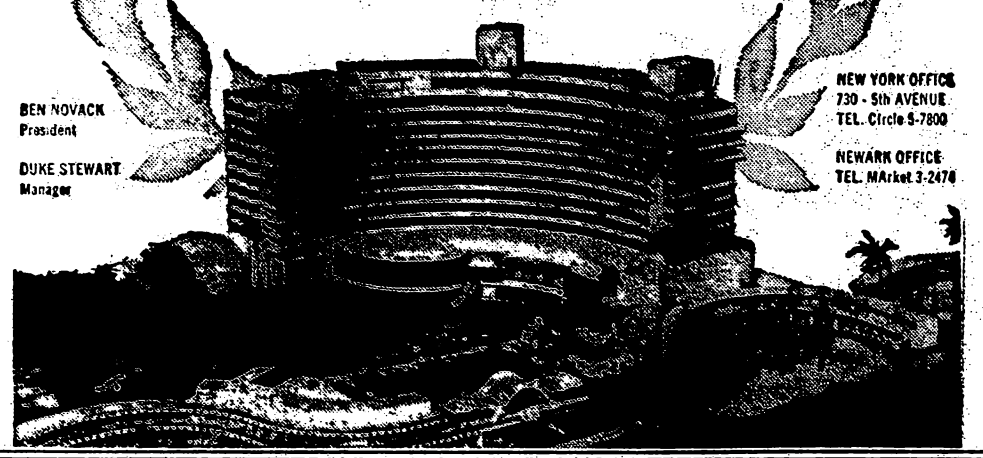

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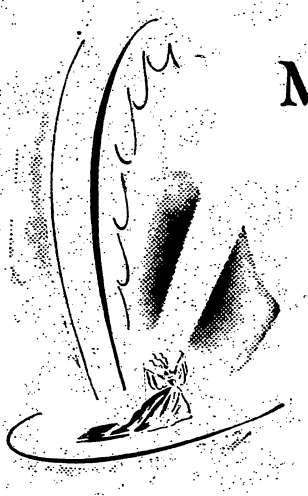

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LBJ To Maintain Pattern

Continued from page 4

House luncheons, especially when they honor a distinguished foreign visitor. In previous administrations, many luncheons have been held but without music.

The Johnsons may institute a "double bill" or "triple bill," using more than one star on the same after-dinner program. The stars may represent different forms of the arts. This approach has not before been tried in the Executive Mansion.

There have, of course, been instances where a number of performers appeared on the same White House program, but, in all instances, the represented a "package." For example, in the Eisenhower administration, the stars of several musical comedies then on Broadway came down to sing the hit songs from those shows.

Mrs. Johnson's idea is to have a blend in using more than one star at a time. She might, for instance have both opera selections by one artist and spirtuals by a group of singers.

Van Cliburn was the first star called into service by the new Administration. He performed at the large party President and Mrs. Johnson held in honor of German Chancellor Ludwig Erhard in Texas.

Robert Merrill, representing America's achievements in opera, will sing at the State dinner in the White House honoring Italian President Antonio Segni in mid-January. (Mrs. Johnson had also wanted Leontyne Price on the same program, but because of a conflict in Miss Price's schedule, she will perform at a later date in the Executive Mansion.)

At Mrs. Johnson's request, Richard Adler has been acting as a consultant on talent for the White House. She has also had discussion with father Gilbert V. Hartke, head of Catholic University's drama department.

One well-educated guess is that Erich Leinsdorf and at least some of his Boston Symphony will perform at an early date. The President and Leinsdorf have been good personal friends since 1938 when the President, as a young congressman, singlehandedly prevented Leinsdorf from being deported to Austria. The conductor and musical director of the Boston Symphony has subsequently become a U.S. citizen.

When Leinsdorf conducted the Boston Symphony in a Washington concert in 1962, the Johnsons attended and gave an after-concert party in his honor in their home.

Carol Channing, another personal friend who twice performed in the Johnsons' home while he was Vicepresident, is another certain to be invited, her commitments with the new "Hello, Dolly" permitting.

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Piaf

Continued from page 4

the French chanteuse and the dramatic lowlife paeans. She had actually been born and found singing in the streets. The fantastic background of her life and rise is common knowledge.

So are the last years which alternated with suffering, suicidal tours and last attempts to find love and companionship. Even if a certain morbidity entered into her last successful public appearances here, there were the many who came to only see and hear her. She had an innate show sense and her composers did their best work for her and the rising, talented people around her always benefitted in their work from it.

She had that fragile thing that is such an asset in show biz. Her talent was so personal and ingrained that it could keep abreast of all fads and changes in techniques and outlooks. In short, it was probably a form of show biz grace.

Discotheques

Continued from page 4

bership clubs for license reasons and some do enforce it by speaking type peepholes. Sometimes, if packed, they may try to refuse patrons. But tourists can usually get in. A local Gaslight keeps a key format and American hostesses doing impromptu singing and dances in the tights of old saloon days of the old American west.

Some of the above have tried to work in various types of appeal to keep patrons who now seem to be giving up the ever-moving, on-the-town aspects of yore. Princess, under Jean Castel, has a downstairs discotheque and a restaurant upstairs with a bar at street level.

Maurice Girodias, head of Olympia Press, who made a name with those banned-in-America books, has finally found the right format for his triple-tiered Grandes Severines on the Left Bank. Upstairs is the Blues Bar gladhanded by Yank singer Mae Mercer with a $1.50 for each drink.

And there is a Latino boite in the cellar and a Russo-type restaurant tagged Chez Vodka. All combine for an easy but variegated evening. Saints Peres has a roomy disk room with a restaurant upstairs. And so it goes.

There are also cabaret-restaurants which have simple shows going on while patrons munch full seale meals to the wee hours. Le Balcantine, L'Ajacienne and Le Cannibale do this while a sort of pocket revue with eats is at the Tete De L'Art with stars featured.

Merit Badge for Cohan

Henry H. Cohan, longtime manager of the Beverly Theatre, Bridgeport, Conn., will be awarded the Black Rock Civic and Men's Club's 1963 merit citation at the neighborhood group's annual dinner dance Jan. 25. He's the first theatreman ever to receive the award.

Among other civic activities, Cohan was cited for his twice-a-year free "safety matinees" for children.

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Continued from page 3

ably were not in the business a year, six months, even a couple of months before their respective waxes climbed the sales scales. With few exceptions—The Beatles being the most notable—the tyro hit paraders are as raw as onions onstage, their lack of experience often so blatant and their vocalizing generally so inferior to their studio recording that a few years back when the vaude business was on its feet they would never have been allowed on the bill.

But the tab buyers for live shows today are youngsters who just aren't interested in whether a guy has worked the country and come up the hard way. The teenage audiences turn up to see their disk idols in the flesh and, according to one local promoter, are so presold on "their boy" that if he did his whole act on his head they'd still scream the place down.

The Rush to Market

The "one jump to fame" popsters have not only been keeping the disk biz alight, and the live show theatre circuits all-booked up with package shows but have stirred so much excitement and publicity that the better ones among the "green battalions" have made the step into films. American producer Milton Subotsky for instance has made a couple of successful pop-plugging pix here which are best described as canned package shows with all the benefits that celluloid can give.

Even TV Succumbs

Television, too, is finding itself having to bow to some extent to the warbling newcomers with their scant and freshly-learned presentation routines. Most commercial stations are featuring popmusic shows like "Thank Your Lucky Stars," from ABC-TV, which is a major showcase for the teenage troubadours and many take "Ready Steady Go" from Associated-Rediffusion, another prime time vehicle dominated by the "young in art."

While the music business—or, more strictly, the high-sales, pop section of it—has been taken over by the amateur talents to the confusion and often dismay of the veteran administrators and business men behind the scenes (to say nothing of the hurt felt by artists who spent years building the repertoire, etc. and now cannot get a look-in), amateurs are breaking in in other fields.

Most classic example of this is the runaway success of "Beyond the Fringe" staged at the Fortune Theatre and starring four youngsters just up from Cambridge—Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore. That they took the place apart from the word go (and their material still is, although they personally have moved on to other pastures) is now a matter of show biz history. Likewise, it's also a matter of record that their success at the Fortune sparked a whole trend towards satirical humor which, as it turned out, was the prerogative of the undergraduate amateurs—or, as one "with it" tv producer prefers to call 'em, "the new professionals."

So What's Really New?

The most talked about tv show of last season was undoubtedly BBC's "That Was The Week That Was" which was precisely in the "new professional" vein. The commercial network tried a similar production "What The Public Wants" but, hampered too severely by the TV Act, the project was abandoned.

In the theatre the Bennett-Cook-Miller-Moore smash in the West End has been followed up by lesser, but still worthy, productions from University students. One is the 1963 "Cambridge Footlights Revue" which is being taken to Broadway by Ed Sullivan, is being filmed by British Pay-TV interests and, like "Beyond The Fringe" before it, is a "hot property" on the disk store counters.

One of the main reasons for many of the lighting successes which amateurs have pulled off in the past couple of years is that the national supply of experienced talent has been used so often by tv that now there is a definite shortage of fresh faces. Duly, a new face that shows anything resembling ability gets a swift come-on from the tv companies. Stations run both on-the-air and closed-circuit "nursery" shows in their never-ending search for upcomers.

Recent, and highly illustrative, case in point is the spiraling of comedian Jimmy Tarbuck. With only eight months in the business during which he "worked the clubs for $14 a night," he was spotted by an ABC-TV talent scout. The 22-year-old gagger was slotted at a moments notice into the station's highrated "Comedy Bandbox," a show caught by Val Parnell, executive producer of Associated Television's "Sunday Night At The London Palladium." Tarbuck was very swiftly given second spot on the Palladium bill on the following week (and he duly wowed 'em). As the variety, tv radio and club dates now roll in, Tarbuck, in really express time, can be safely said to have made the grade.

Throughout British show business, then, the gap between wishful, starry-eyed thinking and the actual realization of an amateur's dream has shrunk staggeringly. Those least equipped for "instant stardom" however, find the step back into obscurity just as speedy.

'Fanny Hill'

Continued from page 3

ceived the green light of entry into the harbor of New York. It was during the pre-Labor Day stampede of college students and teachers returning from the gay capitals of Europe that a sprinkling of our customs inspectors, particularly those assigned for pier duty, appeared in a frisky, raffish mood.

On this occasion, baggage inspection involved three young and decidedly pretty schoolmarms. When the trio disembarked they were greeted at customs by an inspector who muttered: "Okay, girls, you look like the Henry Miller type! Let's have your 'Tropic of Cancer' and 'Tropic of Capricorn'."

The girls, who had indeed arrived with several sizzling Miller items and had cached them in their ski trousers beneath a pile of unwashed undies, nervously giggled but ignored the request.

Instead, they showed the inspector some dog-eared cross-word puzzle books, a batch of Raymond Chandler whodunits and John Dewey's "The Child and the Curriculum."

At this point in the proceedings, another customs inspector looked up from his own investigatory diggings nearby.

"I think the girls look like smugglers," he hissed.

"No," said the first inspector, "more like snugglers to me." He then proceeded to chalkmark their luggage okay and sent them on their hellbent way, knowing full well that in their crammed luggage lurked the vivid, four-letter prose.

But all this is a thing of the past. With the courts almost daily removing the word "objectionable" from many smuggled classics, the game loses tang. Even "The Kama Sutra of Vatsyayana: The Classic Hindu Treatise on Love and Social Conduct," that choice bit of erotica translated by Sir Richard Burton, is OK today.

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Why Not Off-TV?

By SAM KURTZMAN

The other day at my favorite nickel, dime and $98 store, while looking for a fine toothcomb, I was told that they were fresh out.

"How come?" I wanted to know.

"Well," the girl answered. "It seems that every network producer, tv packager and pilot contemplator has been in here. They just bought like crazy."

"How come?" I repeated.

"You know. They use them to find new ideas for tv."

"But what's a pilot contemplator?"

"Oh, any American over 12 years of age."

"True," I agreed, and bought a wide toothcomb of which the store had a silo full.

When I got home, and being over 12 myself, I began culling for new tv ideas too. It was a little tougher with this comb, but I was in no rush.

Then it occurred to me that the providers of tv entertainment had gone to books, magazines, parlor games, children's plays, morality plays, immorality plays, movies, newspapers, puppet shows, courts of law, hospitals, suburbia, burlesque, strawhat theatre, Greek drama and Broadway as sources for material.

But what about Off-Broadway?

And I don't mean all of Off-Broadway.

I mean the Theatre of the Absurd.

Of course television has shown several documentaries of the works of Max Frisch, Samuel Beckett, Eugene Ionesco, Edward Albee, Jean Genet, Jean-Paul Sartre and others. But these authors have never written directly for television.

What America needs is Off-TV.

What America needs are some Absurd series.

And I don't mean ridiculous series. Those we've had. Lots of them.

Now let's have "Who's Afraid of Donna Reed?" and "Candid Rhinoceros" and "The Bald Soprano Meets Phil Silvers" and "Arrest and Trial and No Exit."

As it's usually the more intellectual and the more affluent who frequent the Theatre of the Absurd, Off-TV will open new vistas for sponsors. Instead of cornflakes and deodorants, Off-TV will feature commercials for Ferrari cars, original Picassos, Scottish castles, private islands and Christine Keeler.

Naturally, to comply with FCC regulations, Off-TV will have to be compatible with regular tv. This means that the usual receiver will have to have a second screen at the side of the set. Those in the household interested in Off-TV will watch it sideways while the rest of the family looks at Ed Sullivan.

For intellectual but less affluent families who cannot afford the installation of the Off-TV tube I have another suggestion. They can turn the entire set sideways and look through the corner of their eyes.

The following are examples of what an enterprising Off-TV producer might consider for the forthcoming season. Any sponsor interested in viewing a complete pilot, please contact me at the nearest Sandbox. I'll be there.

EXHIBIT I.

What's My Endgame?

This is a panel show with four panelists, an m.c. and a guest. All are hidden in trashcans and all we see on the screen are six metal containers.

Whenever a participant speaks he lifts his lid slightly, and when he is through, lets it drop.

The advantage of this show is that you know who speaks simply by watching which lid is up. Another advantage is that there is no need for makeup.

The object of the game in "What's My Endgame?" is for the panel to guess what the guest has on.

Naturally this can lead to humorous responses for some guests might have on a gorilla costume or a bathing suit, or nothing, or another trashcan.

"What's My Endgame?" is a must for the 1965 season.

* * *

EXHIBIT II.

McHale's Balcony

(Exterior). Long shot of military base. We see a young draftee wandering among the buildings. He carries a suitcase in one hand and a bunch of papers in the other. He is obviously bewildered. Suddenly he is confronted by two identical buildings. One is marked "Headquarters" and the other "Special Services."

He is about to enter Headquarters when he hears a tapping against a windowpane and sees a beautiful girl beckoning in the other building. He changes course and walks into Special Services.

(Interior). A plush parlor of 1890 vintage. We see six gorgeous girls dressed in army officer uniforms, except that they wear no shirts or ties beneath their jackets, and instead of trousers they wear form fitting olive green stockings. All of these lovely females are one-star generals. The draftee enters.

DRAFTEE: Hello, oh, gosh, am I interrupting something?

FIRST GIRL: Why don't you salute, stupid?

DRAFTEE: (Makes dimwitted effort at a salute).

SECOND GIRL: He saluted me! (She leaps forward, embraces the soldier and plants a long, passionate kiss upon his lips).

DRAFTEE: Gosh, I didn't know I was allowed to kiss officers.

SECOND GIRL: Of course not. But part of our Special Services is to make you into an officer.

DRAFTEE: You mean I'll be an officer?

FIRST GIRL: Of course, stupid. Now, what rank would you like?

DRAFTEE: Gosh, could I be a captain?

FIRST GIRL: Look stupid. We don't kiss anybody below our rank and we're one-star generals. Now what rank would you like to be?

DRAFTEE: (Thinks and thinks and thinks). A two-star general.

FIRST GIRL: Give him a C for imagination. You could have said three-star or four-star.

DRAFTEE: I'm sorry I'm stupid.

SECOND GIRL: That's all right, we can have a stupid two-star general. You saluted me first, so I get to pin the stars on you.

(Again she kisses him hard as she reaches with one hand and picks up insignia and pins them upon him. The other girls bring in a new officer's uniform and proceed to strip him of his old clothes and fit him into the general's garb. They laugh and giggle and tickle).

DRAFTEE: Oh, gosh.

(The girls now stand aside and admire him).

FIRST GIRL: You're a two-star general. Oh, boy!!!

(They leap on him, kiss him, each girl pulling him to herself, fighting off the others. This goes on for a while, then we fade out. There is a long pause, then we fade in. The draftee's uniform is in tatters. He is alone. He is tired, but content).

DRAFTEE: (Faces audience, speaks directly into camera). Right now you expect a big blackout line, don't you? Well, I'm sorry, but this is the Theatre of the Absurd. We play this with symbols and in many levels of meaning. My line will have to be something deep, something that means one thing to one, another to another of you. So listen closely and look for the hidden message. This is the message: Buy the product.

(COMMERCIAL)

The sponsor, no doubt, will see only one meaning, but that is good enough for him.

Are you beginning to see why Off-TV should be On-TV?

* * *

EXHIBIT III.

Oh, Dad, Poor Dad, Mamma's Hung You In The Closet And I'm Feeling So Sad So I Moved All The Clothes To Make Room For Daddy.

This is a Danny Thomas type of Off-TV show. The beautiful thing about this series is that with such a long title we don't need any show. The characters will take turns in reading the title. At the end of each reading will come the commercial. Any questions?

* * *

EXHIBIT IV.

Waiting For Kildare

(We open on a surgery amphitheatre. Students, interns and residents have filled the seats radiating from the centre. But this surgery is different. Where we normally find equipment like an operating table, anesthetist's setup, autoclaves, etc., this room is completely bare except for two trees. Why these two trees grow in surgery nobody knows. We see Dr. Gillespie speaking to the patient. Both are unshaven, dressed as bums and are barefooted).

GILLESPIE: So you have appendecitis, eh?

PATIENT: What's that?

GILLESPIE: I said you have appendecitis, eh?

PATIENT: Is that what's giving me the bellyache?

GILLESPIE: If you have appendecitis you'd have a bellyache.

PATIENT: Yeah, I guess you're right.

GILLESPIE: I'm right about what?

PATIENT: Well, you're a doctor so you're right. Sometimes.

GILLESPIE: Yeah, I'm right sometime. Take a card, any card. (He holds out a deck).

PATIENT: Aren't these business cards?

GILLESPIE: Yeah. You already have one.

(Puts them away).

PATIENT: No harm.

GILLESPIE: No harm.

(They look at each other). So you have appendecitis, eh?

PATIENT: I guess so.

GILLESPIE: Sure. You've got a bellyache, haven't you?

PATIENT: Yeah.

GILLESPIE: Still, it might be upset stomach.

PATIENT: I know, but you're a doctor and you said appendecitis, so let it be appendecitis.

GILLESPIE: But I could be wrong.

PATIENT: But you're a doctor and you shouldn't be wrong.

GILLESPIE: But I could be.

PATIENT: Yeah, sure. But then what's to believe?

GILLESPIE: You're right. So you better have faith.

PATIENT: I have faith in you. What have I got?

GILLESPIE: I don't really know.

PATIENT: I'm glad you're positive.

GILLESPIE: I'm positive that I don't really know.

PATIENT: You're a good doctor. So what are you going to do?

GILLESPIE: Operate.

PATIENT: On what?

GILLESPIE: Oh, I'll take something out.

PATIENT: My appendix?

GILLESPIE: No.

PATIENT: Why not?

GILLESPIE: Because you might not have appendecitis, and then I'll make a fool of myself and you'll never have faith again.

PATIENT: Then what are you going to take out?

GILLESPIE: Don't worry. I'll find something.

PATIENT: Good.

GILLESPIE: Why good?

PATIENT: Well, you'll be doing somthing.

GILLESPIE: Yes, it's good to keep busy.

PATIENT: So when will you operate?

GILLESPIE: As soon as Kildare gets here.

PATIENT: But that's what you said yesterday.

GILLESPIE: What did I say yesterday?

PATIENT: I don't remember.

GILLESPIE: You see, maybe it's not your appendix at all. Maybe it's your brain.

PATIENT: I don't care what you operate on. Let's get going.

GILLESPIE: I will.

PATIENT: When?

GILLESPIE: As soon as Kildare gets here.

PATIENT: But that's what you said yesterday and the day before yesterday and the day before that.

GILLESPIE: I can't operate until Kildare gets here.

PATIENT: Why must you wait for Kildare?

GILLESPIE: I don't know.

PATIENT: Then operate now. Take something out. My bellyache is killing me.

GILLESPIE: I have to wait for Kildare.

PATIENT: But you know Kildare isn't coming.

GILLESPIE: Maybe he will this time.

PATIENT: That's what you always say.

GILLESPIE: Oh, Kildare will

(Continued on page 108)

LAMENT FOR LOST LORE

By MAX WILK

Hollywood.

I am sitting in the small, untidy inner sanctum of a television producer-writer on a hot afternoon, in Studio City, Calif. He is a man pushing 60, capable, seasoned, with a sharp wit undiminished by the grinding pace and the battles of 30 or more years' worth of performing writing and producing comedy material for star performers in vaudeville, on Broadway, in Radio City studios, and now, Hollywood. Today he is engaged (as are most of us who enjoy eating regularly) in pre-packaging half-hour episodes for a weekly situation comedy show.

He does not loathe his work, nor denigrate it. He does the best he can, and since he is by every standard, a talented old pro, his best is pretty good. But this has been a long day, and we stop work for a while. I have a coke, he (out of deference to a nervous stomach) takes tea. Weary wits, we spell ourselves, and shortly launch into the writer's national pasttime; we trade jokes, reminisce, dredge up anecdotes from the past. We start to relive vicariously experiences and long-gone memories.

He wants to make a particular point about the uses of irrelevance in good comedy. He tells me about the season of 1928, in vaudeville, the year I was a midget at a summer camp in Maine. He was playing piano, three-a-day, for a diseuse: On the bill in Cleveland was another act, a certain "nut" comic (whose name I have since forgotten). During his act, he would go to the rear of the stage, pick up the curtain, and peer underneath. Then he would turn to the audience, apropos of nothing, and confide "Say—guess what? The next act on the bill has a **carpet.**"

I chortle. I offer in return a memory of Clark & McCullough in "Strike Up The Band." For every anecdote of mine, he has a dozen of his own . . . some dating from the era when he wrote for Eddie Cantor and Groucho Marx in radio, others from the cockeyed days of World War II, when as an officer in a unit assigned to produce radio shows for the Army, he commanded a ragtag bobtail outfit of a dozen-odd of the highest-priced radio gag men in the business.

Then there was the hitch he put in as staff writer for the Brothers Shubert, during which he labored in the lunatic vineyards of "Helzapoppin," with the late Ole Olsen & Chic Johnson—another stretch of his career was spent (long before CORE) in writing and producing a radio program with an all-colored cast. The jokes and stories he has stored away in his head emerge as if brought forth from the depths of a bottomless theatrical trunk. He can (and does) go on for hours with them, and he never bores and he never repeats himself—at least, not to me. Our luncheons and coffee-breaks become sessions to which I look forward.

Why Not Write It?

Weeks go by. One afternoon, late, we are walking towards the parking-lot; time to go home. Tomorrow is another day at the plant; we will check in at 9:30 and once again fall to stuffing comedy sausages for the camera. He is telling me a suddenly-remembered quip of Bob Hope's earliest radio days. I stop him. "You know something?," I ask. "I've been listening to you for days now, and you keep breaking me up with all these great stories and jokes from comics, from vaudeville and burlesque. Man, you are a living repository of 40 years' show business history. Why the heck don't you sit down and **write** all these stories? You could go 200 pages without repeating yourself!"

"Why should I?" he asks. "It's much more fun telling 'em."

"Yes, but think of the **people** you'd reach." I insist.

He snorts. "Who? A few vaudeville buffs, and a certain number of my relatives and creditors? Oh, and don't forget lawyers—checking through for possible libel suits. No thanks, Max," he says. "I'll leave the book-writing to young energetic types like you . . ."

Another joke, and he goes home. So do I.

Eventually, my term of enlistment in the funny-factory is up, and I return to my home in Connecticut from Beverly Hills, the heart of the high-rent district. Occasionally, my producer friend and I correspond. His letters are caustic, witty, full of sardonic comment on the day-to-day workings of the studio in which he continues to function.

* * *

One afternoon, riding home on a commuter train, a small item at the bottom of the obituary page hits me between the eyes. My friend Tom McKnight has tragically lost his life in an automobile accident in California.

Now he is buried, and with him is interred, not only his warmth and humanity and professional skills, but also that fund of shrewd, often caustic humor, the observations on the present, the reminiscences and jokes accumulated through four decades of American show business.

I wish you'd written that book, Tom.

Swiss Com'l TV Looms as Reality Some Time In '64

Zurich.

After more than 10 years of television, of which the first four years from 1953 to '57 were considered as a "tryout period," the introduction of commercials finally looks inevitable and may become a reality by 1964, provided the Swiss Radio Association, holder of the tv concession in Switzerland, succeeds in obtaining clearance from the Swiss Newspapers Publishers' Association with which it has an agreement to withhold commercials from Swiss video screens till the end of 1967.

This 10-year agreement, which started in '57, stems from the Newspaper Publishers' agreement at that time, when the tryout period came to an end, to contribute importantly to the financing of Swiss tv on condition it refrain from commercials for 10 years, thereby eliminating, or at least stalling, the newspapers' most potential enemy as a rival advertising medium.

The agreement further stipulated that the newspaper publishers' contribution of $465,000 per year would no longer be needed as soon as subscription fees would suffice as a source of financing, in addition to state subsidies. It was figured that 180,000 subscribers would allow the Swiss television network to become financially independent — a number that would, per conservative estimates, presumably be reached by 1965. The actual development, however, belied these estimates to an amazing degree. By the end of 1961, there were over 190,000 tv subscribers in Switzerland, another 50,000 were added the following year, and by mid-1963, total subscriptions amounted to more than 332,000.

The first 1,000,000 should be reached by 1970 at the latest — quite an accomplishment considering that the population of Switzerland today amounts to 5,500,000. If present plans for the introduction of commercial tv materialize, it should provide Swiss video with an annual gross of $3,500,00, the major part of which would serve to finance as well as enhance the quality of non-commercial telecasts.

Commercial spots would be strictly separated from other telecasts and incorporated into the frame of a non-commercial daily program of 60-90 minutes' length. Spots would be of 30-second average time per commercial, amounting to $1,400 per minute, excluding production cost. Political and/or religious advertising will not be accepted. Discussions are underway whether advertising of alcoholic beverages, tobacco and certain pharmaceutical products should be banned or not. Clerical as well as youth organizations strongly urge a tv advertising ban for these products, whilst other circles plead for a more liberal policy.

Television's 'Look Back In Anger'

'63 Characterized By Taut Tempers and Emotional Indulgences As Competition Among TV Networks Hits Fever Pitch — Moral of the Story: 'There's No Rating In Hating'

By GEORGE ROSEN

While 1963 may have marked a little less violence on the nation's television screens, as compared to a few years' back, it represented, nonetheless, a new high in violent passions within the tv industry.

Never has competition, network vs. network, advertiser vs. advertiser, agency vs. agency, been fired to such intense heat. Never have tempers been so taut. Never have vengeances, some of them highly personal, been so emotionally indulged.

Now that it's a new year, many of the participants can review their role for the tv semester of '63 only if they "look back in anger." Witness a steamed-up Danny Seymour, J. Walter Thompson's top exec and second only to prexy Norman Strouse, in his last spring's avowed campaign to "bust up" the Sunday evening lineup of CBS to secure a prominent Sabbath showcasing (the most prized in all tv) for Ford as a counterweight to Chevrolet's "Bonanza" blockbuster. When he failed (CBS refused to consider dislodging Ed Sullivan), he took the Ford business to ABC with an order for three weekly minutes of "Arrest & Trial" Sundays 8:30 to 10.

The cool Nielsen assessment of his heated plunge ("Arrest & Trial," with a Nielsen share of 23%, ranks well below the average show's rating and far beneath that of many other programs he could have bought for Ford) is believed by some observers to be one of the key factors behind the major revamp of J. Walter Thompson's tv buying for next season, with newly-appointed exec Bill Hylan (ex-CBS) in direct line command.

Seymour's emotional disaffection of CBS, of course, traces to his other failures to induce CBS prexy Jim Aubrey to fit JWT clients into the network's "icecream" spots. For example, Aubrey flatly refused to accept Seymour's order to place the Ford-sponsored "Hazel" in the Tuesday 9 to 9:30 p.m. half-hour immediately following Red Skelton.

A Bestirred Bud Barry

Or, again referring to the hotly contested CBS Tuesday 9 to 9:30 period, witness a bestirred Bud Barry fighting —with every Young & Rubicam resource he could muster —to move Jack Benny from 9:30-10 p.m. to the 9 o'clock slot. Arguing that Benny and cosponsor General Foods, CBS-TV's biggest client, had a "moral right" to continue to follow immediately after Red Skelton, whom Aubrey moved from 8:30 to 8 p.m. this season, Barry (but not until after hot words and a determined campaign) lost. Meantime, Barry's arch agency rival, Benton & Bowles' Lee Rich, who also handles a big chunk of the General Foods network buying, quietly arranged to buy the contested CBS 9 to 9:30 period for his other giant client, Procter & Gamble.

Now that the smoke is beginning to clear, the latest Nielsens shows "Petticoat Junction" at 9 way up in the Top 10 listings. And Jack Benny, who stayed at 9:30, is ahead of last year's Nielsen with a fat rating of 29.1. However, the emotional climate which permeated the Benny show headquarters became so heated that the veteran comedian, the minute CBS failed to exercise its option for next season, signed with NBC. While the Bob Kintner network, it's figured, will offer Benny its best half-hour, observers point out that, currently, NBC has but one program which outrates Benny—namely, "Bonanza." And even though Benny stalked off to NBC, General Foods after coolly assessing the facts, decided to remain with CBS next season.

But the hot tempers have by no means been restricted to the network-agency relations front. They've abounded on the network-producer frontiers as well. While the fighting and the squabbling may not have received the glaring publicity of "David Susskind Blasts Webs" headlines, new and volatile personalities have given new bitterness to old relationships.

For example, ABC's Ed Sherick, whom ABC-TV prexy Tom Moore recently installed in the vital and sensitive post of program v.p. (without any prior experience in this area), unleashed, even before his new swivel chair was warm, some hotly adverse criticisms— by phone and in person—to some of the more prominent production companies. Result was that several decided to make ABC the "third port of call" when offering their new program wares. As a further result, certain key pilots—which had been scheduled to be offered first to ABC—were never discussed at 7 W. 66th St. Instead they are already "in the can" for another network.

Hot tempers and temptations for revenge, many agency men feel, has made—on several occasions—for a weakening in a network schedule. "Counter programming," they assert, is but a "euphemism" for anger-inspired, vengeful program rejuggling. To move a program to improve its rating, they say, is one thing. But to move a program to "knock off" a competitor's, they feel, is self-defeating.

Take, for example, ABC's move of "Ben Casey" from 10-11 p.m. on Mondays (where a year ago it had a Top Five Nielsen of 29.5) to Wednesdays at 9 was, in the view of agency men, a patent attempt to "attack" CBS-TV's "Beverly Hillbillies," television's toprated show. ABC was said to believe that even though Casey's rating might well be reduced, the latter would do severe Nielsen damage to "Hillbillies." Result—today "Ben Casey" ranks 38th in the national Nielsen tallies while "Beverly Hillbillies" is still the No. 1 show and in fact has actually increased its year ago Nielsen of 33.7 to 37.7. "Casey," meantime, together with cosponsors Procter & Gamble, Alberto-Culver, Brown & Williamson, Noxzema and Bristol-Myers, is down from last November's 29.5 to its present 20.8.

All of which, as one agency wag put it, contains a key moral: "If you want a Nielsen rating, first put away your hating."

No Room For Daddy

By CHARLES ISAACS

Hollywood.

"Danny Thomas Retires."

Danny Thomas read the headline in VARIETY, put the paper aside and walked slowly onto the rehearsal stage. He was the picture of sadness. His head was bowed, his cigar drooped and singed the hair sticking out of his open sport shirt. He even said "ouch!" sadly.

Charles Isaacs

"What's the matter, Danny?" pretty Marjorie Lord asked.

"I'm quitting," Danny answered. "I'm folding the show."

Marjorie laughed. "Quitting? You? Quitting?"

"It's true," Danny said.

Marjorie stared at him a moment, then realizing he was serious exclaimed, "You can't do that! You can't just leave! I'm your wife!"

"Wife?" Danny asked incredulously. "What are you talking about? You're Marjorie Lord. I'm Danny Thomas."

"Your're Danny Williams!" Marjorie began to sob, "and I'm Mrs. Williams. I've been married to you for nine years."

"Marjorie!" Danny spoke sharply. Stop being foolish. We were never married."

Marjorie suddenly checked her sobs and blazed at him with anger. "Now I know why you threw out that first script the writers wrote for us years ago. It was a marriage ceremony."

Danny shook his head. "I just didn't think it was a funny marriage."

Rice & Old Nielsens

"No," Marjorie snarled, "not because it wasn't funny. You said it was too legitimate. You just didn't want to marry me in front of witnesses. Especially with the kind of Nielsen we have."

"Honey," Danny said gently, "I'm really very fond of you, but you *are* married to someone else."

"But that's only two days a week," Marjorie started to cry again. "And it's not sponsored."

"I know" Danny said tolerantly, "and it's not produced and you ad lib it, but still, it's your real marriage. I'm just makebelieve."

"What are you going to do now?"

"Oh, I've got plenty to keep me busy. I want to have time to think and plan. I've got several shows to worry about. The Bill Dana Show, The Joey Bishop Show, The Dick Van Dyke Show ,The Andy Griffith Show and the new Walter Brennan Show. I want to watch them more closely and see if I can figure out why they're so successful when the leads all have small noses."

"What will happen to all the nice people around us? What about Sheldon Leonard?"

"He'l be fine. After all, he's not really a producer-director, he's a marlin fisherman."

"But he made a great sacrifice for us. He gave up acting to become our director."

"Gave up acting?" Danny hooted. "Gave up playing hoods! Why he was in so many gangster pictures Joe Valachi informed on him. He was sure he'd seen him *some* place. Besides, Shel is in business with me and we'll go on together. As a matter of fact, we plan to package Outer Space. There are plenty of people out there on those crazy planets who haven't seen family situation shows."

Marjorie sighed. "Well, I'm going to put on new makeup." She started away and turned back. "Will you go back to your real wife, too, Danny?"

"Sure I will. Of course, I don't know if she'll remember me. I've been away so much that everytime I bring home free General Foods products she thinks I'm the delivery boy."

Marjorie walked away and Rusty Hamer ambled in.

"Hi, Maggie," he called to her. She passed him with a sad face.

"What's the matter?"

"You'll see," she said.

Rusty walked over to the conference table. "What's eating her?"

"She was upset," Danny said. His brown eyes gazed at Rusty with affection. Eleven years ago Rusty had been a redheaded curly-haired little monster. Now he was taller.

"Rusty, I don't know how to tell you this—"Danny began.

"What dya mean, you don't know how to tell me?" Rusty demanded. "You've been yelling at me for all these years. You were never bashful about telling me anything!"

"Don't be rude!" Danny thundered at him, "Can't you learn any manners? Haven't the nice, gracious words the writers put in your mouth rubbed off on your tongue just a little bit?"

"I only remember the big insult jokes they gave me," Rusty said. "That was the real me."

"Well, okay," Danny sneered, "you asked for it. I'm quitting."

"No!" Rusty gasped. He gave a little cry. "I'm sorry, daddy, I didn't mean to be nasty. Don't leave us!"

"This is just a make-believe family," Danny pleaded. "You have a home to go to."

"No," the big redheaded boy cried, "I've been here 11 years. This is my home. You're my daddy."

"I'm not your daddy!"

"It says on the door 'Make Room For Daddy,' so if

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Is TV Psychosomatic?

By CARROLL CARROLL

As I sit night after night watching tv, I suddenly start wondering if there really is such a thing. What if there isn't? What if it's not there at all, just something I imagine; an aberration, an hallucination brought on by some traumatic experience? How terrible to be plagued with the fear that I might have made-up "Grindl." And yet, who knows?

When I was a little boy I was badly scared by my aunt's one-eyed gardner. I've learned enough psychiatry from "The 11th Hour," and other prime time seances, to realize that the shocking gardener incident may be why I think I see a monster with one glowing eye standing where the bookcase used to be. Sometimes I think I should seek help. I may send away for a book called "How To Look Into Your Own Mind Without Getting Crosseyed" or "A Doctor Makes A Buck." I might discover that America has not really substituted "look" for "bock" and "trauma" for "drama.' Maybe my firm belief that this has really happened is the result of an over-protective parent. For instance, when I was a year old my mother used to carry me downstairs instead of letting me go down all by myself, fall and clunk my little noggin. This action could have given me the same point of view I now feel the rest of the world has. Does everybody really see tv or do I just imagine I hear them talking to me about it, while in reality I'm merely talking to myself?

How Do You Kick The Habit?

I hear something inside me murmuring "Waste! Waste! Waste!" as I sit night after night watching regular tv programming, hooked as any junkie on an electronic complex of complexes. Yet I don't know how to kick the habit. And as I rationalize, "Is it really a waste?", I ask myself, "How, for instance would I ever have learned to sublimate retreat into the glory of defeat, if I hadn't subjected myself to two solid seasons of watching the New Yerk Mets in action." Then I wonder, did I watch them? Are they possible?

If it hadn't been for an hourlong teleplay called "Upside Down Is The Man On The Riderless Horse," I would still not know why I always spill soup on my tie. This was a searching psychological probe into the life of a man who was a failure as a traffic policeman because he subconsciously wanted to be a chiropodist. It was a powerful vehicle, a sort of a tricycle that made a try at combining three great tv cycles . . . The police cycle, the doctor cycle and the psychological cycle. For a while I thought it might lead to a cycle of tv entertainment delving into the secrets of any chiropodist's file and teaching people, who were not able to toe the line, how to align the toes. It did not accomplish all that but it did cure me of spotting my cravat, because by relating to it, and sublimating, I was able to understand that I had this disgusting habit only because my mother let me know she'd prayed for a girl instead of a boy. It was as simple as that. The slobbery was merely a psychological type for snobbery. I was protesting against being what I am, in conflict with the urge to be what my mother wanted me to be. The result was that instead of getting spots before my eyes, I got the spots on my ties. Those who scoff at analysis claim this isn't a psychological phenomenon at all, and that my life is just a series of typographical errors.

Another beautiful and haunting hour I seem to have spent with tv was watching a play called "Mute Is The Singer Whose Golden Voice Turns Green The Skin Of Dreams." This one taught me why I have never been able to master the art of sewing on buttons. It seems, when I was a little boy I threw an anchor out of a rowboat without tying the anchor rope to a ring on the side of the boat. This is a simple boyhood memory yet who would think of it unless taken back step by step through the horrible moments of discovery as the anchor sank and took the rope with it. There I sat, my world crashed around me, as the boat drifted out to sea. I could have been drowned. Perhaps I was.

Even this thought would not have occurred to me if it were not for that series called "Is The Impossible Possible." Unfortunately this series had its first 13 weeks cancelled immediately after its premiere because research showed the world was not ready for it. It was above the head of your average tv viewer, it was a masterful piece of gazing into the gauzy world beyond our comprehension, a world which, fortunately, seems completely clear and familiar to all who write for tv. I also learned what love was from this one episode of that gripping series. It was called, with simple directness, "Treasure That Little Nothing You Hold So Loosely In Your Hands."

This was a delicate bijou glance at the human soul in its writhing relation to reality and it took me by the hand, gave me a mental kick in the pants, an emotional slap on the back and a literal pain in the neck. It immediately revealed to me the truth about the girl I thought I was in love with and, man, did we have a fight! The subplot taught me that a man's body can be larger than his ego, that a 14½ collar is cramping to a 16 neck and that a 36-inch sleeve will hide the hand on a 29-inch arm.

The world of fantasy reveals the world of reality and fiction becomes stranger than truth. These facts have been made clear to me. No more do I live with my resentments, clutching them to my heart and letting no one know how I feel. TV has taught me this is the wrong thing to do. So now I get rid of all my resentments by pouring them right onto the world. And I know if I keep on doing this long enough my story, too, will be on tv, either as an episode on a psychology show or a police show. That can only happen of course, if there really is such a thing as tv.

I guess I'll just have to wait patiently till the doctor can see me.

The Rating Maker

By AL SCHWARTZ

(With apologies to N. Richard Nash)

FOREWARD

When drought in ratings hits the lush grasslands of the richly fertile networks, they are green no more and the dying is a palpable thing. What happens to programs can be read in coldly statistical reports issued by the Wheelson Co. What happens to the people of the networks—beyond the terrible phenomena of sudden huge gaps in their schedules—is an incalculable and febrile kind of desperation. Shows with obvious merit die and the hopes and careers of many talented performers, writers and craftsmen die along with them.

ACT I

(The lights come up slowly to reveal a conference room of the C.B.N.A. television network. In the center of the room stands the inevitable elongated conference table.

Seated at the table we discover L. M. Thomas, head of business administration. Thomas is tough, vigorous and ready for battle with another pressure-ridden day. He glances at a sheaf of papers on the desk. He rises to his feet as H. B. Strongheart, the president of C.B.N.A. enters. Strongheart is in his mid-50s, a good man to take store in. He lives in the future. There is deep vision in him).

L.M.
(rising)

Morning, H.B.

H.B.

Morning, L.M.

L.M.

I debated pulling you out of that drag race, H.B. but I believe this meeting to be highly imperative.

(Irritated, H.B. raises the visor of his racing helmet and glares at L.M.).

H.B.

Get to the point!

L.M.

Two nights from now Wheelson conducts its new survey, and you know what happened after their last report eight of our shows went down the drain.

H.B.
(sadly)

I thought the public wanted hillbillies.

L.M.

Hillbillies, yes, but not Martian hillbillies. The public isn't ready for a "way out-house."

H.B.
(sitting down at table)

Okay, L.M. Proceed.

L.M.

Shouldn't C.W. be here? After all he is head of rating research.

H.B.

Let him sleep. He didn't get much sleep last night.

L.M.

I don't mind if he sleeps, but I wish you'd make him stop using the conference table.

(He angrily pokes the sprawled figure on the table).

L.M.
(bitterly)

If we could only get our ratings that high.

(He again prods the slumbering figure of C.W. Scan. C.W. struggles to an elbow and rubs his bleary eyes).

C.W.
(reciting in monotone)

. . . Bonanza, 32 . . . Dick Van Dyke, 29 . . . Danny Thomas, 26 . . . Lucille Ball, 24 . . . Dr. Sam Sebastion, 12 . . .

H.B.
(angrily)

That's—8! We leaped four points last week.

L.M.
(glumly)

H.B. If we don't do something abot our ratings we'll lose every sponsor we've got.

(The three sit lost in thought for a moment. Suddenly the office door swings open screaming on its hinges, whacking against the wall like a pistol shot. The three turn to the door but there is no one there).

L.M.

Who opened that door?

H.B.

Must have been the wind.

(BILL STARDUST steps into the doorway. He is a big man, lithe, agile—a braggart, a gentle dreamer. He carries a sort of hickory stick—it is his weapon, his magic wand, his pride of manhood. He hears H.B.'s line about the wind).

STARDUST

The name's Stardust. Stardust is the name.

H.B.

What is it? What can we do for you?

STARDUST

You're asking the wrong question. The question is what can I do for you.

L.M.

What?? ?

STARDUST

You need help. You're in a parcel of trouble. So far this year they've cancelled eight dramatic shows, six situation comedies, four soap operas, three quizzes, two frost warnings, and Dr. Sam Sebastian is about to lose his stethoscope.

H.B.

You seem to know a lot about our shows?

STARDUST

What are you gonna do about it?

L.M.

If you know we lost the shows, you ought to know what killed them. Ratings. Ever hear of them?

STARDUST

Hear of them. That's all I hear. Wherever I go, there's rating trouble ahead of me. But when I leave—behind me there's high ratings—high ratings.

L.M.

I think this man is crazy.

H.B.

You mean you can raise ratings?

STARDUST

It's been done, brother, its been done.

H.B.

Where? How?

STARDUST

Take my word for it. Last year I raised the rating of one program so high they had to change the name of the show to Route 99. You are looking at a specialist. I can raise Huntley's rating without disturbing Brinkley.

H.B.

What's the deal?

STARDUST

One hundred dollars in advance, and when Wheelson takes its next rating yours will be the highest rating of any network.

H.B.

L.M. pay him the hundred.

* * *

ACT 2

(The same conference room a short time later. L.M. is paying Stardust his fee, counting out the money on the conference table. H.B. is watching quietly; C.W. with keyed excitement).

L.M.

Ninety- ninety five—one hundred. There's your hundred bucks. What's your plan?

STARDUST

What I'm gonna ask you to do—it ain't gonna make much sense. But what's sensible about a flash of lightning?

L.M.

Lightning! H.B. I told you he was crazy.

STARDUST

Now here's what I want you to do.

(he hurries to the window and points out)

You see that little old wagon of mine? On that wagon I got me a big bass drum. Somebody's gotta beat that drum!

L.M.

Beat it? What for?

STARDUST

Don't ask questions. Now who's gonna beat that drum?

H.B.

Me. I'll beat it.

L.M.
(flabbergasted)

You—the president of a network!

H.B.

I need the exereise. It will keep my wrists in shape for next week's drag races.

STARDUST
(pretending to talk to himself, but his eye on L.M.)

Too bad you ain't got a mule on the place.

L.M.
(startled)

A mule?

STARDUST

On second thought any vice president will do. L.M. get a length of strong rope, find yourself a vice president and tie his legs together.

L.M.

I ain't goona do it.

STARDUST

Oh, come now, L.M. you promised.

(STARDUST turns to C.W.)

Well, C.W., that leaves you with the most important task of all. I want you to pay close attention. Now as I recall the Wheelson company takes its ratings off 600 meters placed in 600 tv sets in 600 homes. Correct?

L.M.

What are you driving at?

STARDUST

Just this. Now in my wagon I got a bucket of white paint—its special—its electro-magnetized, oxygenated, dechromonated white. C.W. I want you to go out and paint a white line . . .

L.M.
(interrupting)

Paint one. He can't even walk one.

STARDUST

. . . you go out and paint a great big white line with a great big arrow pointing in the direction of those 600 homes.

L.M.

Give me back the hundred bucks. You *are* crazy.

STARDUST
(pocketing the money)

I'm not that crazy. C.W. here's your brush. Start making like Tom Sawyer!

* * *

ACT 3

(TIME: A few nights later.

SCENE: Roof of Station C.B.N.A.

As the scene opens, H.B. can be seen beating his drum. C.W. stands to one side holding a bedraggled brush, his ivy league suit splattered with white paint. L.M. sits atop a protesting figure with its legs tied together).

L.M.

And how do you propose to accomplish your ridiculous miracle?

STARDUST

What do you care how I do it as long as its done. But I'll tell you how I'll do it.

(pointing up)

See that teeny white cloud? I'll lift my stick and take a long swipe at it. Then I say some magic words like: "Cumulus, Nimbulo—Cumulus." Pretty soon that teeny white cloud puffs up with anger, bursts into a flaming tongue of forked lightning, and shoots a fiery bolt down to earth. The electrical discharge from the bolt follows the white line C.W. painted, into the 600 homes, into the 600 television sets, and into the 600 Wheelson meters knocking out all meters except those tuned to C.B.N.A.

H.B.

Brilliant strategy. Brilliant.

L.M.
(the practical one)

What makes you so sure it won't knock us off, too?

STARDUST

Faith, brother, faith. I've got so much faith it's leaking out of my shoes.

(STARDUST takes his stick, and points it at the white cloud)

STARDUST
(chanting)

Cumulus! Nimbulo! Cumulus!

(The cloud swells black and ugly. There is a loud clap of thunder followed by a blinding flash of lightning).

STARDUST

Look . . . down there . . . look at that bolt of lightning strike the white line. In a few seconds you should have the highest ratings of any network!

(a bewildered expression crosses his face)

Wait a minute. The lightning is going in the wrong direction. It's headed this way!

(He starts beating C.W. over the head with his stick).

You fool you! You painted the arrow on the wrong

No Room for Daddy

Continued from page 97

you're not 'daddy' who the hell are you?"

"I'm Danny Thomas, an actor, *playing* your daddy."

"I don't believe you."

"Look at me, Rusty. Do I resemble you at all? Do you look like me? Look at my face. Look at my nose. Do you have my nose?"

"Gosh, no—I think you got yours and part of mine, too. Anyway, that doesn't mean anything. Lots of sons don't look like their fathers."

"Rusty, you've been playing a part for 11 years. Rusty Williams created by Mel Shavelson."

"Mel Shavelson?"

"Yes, Mel Shavelson, a very talented writer, director, producer of television and motion pictures created you."

"Then I'm half-Jewish?"

"He's not your father either. He wrote a character and we cast you to play the part."

"You mean my life has all been a sham?"

"I figured I had a cheap father."

"For the last time. I'm not your father! This was play acting. You are Rusty Hamer—not Rusty Williams. You are an actor. At the end of this season you're free to get another job. I'm sure with your talents you'll do very well."

"If I'm not your son, then Marjorie isn't my mother. Right?"

"Right." Danny said. "She's Marjorie Lord, an actress."

"Good. I'm gonna marry that girl," Rusty said and swaggered from the stage.

Danny lit his cigar stub and looked around the shadowed set. Eleven years he had given to this show. What had he gotten in return? Money. But was money happiness? He blew a smoke ring and thought, "I love smoke rings. I get 50 smoke rings out of each cigar. The cigars cost a dollar. Thats 2c a smoke ring. Yes, money *is* happiness."

His reverie was broken by the piping voice of little Angela Cartwright. "Hello, Danny." She came over and kissed him on the check and choked on a smoke ring.

"Am I early?"

"No, the others are here," Danny said. "Sweetheart, I want to tell you something. Promise me that you'll be brave, and won't cry, no matter what I say."

Angela sat close to him and said, "Yes, daddy."

"We are doing our last season, darling," Danny said softly.

"What do you mean, last season?"

"We're splitting up."

"You mean you and mon are getting a divorce?"

"No, we're not getting a divorce!"

"A trial separation?"

"Look!" Danny said, trying to control his temper, "I've just been through this with your mother—I mean Marjorie! She is not going to be my wife anymore!"

"Who gets custody of me?" Angela asked, bewildered.

"Your own mother gets custody of you!" Danny shouted.

Angela scarcely listened. "When you adopted me I thought it was forever."

"It was with 13-week options!"

"You lied to the welfare people!"

"Baby, I love you, but you've got to understand. You were never my real daughter. I hired you for a television show—and I've paid you all these years."

"That's it!" shouted Angela. She leaped off her chair. "This is just a plot. You're softsoaping me! You're going to cut my salary! Where's my agent? Help! Somebody call my agent! I'm being cut in salary!"

"Shut up!" Danny shouted and dust shook down from the parallels. "Angela, another scream out of you and I'll turn you over my knee."

Angela laughed. "Now you're my Daddy again."

Danny smiled. "You little minx. Honey, listen. You've got to believe me. The show is folding this year. I just wanted you to hear it from me instead of reading it in VARIETY."

"It can't be all over!" cried Angela, "Why I've still got the best years of my life ahead of me—until I'm 10 at least."

"Honey, you'll work on other shows."

"Other shows!" wailed Angela, "How much call is there for a little girl like me—pretty, sophisticated and natural. I'll be competing with all the stagestruck amateurs—not to mention dozens of midgets."

"You're a beautiful little girl," Danny said, "and you'll be coming off a hit show."

"But what will I do? Where will I go? I've been on this stage all of my life. I've never talked like real people. I've just memorized lines."

"Then get Jack Elinson and Chuck Stewart to write your everyday dialog for the rest of your life. Be careful not to repeat any of it, or they get residuals."

"Well, if that's the way things are, okay," she smiled. She put out her hand. "Goodbye, Danny."

"What dya mean, goodbye?" Danny frowned, "we still have all season together."

"I know," she said evenly, "and it's strictly business. From now on you're just a bignosed actor who feeds me straight lines!" She turned and flounced off.

Two men walked into the livingroom set and began measuring the walls with a long steel tape. Danny looked at them curiously and then walked over.

"Fellows, mind if I ask what you're doing?"

"Not at all," one said with a smile, "we're measuring your sets."

"May I ask why?"

"We bought them for delivery in March and just want to make sure we get 'em. We start shooting in April on our new series."

"What new series is that?" Danny asked.

"Brand new idea. The network loves it and between you and me, we think General Foods is real hot for it."

"What's the name of it?"

"Make Room for Mommy!"

They completed their measuring and left. Danny wandered over to the couch and sat down. An electrician, not noticing him, turned out all the lights except a single lamp near the couch. Danny leaned back and blew a smoke ring. "Two cents . . ."

He blew another, "Four cents . . . six cents . . . eight cents . . ." A tear formed in the corner of his right eye, another in the left They swelled and finally tumbled down alongside his nose and on down his cigar. More tears followed and soon the cigar went out.

TV BEHIND THE IRON CURTAIN

Miracles of the Media

By DAVID SCHOENBRUN

Paris.

The audience was drawing to a close. The Pope had said little, preferring to ask questions, keen questions that revealed both interest and knowledge of modern communications. His Holiness was particularly concerned about the problems of telecommunications and the vast complexities of the television machinery required for so difficult and fast-moving an event as President Eisenhower's globe-trotting good-will mission.

Turning to the television reporters, the Pontiff said: "Do you realize that you have been given the power to work miracles? You can speak softly and be heard around the world. You point your machines, and, behold, a hundred million people can enter a church built only to hold a few hundred. Just think what Saint Peter might have done to spread the Gospel had he been able to use television and radio! Yours is a great power, indeed, gentlemen. Remember that power must be used with responsibility at all times."

The words of the Pope have taken on an added meaning today, for at the time of that audience there was not yet a talking star in the sky that could bring to all the world the sounds and sights of a public event. Those who heard the Pope's discourse on television must have recalled his words in the terrible days that followed the assassination of the President, when, in one of the darkest hours of history, television achieved its finest hour of public service and wrought a world-wide miracle.

For the first time in history almost all the peoples of the civilized worlds, and the industrially advanced countries, lived through the same moment, shared the same feelings, participated in the same event, at one and the same time. No one can even begin to comprehend the effect of this miracle. What will be its enduring influence on the hearts and minds of a half a billion people? What does it mean when Russians and Americans share the same emotional scene, and weep together at the bier of an American President, although they are worlds apart in almost every respect? Will it, perhaps, have no effect, no influence at all? Would the reaction have been the same as in the years before the invention of radio and television?

TV: A Medium Apart

Public opinion pollsters and serious scholars around the world are in the process of studying these questions. Whether or not they find the answers, one of the observations of the Pope has been confirmed and reconfirmed: television is a miraculous power which brought hundreds of millions of people into St. Matthews to join the leaders of the world in a last tribute to John F. Kennedy that was unique in human history. No other medium of human expression can work this miracle of world-wide, instantaneous and simultaneous participation in a single event.

Confirmation of the Pontiff's vision brings with it added confirmation of his warning: such great power is an awesome responsibility. In the space of a few brief, tragic hours television both succeeded brilliantly and failed lamentably to bear this trust with the full responsibility and dignity that it demands. All the men and women of the electronics industry, executives, technicians, editors, broadcasters performed a miracle of steadiness, strength and sobriety as they brought the world to the funeral of the President. So magnificent was the performance of all concerned, for so many trying hours and days, that the television industry was praised by all, including its most carping critics.

It no way diminishes the honor of television to recall, however, some of the dreadful moments of its failures, the endless repetition of the same information, and, worse, misinformation; the droning of the mechanical men who write nothing that they read and do not even seem to understand what they are mouthing; worst of all, the violation of basic principles of law and justice, as television acted as witness, prosecutor, judge and jury, with an almost wild-eyed irresponsibility. No other medium of human expression can work this miscarriage of justice on so vast a scale, to say nothing of the bottomless vacuity to which this changeling can sink before and after reaching the noblest heights of inspiration. This, too, merits study by those concerned with public opinion and the role of free communications in a free society.

The growing powers of government, necessary though they may be in a shrinking, crowded world, strike fear in all thinking men. The force and geometric progression of central powers make it more than ever imperative that free men act with such responsibility, such self-discipline and trust, that government powers will neither be tempted nor provoked to curb freedom in the name of the commonweal. Many thoughtful men have been concerned about the issue of freedom and responsibility in this century of technological growth and the demands of an exploding population. Never before has there been so evident a demonstration of the need for deep concern, and for a full appraisal of all the media of information in the blinding light of the electronic miracle.

If St. Peter Had Used TV

So spectacular is television, so powerful its impact on so many peoples everywhere that one forgets not only its errors and its failures, but its very real limitations. Television cameras can see and hear and transmit but they cannot see, hear and transmit all that is happening even directly within their range. Above all cameras do not distinguish between truths and lies, both of which are telegenic, because cameras cannot think. This is a fact that is frequently overlooked by television officials and by television producers who become more fascinated with effects than facts, and who bandy about such phrases as "thousand pound pencil" or "cinema verite," as though a camera were writing anything, or a pencil itself anything more than a tool in the hands of a writer, a human being, a thinking man. As for "cinema verite" and other such superficialities lightly tossed about, what was the cinematic verity that the world found in sounds and sights alone?

Even the Pope, with all the wisdom, experience and humanity of the pontifical office, was mystified by the electronic miracle into posing a dubious proposition. When one is invited to think of what Saint Peter might have done to spread the Gospel if he had had television at his disposal, one must first ask: would Saint Peter have been permitted to use television by the authorities of Rome, and, if so, would the Gospel have been given equal time with the Senate, and, finally, would there still have been the power of the faith of a human being and the miracle of the written word and all that competes for the minds and hearts of men, outside of the electronic arena?

Television may have worked a miracle, may have had the greatest single and most immediate impact on the world, but it is not at all sure that the most enduring influence, the most meaningful impact was not that of the other media of communications, all of which have a particular and unique role in human affairs. Did the massive, miasmic pervasiveness of global television provide all the information and understanding that people needed and sought? Or, despite the television hypnosis were there not more papers and magazines bought and read than ever before? Whose influence was the greater: the commentator's or the columnists? The newscaster or the newswriter? Whose the more beneficial?

The answers may never be

(Continued on page 119)

HARDEST GUY TO PLEASE: GOMULKA

Warsaw.

(Radio Free Europe, the privately-supported American broadcasting station with headquarters and studios in Munich, has more than a passing interest in television programming in its five target countries. On the air daily with a full program schedule to Poland, Hungary, Czechoslovakia, Hungary and Rumania, RFE must continually evaluate tv's impact on its potential listening audience. The following is taken from a recent Radio Free Europe special report to behind the Iron Curtain.)

In spite of the high cost of tv sets—in Czechoslovakia one must pay the equivalent of five months salary for the cheapest set—coupled with rather dull programming and almost non-existent repair and service facilities, television has become enormously popular behind the Iron Curtain.

Regardless of the present shortcomings of Communist TV, no one can deny that it has had a considerable development in the last five years. Rumania, for example, has seen its tv sets increase from 500 in early 1958 to almost 500,000 today. Another bloc country—Poland—has had an equally spectacular growth in set registrations; from a little over 22,000 in 1957 to approximately 1,000,000 this year.

Part of the trouble with television behind the curtain comes from its rapid growth. Russia had only two stations in 1950. Today there are 130, including 94 with full production facilities. Transmissions are made in 32 languages and cover a territory with a total population of 100,000,000.

According to an editorial in Pravda a few weeks ago, all Soviet broadcasting is still somewhat "dreary and stereotyped and lacking in effectiveness and vigor." Russian tv efforts have come in for particularly heavy criticism from its own press. While admitting that some excellent live productions of opera, concerts and children's programs are carried, one of the main criticisms has been that "there is too much talk and too few pictures."

Techniques of production have also been hit. From the viewers' standpoint, there is little imagination in the control booth, with many centerstage shots and little camera movement.

Another Russian paper, Literaturnaya Gazeta, complains that television is becoming a "graveyard of old plays," with drama productions that are a "profanation of two arts—that of theatre and that of television."

Resent 'Foreign Style'

A second major problem of Communist TV was pointed up in an attack by the Polish Communist Party first secretary in a recent central committee plenum. Secretary Gomulka, also an ardent and outspoken critic of Radio Free Europe for different reasons, noted that a "foreign style" is too often evident in Polish tv fare.

Trybuna Ludu carried the reply of Wlodzimierz Sokorski, head of the Polish radio-tv network, who protested that every transmission is given a careful political screening before going on the air.

Sokorski, who was Polish Minister of Culture in the Stalinist era (1952-56) but developed "liberal" tendencies rather quickly after Gomulka's return to the government, admitted that there could be no excuse for errors committed by his departments, though they did try to follow the party line in the "difficult sphere of propaganda and culture."

However, he explained, the tv network was working under "serious technical and financial difficulties," thus raising the third tv problem area—inadequate financing of tv writing, programming and production.

Sokorsky added that apart from films, all of his tv material had to be sent live because he lacked the

(Continued on page 123)

WHY I GIVE CONCERTS

By JACK BENNY

Hollywood.

This article has absolutely nothing to do with VARIETY's anniversary issue. The only reason I am writing it is because one day, while having lunch in New York, VARIETY asked me why I give concerts.

"With all your different activities—a weekly show on television, guest appearances, benefits, annual appearances at Las Vegas and Lake Tahoe, banquets, how do you find time to do concerts and why do you do them?," was the VARIETY question.

So I told the editor that instead of explaining it while trying to enjoy our lunch, I would write it as as article. He could then read it and so could everybody else in show business who is the least bit interested.

Why anyone would be interested, I haven't the slightest idea, but here goes:

The most important reason for my giving violin concerts—which I have been doing for the past seven years—is because I am definitely a frustrated violinist.

Some of my frustrations comes, of course, from the fact that my wife, Mary, long ago banished me to a far corner of the house when I practice. It's a small room, 90% tile and 10% towel—the same place in better circle's is known as the powderroom. And she has long since stopped apologizing to the neighbors who live on that side of the horse. We did once hear them wonder why they never saw the cats we obviously house, and didn't know about the kennel laws in Beverly Hills, but we ignore those slurs.

If by some miracle, I could become another Isaac Stern or a Yehudi Menuhin overnight, I would gladly give up my career as a comedian. As it is, I have managed to combine the two careers. One pays more than the other,however. Fortunately.

I have given concerts with practically every major symphony orchestra in America, and to show you the guts I have, I appeared first at Carnegie Hall. I fear nothing.

I have been acclaimed by such great conductors as Alfred Wallenstein, Leonard Bernstein, Paul Paray, Izler Solomon, George Szell, Paul Kletzki, William Steinberg and Stanislaw Skcowaszewski to name a few. (In fact, the last name sounded like a few).

During my lifetime I have also played duets with Jascha Heifetz, Isaac Sterm, Yehudi Menuhin, Joseph Szigeti, the late Albert Spalding, Janey Mansfield and Henny Youngman.

My closest friend in the world of classical music is Isaac Stern. He insults me more often than George Burns, who has been a friend of mine for 40 years. I'll never forget a remark that Isaac made to me after a concert I gave in Philadelphia.

We went out for a bite to eat afterwards and suddenly he looked up at me and said: "You know, Jack, when you walk out on the stage with your violin, dressed in tails, stand in front of a 90-piece orchestra, you actually look like the world's greatest violinist . . It's a darn shame you have to play."

If he had stopped in the middle of that sentence, I would have appreciated it much more.

I've saved my press clippings, of course. I am thrifty in all ways. Some of them I quote, to prove that I've really played these concerts. They weren't dream sequences from my television show.

The Chicago Daily News wrote: "Never has there been such a performance. I broke the Opera House record for benefits, and the hearts of violin lovers for miles around."

The San Francisco News-Call Bulletin wrote: "Mr. Benny does things with the violin that a Heifetz probably couldn't match. Is the world ready for such fiddling?"

Wellllll . . I've been wondering for a long time what they meant by that!

The Detroit Free Press said: "Detroit laughed when Benny stood up to play."

The Cleveland Plain Dealer wrote: "Only an artist who knows how to really play his instrument could do the wrong things so rightly."

You can believe I'll never let that critic get near my violin teacher to get the true story.

And the Dallas Times Herald's reviewer commented: "As a violinist, Jack Benny is the world's greatest comedian."

That has always seemed somewhat ambigious to me but I've never wanted to delve further into the full meaning of his remarks.

Of course, I have had other reviews too. Among them:

The Philadelphia Bulletin wrote: "Like Heifetz, Jack Benny holds the violin under his chin."

I have been insulted by some of the finest music critics. One who shall be nameless (Sam Nameless, that is) wrote:

"Last night at the Academy of Music, Jack Benny played Mendelsohn. Mendelsohn lost.

In Pittsburgh, I am known as the Van Gogh of the violinists. This started when I played Gypsy Airs.

A woman stood up in the audience during the number and yelled, "My God, he's lost his ear!"

I do know, however, that most of my musical friends around the country like me, and they do think I'm doing a good job in the concert field for the benefit of the musicians' pension funds. Incidentally, all my appearances with concert orchestras are done for charity. I wouldn't dare charge them.

To date I have raised $3,455,354.93 (the pennies were thrown on the stage) for various symphonies around the country. On the serious side, it is gratifying to note that my superb (this is my criticism) playing has helped save some symphonies from going out of business and has contributed to the income of some violin teachers after parents heard me play and then demanded that their own children take lessons.

Imitation is indeed a sincere form of flattery. And then I think of all the suffering neighbors. Possibly in addition to helping the musicians, I've aided the soundproofing industry, too?

Eyeball-To-Eyeball TV Debate as Windup Of Ga. B'cast Institute

Atlanta.

Theodor Pierson, one of the nation's outstanding communications lawyers, will keynote a novel "face-to-face" debate between broadcasters and two members of the Federall Communications Commission at the 19th annual Georgia Radio-Television Institute.

This eyeball-to-eyeball debate will take up the entire final day of the three-day institute, sponsored jointly by the Georgia Assn. of Broadcasters, Inc., and the Henry W. Grady School of Journalism at the University of Georgia in Athens, where the institute will take place in the Center of Continuing Education on the campus, Jan. 21-23.

FCC Commissioners who will participate in the debate will be Kenneth A. Cox and Lee Loevinger.

More than 250 broadcasters and students from Georgia and the Southeastern states are expected to enter into the discussion and dialog with the commissioners.

Institute Chairman Barry Sherman, WQXI, Atlanta, in announcing plans for the debate, said:

"We are delighted that Mr. Pierson has accepted the invitation to be our keynoter. He has promised to present new concepts in the area of broadcaster-government relations."

VARIETY

"VARIETY is the mother of enjoyment."

VIVIAN GREY, Book I, Chapter IV, Benjamin Disraeli

"VARIETY's the very spice of life."

THE TASK Book II, THE TIMEPIECE, Line 606, William Cowper

"Not chaos-like together crush'd and bruis'd,
But, as the world, harmoniously confus'd:
Where order in VARIETY we see,
And where, though all things differ, all agree."

WINDSOR FOREST, Line 13, Alexander Pope

"Age cannot wither her, nor custom stale
Her infinite VARIETY."

ANTONY AND CLEOPATRA ACT II, Sc. 2 Line 243, William Shakespeare

"No pleasure endures unseasoned by VARIETY."

MAXIM 460, Publilius Syrus

WEDNESDAY

"Where's he that died o' Wednesday?
What place on earth hath he?"

FALSTAFF'S SONG, Stanza 1, Edmund Clarence Stedman

"Wednesday's child is full of woe."

MOTHER GOOSE

"Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round table by a sea-coal fire, upon Wednesday..."

KING HENRY IV, Part II, Act 1, Sc. 3, Line 96, William Shakespeare

"And if I loved you Wednesday,
Well, what is that to you?
I do not love you Thursday—
So much is true."

THURSDAY, Stanza 1, Edna St. Vincent Millay

SOURCE: Bartlett's Familiar Quotations

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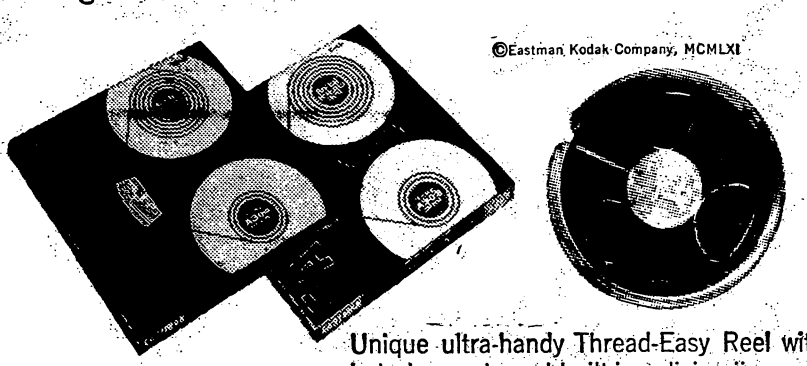

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STUFF THAT PANELS ARE MADE OF

By MANNIE MANHEIM

Hollywood.

"Our guest this evening is a ranking member of the Senate Finance Committee and an authority on Government fiscal affairs—he is the eminent United States Senator, Thaddeus Schissel. Welcome, Senator."

"Happy to be here, Mr. Rivers."

"The members of the panel who will question Senator Schlissel are Jack Ring of the N.Y. Times, Mamie Haig of the Seattle Dispatch, Fletcher Drummond of the Syracuse Journal and our permanent panelist, Mr. Harry Zweiback. We'll begin the questioning with Mr. Zweiback."

"Senator Schlissel, in a speech before the Plastic Bottle Washers Union on June 9th, 19545, you said and I quote, 'I believe what this country needs is a forward looking, ambitious program of collecting revenue that will eventually eliminate the present income tax. Remember, my friends, there are more ways than one to skin a cat.' Unquote. Senator, what did you have in mind when you made that speech?"

"Just what I said, Mr. Zweiback. That's plain English."

"Then, Senator, what you were really saying was that we should abolish the income tax entirely?"

"What I was really saying, Mr. Zweiback, was what I really said."

"I'm interested in your warning that there are many ways to skin a cat. Senator, would that remark, perchance, relate to a national lottery?"

"I didn't mention a lottery. I mentioned a cat."

"But you wouldn't object to a lottery, now, would you, Senator?"

"Only if it were the will of the people, sir."

"Aren't you saying then, Senator, that you'd like a lottery to be the will of the people and wasn't that actually what you meant when you said there are many ways to skin a cat?"

"Mr. Zweiback, sir, I'd advise you not to attempt to paint me into a corner 'cause, sir, I won't allow it."

"I'm not trying to paint you in a corner, sir. You said that the income tax should be abolished and my question was whether you were feeling out the Plastic Bottle Washers upon the feasibility of a lottery?"

"Mr. Zweiback, a lottery is categorized under gambling and gambling is against the law of the land except in Nevada and New Hampshire — and, as a United States Senator, I'm not about to violate the law."

"Well, then, Senator Schlissel, let's refer to a speech you delivered before the Ladies Auxiliary of the Culinary Workers in Perth Amboy, New Jersey, on Feb. 12th, 1959."

"I always speak to the lovely ladies of Perth on Lincoln's Birthday. It's a great honor, sir."

"And you said—and this is five years later than your Plastic Bottle Washer Speech — that, "Even though the taxes are being reduced, this country will never be sound until we eliminate the income tax in its entirety and there are many ways of doing that—remember, dear ladies, the old adage about skinning a cat.' What did you mean in that talk, Senator?"

"Mr. Zweiback, I must say for an intelligent gentleman of the press, you seem to have difficulty understanding our native tongue. No offense intended, sir."

"I'm just trying to put your words in focus, Senator. Isn't it true that your method of skinning a cat is to establish a lottery? Isn't that what you really meant?"

"Now, Mr. Zweiback, why do you continue asking me if what I said wasn't what I meant! If you don't mind, sir, just forget asking me if what I said wasn't what you thought I said which wasn't what I said at all."

"No offense, Senator, it's just our method of obtaining a story. Let's try another approach. Didn't a cousin of yours, Barry Schlissel, win $8,000 in last year's Irish sweepstakes?"

"I heard that Barry won something—but that has nothing to do ——it isn't germane—to my efforts to eliminate the income tax."

"I was attempting to show that members of your family are prone to gamble and it's quite possible that you do, too—and, in possessing that inherent trait, isn't it within the realm of believability that this is your reason for overtly planning a national lottery, which, in turn, would tend to make us a nation of gamblers?"

"At no time, sir, did I advocate a lottery, overtly or covertly."

"But you didn't say you'd object to one."

"And I didn't mention that I favored one, either."

"I'd like now to recall a conversation you had in the Senate Men's Room when you said to Senator Glenn Schmott, 'The only way we can get rid of the g.d. taxes is to have a lottery like they have in other countries — and right here in New Hampshire.' Did you say that, Senator?"

"When did you say that alleged conversation occurred?"

"On Friday, October 13th."

"Mr. Zweiback, for your information and for the edification of your television audience, allow me to state unequivocally that I did not enter the swinging doors of the Senate Men's Room on that date."

"Come, Senator, we're all human. How could you remember that you didn't use the facilities of the men's room?"

"How do you know that I did?"

"Because Senator, I was in a booth with my midget tape recorder. Would you like me to play back your conversation?"

"No-no—that does it, Mr. Zweiback. I'm getting the hell out of here. This is too much. Too-much-I tell you-too—much."

"Senator, come back, we still have three panel members waiting to question you. Senator! Senator! I guess he's gone. Ladies and gentlemen, due to circumstances beyond our control, we'll be unable to continue our panel discussion. We return you to your local station where you will undoubtedly be entertained by a hootenanny."

Ralph Gleason's Edu'l TV Jazz Segments Extended

"Jazz Casual, Series 11," the second jazz series produced by Ralph J. Gleason, of the San Francisco Chronicle, is unwinding on the National Educational Television web.

Series of 11 programs features Gerry Mulligan Quartet, Jimmy Rushing, Earl Hines, Woody Herman Big Band, Paul Winter Sextet, Lambert - Hendricks - Bavan vocal group, among others.

Congratulations to VARIETY
THE SPICE OF LIFE
JERRY LEIGHTON
(the disk jockey that made chicago ill)
RA 6-1932 945-6291

West German TV Now Bringing In Top Playwrights

Frankfurt.

Only a few years ago, the West German television had such a bad reputation for misusing and underpaying playwrights, and giving authors so few chances for original dramas, that some of the leading writers who did lend their talents to the new medium worked under pseudonyms.

With the growing years, though, all that has changed. And with the competition forced by the Second Television Network, and by the nine members of the First Television Net who vie with each other to produce outstanding productions, originals done exclusively or initially for the German television, have come into their own.

West German television is now considered well-paying, and assures the talented dramatist of a future—not only can he continue to write for the stations, but many of the plays that are originally shown on the screen go from there to the stage in Germany.

One of the stations making up the First Television Net indicated that this year it performed four plays for television, and in addition did 10 full-length originals, running about an hour.

"The Luck Runs Behind," an original by Horst Lommer, has been made into an hour-long tv film.

"Having," an original by the German-Hungarian playwright

(Continued on page 106)

1964 Ushers In 'Nervous Era' For British Com'l TV Operators; Not All Honey For BBC, Either

By HAROLD MYERS

London.

This is the year of decision. Commercial television will be starting its second term at the end of July and the second BBC channel is scheduled to go on the air on April 20, while pay-tv trials will be starting in London and several key provincial cities by the late fall.

These momentous developments represent the long drawn out sequel to the highly controversial Pilkington Report of a couple of years ago. In most respects they represent a major disappointment for the industry, notably for the commercial network operators, who will not only have to wait some three or four years before they can get a second network going, but meantime face a tax on advertising to the tune of some $50,000,000 a year.

It is not all honey for BBC-TV, either. Admittedly the Corporation will be having its second outlet within a few months, but meantime there is a financial problem. The Government has, so far, resisted overtures to increase the license fee (currently running at $11.20 per annum) which the BBC feels to be necessary if it is to have the financial wherewithal to operate the second channel with complete political and economic freedom. That is something that the Corporation is currently battling out with the authorities, but the likelihood is that in the not-too-distant future — possibly after the next General Election — the license will go up to either $14 or $16 a year.

But make no mistake, it is the commercial web which has been on the receiving end of the toughest blows. And ironically the hard swipes have come from a Conservative Government which, just a few years back, defied all opposition to put the competitive network on the air. Admittedly, profits had been running higher than had been expected, though in the early days some of the losses incurred were pretty terrifying. Nonetheless, it came as a bitter shock when the Government decided that there would be no competitive commercial outlet for the time being, and in the meantime there would be an unprecedented tax on revenue. That was just about the last thing which free enterprise operators had anticipated from a Government which advocated free enterprise.

Within the next two or three weeks the names of the companies who will operate the commercial network from July onwards will be named by the Independent Television Authority, and no one expects any serious changes in the setup. The present program companies are reconciled to the view that they had it good for quite a time, and must now be prepared to take it on the chin. They will still be able to make profits, though far removed from the scale to which they had become accustomed over the years. But there are side issues which are causing considerable concern to many people whose livelihood is wrapped up in the success of the television industry.

These apply particularly to the growing number of people on the creative side of television production. There appears to be little doubt that the $50,000,000 a year tax bite is going to mean economies in many directions. and there is a widespread fear that program quality may suffer in consequence. What is almost certain, however, is that there will have to be a cutback in the volume of vidpic production which has always been regarded as an extravagant and luxury extension of the program companies' operation.

The British tv majors have taken a limited number of plunges into the vidpic scene and the leader in the field has consistently been Associated-Television, which has its wholly-owned subsidiary, in Independent Television Corp., headquartered in the United States. ABC-TV has taken a few limited fliers. but the others have adopted a more cautious wait-and-see attitude. Now, there is a growing belief that the two leaders in this sphere of production will restrict the volume of film series and indulge in less speculative programming enterprises. If that should come to pass at a time when the feature film industry is in the throes of a major crisis, the outlook for studios, technicians, etc., could, indeed, be bleak. But the Government was duly warned, not only by the program companies, but also by the unions, who would be affected, and chose to ignore those warnings.

Hope For 1967

There is still hope that come 1967, or thereabouts, the second commercial network will be authorized by the Government, and to meet that eventuality the Independent Television Authority will only be issuing new franchises for a limited three-year span. If and when the second network comes, it is unlikely to embrace the entire country as will be the case with the BBC's second UHF, 625-line channel) but will be concentrated in the main populated areas such as London, Midlands, the North and the industrial regions of Scotland. And when that happens, the existing format of split weeks in the major areas will undoubtedly be terminated, and seven-day contracts will be awarded the successful companies.

From the strictly commercial viewpoint, the one redeeming feature of the recently enacted legislation was the Governmental decision to ignore Pilkington and to recommend field trials for a piped feevee system. Inevitably many of the companies deeply involved in commercial networking are associated with the successful payvision outfits. But it is widely recognized that this will be an expensive undertaking involving a heavy capital investment over a ultimate hope that the trials will be successful and the Postmaster-General will eventually authorize a permanent system.

The mere fact that trials are to get under way, however, has given some heart to harassed film production personnel who look to a pay television service as an instrument for offering new areas of employment. At this juncture, however, it is impossible to gauge with any reasonable degree of accuracy the amount of new production which such a system would demand, though there is a belief period of some years, with the that it would consume a minimum of three to four feature programs a week. If that estimation is anywhere near accurate it will go a long way towards picking up the slack.

12th Season on Television
THE ADVENTURES OF OZZIE AND HARRIET
Televised Over ABC-TV Every Week

Annual

report!

Again this year
the CBS Television
Network is
attracting television's
biggest average audience
day and night.

BASED ON NIELSEN TELEVISION INDEX ESTIMATES,
SUBJECT TO QUALIFICATIONS
WHICH THE CBS TELEVISION NETWORK
WILL SUPPLY ON REQUEST.

Chi TV's Journalistic Orgy Looms As Major '64 Story

By LES BROWN

Chicago.

Almost to its own surprise the ABC anchor, WBKB-TV, made a commitment to a fullscale news operation last fall, and that development could have a dramatic effect on the whole Chicago television picture in 1964.

The entry of another serious contender carries with it the implied threat of smaller portions of the pie for the present news champions here (WBBM-TV and WNBQ, in that order) and possibly even of a shakeup in the station standings in this market. To keep anything like that from happening, the CBS and NBC outlets are putting a stronger accent than ever on news, with the result that Windy City televiewers are being treated to a journalistic orgy, whether they like it or not.

News is the key to station status in this market, as it is in most, and the topdog reaps the benefits that range from mere prestige to the queueing up of bluechip sponsors for all availabilities, including the special reports and documentaries. That's the status that WBBM-TV has been enjoying for many a year and that it is stepping up its efforts to preserve. That's the status that WNBQ has been hungering for and inching up to, with help from the Huntley-Brinkley parlay and from a sizzling "Tonight" show which has added rating points to the adjacent 10 p.m. newscast. And that's the status that WBKB has just begun to make a bid for, having acquired the services of two highly respected tv journalists, Hugh Hill and Frank Reynolds, who were October defectors from WBBM-TV.

(In all this, the indie WGN-TV is in a class by itself, with little hope for news supremacy as a non-network outlet, but with enviable leadership in the related field of sports, which has benefits of its own.)

Reynolds-Hill-Dreier Parlay

Although it now has a Big Three in Reynolds, Hill and Alex Dreier to front its newscasts, WBKB will have to come from way behind if it's to hit a competitive stride in the local news footrace. Lacking in newsroom depth, the station in effect is building its department from the top down rather than from the bottom up, and it may take time to convince the local audience that the ABC station is making a major journalism effort. Still to be determined too is how well the styles (and personalities) of Hill and Reynolds will blend with that of Alex Dreier, for without such a meshing the station's own news personality is bound to be out of focus and patently hybrid.

WBKB's thrust into news has, naturally, meant more hours per week of news service, with 10 minutes added on weeknights and the Big Three given carte blanche to develop news specials. Additionally, the station has begun editorializing, with veepee Sterling (Red) Quinlan voicing the opinion essays on camera from scripts prepared by another WBBM-TV expatriate, Bill Garry.

If the ABC station has increased its news output, WBBM-TV and WNBQ are drenching the airwaves with it. The latter has added nearly three hours per week of news-weather-analysis to last season's schedule (this in addition to NBC-TV's expanded Huntley-Brinkley effort at 5:30 p.m.) and offers nothing in local live programming during the week that isn't produced by the news department. WNBQ's weekends too have a strong news orientation, with a 5:45 p.m. telecast added on Saturdays, a 10 ayem opus tacked on Sundays and the weekly "Dateline: Chicago" documentary slotted on Sunday nights. Overall, its local news output has increased 41% over the previous season, although there was no shortage of newscasts even then.

The leader, WBBM-TV, is also laying it on this semester, fattening both its 6 and 10 p.m. news strips from 15 minutes to a half-hour. Not to be one-upped by WNBQ's regularly scheduled documentaries, it too embarked on a weekly series and in characteristic bigtime fashion with three separate production teams assigned to the project. Further, it has launched an irregularly scheduled series titled "Feedback" as a means to a running dialog with the populace of this metro area, and that too classifies as a news service.

To hang on to its commanding position in this market, WBBM-TV has also been "deepening" its news staff with former cityside reporters from the Chicago American, having to date hired away such legmen as Wendell Smith, Mort Edelstein, Walter Jacobson and Sheri Blair. Station's raid on that particular paper isn't surprising inasmuch as news director John (Red) Madigan is himself an alumnus of the afternoon sheet as its former city editor.

From WNBQ's standpoint, the WBKB entry into the news race could prove to be a blessing. The NBC station sees itself in the beautiful position of gaining ground from the Hill-Reynolds switch of channels, rather than losing ground from a three-way competition. Figuring goes this way: since Hill and Reynolds had established a following at WBBM-TV, it is just possible that they would carry some of it away from the CBS station to WBKB. And since they didn't win the WNBQ advocates while they were with WBBM-TV, it would seem reasonable that they'd have no better chance of getting them now. So any inroads that might be made by WBKB into the present scheme would figure to be chiefly at WBBM-TV's expense, and that might give WNBQ just enough room to slip ahead.

On the other hand, there just might prove to be entirely too much newscasting on the Chicago airwaves, with each station asserting itself with more and longer news shows. Should that be the case, the surfeited viewer might find himself escaping to WGN-TV.

Shurick's Post

Edward Shurick, v.p. and senior exec of H-R Television, has been named chairman of the Television Trade Pactices Committee of Station Representatives Assn. He replaces Steve Machcinski, resigned.

Other members of the committee are Walter Nilson, Katz Agency; Jack Fritz, Blair TV, Lon King, Peters, Griffin, Woodward; Charles Standard, Meeker Co.; Robert Kizer, Avery-Knodel.

JIMMIE DODD
M-I-C-K-E-Y M-O-U-S-E

West German TV

Continued from page 103

Julius Hay, concerning a sensational murder process with 41 farm wives accused of poisoning their husbands with arsenic, will be carried over the German TV screens in January, with Rolf Haedrich directing.

The first television film from author Hermann Moers, called "Koll," is slated for next March, along with "Journey Friendship" by British dramatist Johnny Speight.

On March 19 comes up "Friday in Wilhelmsburg," a television original by Christian Geissler.

The Second TV Net comes up with an original for Christmas Eve, in the production of a play called "Winter Quarter," based on a short story by O. Henry, and directed by Rainer Erler. And the same net has an original by Vladimir Semitjov titled "The Girl at the Cash Register," with Eberhard Itzenplitz directing, slated for January with "The Do-Gooder" by Claude Martin and Hugo Hartung coming up on the following night.

More and more, the German television is looking for fresh writers with good ideas for dramatic productions, and many of the writers who were formerly employed writing for the cinemas are now switching to television. With the film industry more or less on the skids, it appears that the dramatists, at least, will be able to find plenty of work for the rich television stations, who are competing for their output.

Cost for an hourlong television original, including fee to dramatist, and filmization, runs from $125,000 to $150,000 here.

A TV Prescription For Coproduction

By GERALD ADLER
(*NBC International*)

London.

Does your schedule have that old, run down, tired feeling? Are your finances strained? Well, you can cure both of these problems—and get more out of life—with a special tonic known as COPRO.

The fact that COPRO has not yet been entirely proven should not deter you from making use of this remedy. Great benefits—both for himself and for future generations—are in store for the first fully successful COPRO pioneer.

Previous users who report negative results may well have taken the wrong dose, or the right dose but at the wrong time, or else they forgot to shake the bottle before using. On the other hand, optimum results should be obtained with the first treatment provided a few simple rules are followed:

1. Don't try to buy COPRO at a discount. It is a very sensitive mixture and can only stand up if compounded of the best ingredients. It must compete in effectiveness with established Hollywood remedies that contain only the most costly elements. Experience with various kinds of COPRO proves it is worse than useless when the makers try to cut corners.

On the surface some of the elements seem cheaper, but this is a trap. They must be offset by additional catalysts—often imported—which adds to the expense. If a can of your regular remedy costs $125,000, it is imperative that you budget the same amount for each can of COPRO.

How, you may ask, is COPRO a remedy for financial strain when it costs the same? The answer is that although the money must never be saved on the ingredients, the cost will be shared by an overseas user thus affording ultimate financial satisfaction. This is particularly true because the overseas user invariably prefers COPRO to straight importations and therefore will make a far larger contribution to the cost.

2. Be sure your COPRO formula is valid. There are various methods of concocting COPRO but not all of them are successful. The formula used must have a basic validity and not be merely contrived so as to match the COPRO label. The best actor in the world will not lend validity to the series about an American third baseman who is on loan to the Lancashire Cricket Club; the greatest actress in earth cannot give strength to a formula based on the stranded airline stewardess from Idaho who stays on to keep a sweet shop in Piccadilly.

Get a See-Through Bottle

3. Keep your COPRO in the proper bottle. The setting must also be valid. There is no benefit to be derived from setting a series in London when the identical series could be made in New York. The best bottle for COPRO is a see-through bottle so that the setting is seen and appreciated. The world over, every studio looks alike from the inside. Just as chianti never tastes like chianti unless the bottle is in a straw basket, your COPRO will have no character unless served in a distinctive bottle. Which means get out on location, stay out on location and when you return, go out again. It will cost more and offset your savings elsewhere but, remember, good COPRO cannot be bought at a discount.

4. Fill the bottle to the brim. Although the see-through bottle is recommended the patient should not be able to see clear through and out the other side. The bottle must be filled with real substance. Too much COPRO has proven ineffective as a mere travelog. Strong story and characterization must be added to location.

5. Avoid artificial ingredients. Most COPRO is made in England where a quota limits the broadcast of imported films and films containing imported elements. The fewer the American elements that are included in his COPRO, the greater is the opportunity for the English partner to make use of imported American film elsewhere in his schedule. This situation results in pressure to exclude necessary American ingredients from the COPRO and to substitute instead artificial ingredients simply because the latter satisfy quota requirements. Obviously this pressure must be resisted in the ultimate interest of both partners. If the COPRO is watered down to meet artificial restrictions, with no regard to creative considerations, it may be so weakened as to do neither partner any good.

6. Prevent allergic reactions. Remember that the COPRO will be used in both partners' countries and therefore care must be taken to filter out any ingredients to which patients in either country may prove allergic. More than usual attention must be paid to word usage, accent, facts about each country and accuracy of simulated settings. American audiences will recognize London from the heavy fog but British viewers will be put off by such heavy fog in fog-free July. British audiences are accustomed to Oxford-accented actors pretending to be Chicago gangsters but to American ears the result is ludicrous. Americans may expect to see a flag in a stand behind a desk but if the flag is behind a British official's desk his people will spot it as phoney. And while the British will immediately understand when the heroine complains of a "ladder" in her stocking, American audiences will have to make an extra and unnecessary effort to comprehend that she really suffered a "run."

Follow these not so simple rules and there is a fighting chance that your COPRO will succeed, thus giving your program schedule a refreshing new look and your treasury a higher than usual overseas income. But remember, only a small percentage of Hollywood projects succeed and COPRO should be given the benefit of similar odds. Occassional COPRO rating failures should not invalidate the principle that when COPRO is good it can be very effective.

COPRO should never be thought of as a miracle cure but as a tonic. If compounded carefully and correctly it has as much chance as any other tonic of making you feel on top of the world.

HUGH DOWNS

Exclusive Representative: Martin Goodman Productions, Inc., 36 Central Park South, New York. PLaza 1-3555

A Question of Content...Not Semantics!

Any station can program information...
and many do...but does their information
mean anything? Breezy conversation on
topics of limited interest or chit-chat
between personalities can be construed as
information. But is it?

At KMOX Radio, talk has a purpose...
to inform, entertain, educate or amuse...
to fill the listener's continuing need
for knowledge of our ever-changing
world...to permit him to share intimately
in ideas and events of vital interest.

Whatever form the information takes...
political debates, a medical forum on
cancer, discussions of the world's
religions, broadcast editorials or an
analysis of juvenile delinquency...
KMOX Radio listeners are assured of
thought-provoking, meaningful programming.

CONTENT, not semantics, separates
information from talk!

KMOX CBS RADIO

"The Voice of St. Louis"

A CBS Owned radio station • Represented nationally by CBS Radio Spot Sales

Domestic Syndication Found Ailing In 1963

By MURRAY HOROWITZ

Syndication in 1963 took a leap forward in the foreign field, vidfilms, cartoons, features and other tv program material sharing in the prosperity. Overall, domestically, the year found vidfilms syndication ailing, despite the relative success of a number of vidfilm syndication outfits.

The Federal Communications Commission decision outlawing option time did very little in significant proportions to ease the tight local situation. The year found a comparative large number of syndication properties fighting to win a slot in local markets throughout the country. The better off-network shows did win berths, but the amount of product available compared to the scarcity of berths created a general ailing climate in syndication throughout the year.

Total vidfilms syndication grosses, however, were buoyed by the growing revenues from the foreign field. An estimated $60,000,000 was racked up in foreign syndication, the figure embracing all forms of tv program material, features, cartoons, vidfilms, vidtaped shows, etc.

First-run syndication series in 1963 were few and far between, but there were thrusts in the first-run direction by such vidfilm houses as United Artists Television, Independent Television Corp., Official Films, and station groups such as Westinghouse. Some of the first-runners shook up the notion that there no longer was any regional and local advertising biz around for first-run sponsorship.

The restricted opportunities of vidfilms domestically didn't find any echoes in the feature-to-tv end of the biz. In general, 1963 saw the pool of available first-run features dwindle. It was a case of steady demand, as stations across the country in the main retained their feature slots, in the face of a diminishing supply. Naturally, the prices of features climbed throughout the year, in key markets across the country. Another consequence was the widening of the buyers' sights as they searched for cinematic product. Non-Hollywood type product ranging from the spear and sandal themes to arthouse product found berths far more readily than in years past.

Option Time—Little Happened

What had been a dream in many syndicators mind came to pass in 1963. That dream was that the FCC would upset option time. The dream, however, contained the thought that affils, once freed from option time, would turn to syndicated programming for significant portions of their local schedule and bump the programming service of their respective networks.

What happened in reality, though, was quite different from the wishful dream of syndicators. The FCC ruling declaring network option time illegal—a ruling which is under appeal helped more stations gains muscle to bump network shows in favor of local or syndicated program. Number of preemptions, though, wasn't very significant, in terms of the total programming services of the three networks, and small compared to what proved to be wishful thinking of syndicators.

The bulk of the vidfilm biz in 1963 was chalked up by off-network properties. It required no small talent to select the more saleable off-network properties.

It would be incorrect to assess the off-network biz only in terms of the off-network hours. The half-hour entries coming into syndication after a successful network run also proved to be popular buys in markets throughout the country. Again, in the case of the off-network half-hours, the market in general was very selective, the better properties earning their residual talent payments plus a profit and the others either losing in the distribution effort, or even failing to win a place in the syndication hopper.

Although vidfilm syndication throughout the year operated in a more limited field, syndication proved to be the mainstay of such operations as Four Star, Warner Bros., and other firms. In years past when Meto TV had a tough time of it on the network level, it was the syndication efforts of Metro TV, under Dick Harper, which served to balance Metro's tv biz. This year out, the case was similar for Four Star and Warner Bros. Both companies didn't do well on the network level, relying on their syndication efforts to retain their tv impact. Metro TV did hit it big on the network level during the '63-'64 season. The Four Stars and Warner Bros. hope to do the same, but while, they tread water on the network level, each has a thriving syndication wing for continued support.

United Artists Television represented a company in transition during 1963. The policy of its parent motion picture company, United Artists, in seeking out coproductions with indie producers payed off on the network level in the '63-'64 season. The syndication wing, which took over the Ziv banner, went away from its strictly action adventure first-run format. Wolper Productions six one hour pubaffairs specials dramatically represented the swing-over for a UA-TV (nee Ziv) entry. UA-TV cut down on its first-run releases, remaining one of the few syndication houses with first-runners at all. United Artists Associated, another UA subsid, under the direction of Irwin Ezzes, handling features and cartoons, lost its corporate name and came under the United Artists Television banner.

In features, a characteristic of the year, was the growing sophistication in buying. For many years, when hundreds of pix were on the market, stations bought pix and slotted them in a harem-scarem fashion. In 1963, stations couldn't afford such a luxury with the feature supply diminishing. Station buyers have become very aware of the rating potential in the relatively few packages being released. They have also broadened their perspective to include non-Hollywood product. Now, more than ever before, stations are slotting their pix in order to obtain maximum mileage from each of them. The realization of the short supply finally has hit home.

Another characteristic of the year in the features-to-tv biz is that many of the Hollywood multimillion dollar pix of fairly recent vintage became available to tv. Television, once declared the mortal foe of the motion picture industry, began in an increasing degree to inherit the "blockbuster" pix, the cinematic product designed with extravagant budgets so that people would be lured away from their tv sets.

The year also saw factor of color, both in features and vidfilms, playing an increasing role in the saleability of product. Color has become a plus factor in marketing programs, in many major markets in the country.

Foreign Field

In the foreign field, two parallel industry trade organizations funtioned, one a division of the Motion Picture Export Assn. and the other Television Programs Export Assn. MPEA's tv division headed by Bill Fineshriber, and John McCarthy's-helmed TPEA, both worked to expand the international horizons of American based program suppliers. In the midst of their efforts, though, there were undercurrents of dissatisfactions, with respective members of the two organizations claiming that the multiplicity of efforts serves more as a divisive factor abroad, than what could be offered if only one organization existed. MPEA's tv committee consists of major motion picture companies which have tv divisions. TPEA's strength consists of the three American networks, along with a few other program companies. It seemed highly unlikely at year's end, that a merger could be realized between the two industry export associations. Three American networks are firmly opposed to joining any trade organization, the leadership of which might be pointed to the motion picture companies and their tv subsids.

Only foreign owned firm to make any consistent program impact on the American scene is Independent Television Corp., a subsid of Associated Television of England. ITC on the network level coproduced with NBC-TV and Herb Brodkin "Espionage." In syndication, ITC has had Jo Stafford specials, first-run vidfilm entries and cartoons. Under the aegis of board chairman Mike Nidorf and exec v.p. Abe Mandell, ITC has been a profitable operation.

At year's end, syndicators are looking toward the upcoming NAB convention. The April meeting in Chicago, where syndicators will have their TFE-'64 meet at a nearby hotel could serve as the sounding board for any significant alteration of the domestic syndication field.

LANNY ROSS

January 10-16: Royal York, Toronto
322 East 57th Street, N. Y.

Admen Project Themselves As Greater Industry Force

By BILL GREELEY

The ad industry couldn't have predicted a year ago what would be the No. 1 concern when 1963 came to a close.

There's been the perennial moans about the diminishing margin of profits for agencies. There's been the more audible grousing about networks' increasing control of programming. There's been, at last, tough negotiations with AFTRA and SAG on new blurb contracts with the ad men making pay concessions.

But, as a spokesman for the American Assn. of Advertising Agencies put it, that org's Broadcast Policy Committee has after all been totally consumed with the ratings problem that has arisen out of the Washington hearings of last spring. The ad industry, which at first tried to take a more-or-less sideline position after the hearings is now getting all the way into the affray. The ratings, says the spokesman, have been the single consideration of 4A's Broadcast committee over the last three or so months.

At this writing, said committee is preparing to reverse its stand of the summer when 4A's along with the Assn. of National Advertisers refused to join the National Assn. of Broadcasters Ratings Council. Stand at the time was supported with the contention that ratings were the business of the broadcaster, because it was, after all, his sales tool. The ad men also felt that their position would be weak insofar as all other members of the Council were broadcasters.

At the time, the 4A's set up a three-man committee of "watchdogs"—one from the Broadcast Policy Committee, one from the research committee and one from the media committee—to keep an eye on NAB's activities in the rating tangle. ANA designated one exec for similar monitoring.

But Group W's Don McGannon, chairman of the NAB Ratings Council, came back to the advertisers and agency men with a second appeal. He said that because the Council didn't appear to have support of the ad men, Nielsen and the other rating concerns were not cooperating in efforts to monitor the services and research the possibility of revised methodology.

At this writing, the Broadcast Policy committee had reversed its stand, and was ready to join the Rating Council. Plan had to get approval of the 4A's directors, and Policy Committeemen were meeting with ANA execs to get their backing on the joining (ANA had once again turned down McGannon's appeal to join, but 4A's broadcasters were hoping the advertisers would support the move so far as letting the agencies represent them on the Rating Council.

In not joining the Council, the ad men had hoped to stay away from the monitoring of the ratings, concentrating on research that might provide better methodology. In joining the NAB group, the 4A's hopes also to provide the necessary pressure to facilitate monitoring.

The 4A's Broadcasting Policy Committee is a powerhouse as far as representing the big-money broadcast agencies is concerned. Chairmaned by Richard A. R. Pinkham of Ted Bates, the members include Bill Hylan of J. Walter Thompson; Bud Barry of Young & Rubicam; Dave Miller of Y&R; Henry Fownes of MacManus, John & Adams; Phil Cohen of SSC&B; Ed Mahoney of Fuller & Smith & Ross; Al Hollender of Grey; Lee Rich of Benton & Bowles; and others.

McGannon's NAB Ratings Council is made up of network reps—David Adams of NBC, Si Siegel of ABC and Tom Fisher of CBS, Mutual prexy Robert Hurleigh and local station men from around the country. There also are reps from industry promotion groups, such as Radio Advertising Bureau and the Television Bureau of Advertising.

By December, the Council was able to report that Nielsen had around 60 new audimeter homes in his sample. Firm's goal was 100 new homes by Jan. 1 and virtually a new sample by the start of next season. One of the big complaints of the ad men is the static quality of the Nielsen sample, which has not changed much in the last 10 years.

Why Not Off-TV?

Continued from page 96

be here. He'll come one day.

PATIENT: But my belly—

GILLESPIE: I'm sorry, but we have to wait for Kildare.

PATIENT: All right, so I'll wait.

GILLESPIE: Good. We'll wait for Kildare.

(He sits down on the floor and the patient sits next to him).

PATIENT: We've waited so long, may as well wait again.

GILLESPIE: Oh, sure. We'll wait for Kildare.

PATIENT: But, I'd like to ask you something.

GILLESPIE: What's that?

PATIENT: Why are we always waiting for Kildare?

GILLESPIE: I forgot.

* * *

What the cursory reader of this proposal may have overlooked is the infinite variety of Off-TV. Not only can the plays and series and specials be Absurd, they can even be Dull. What's better yet is that there is no need for writers for this kind of program. A computer can write it. This article was written by IBM machine number 39137.

BESS MYERSON

"I've Got a Secret," CBS-TV
Tournament of Roses

MEL BLANC

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ALLIED ARTISTS TV

Why British Writers Like To Work In TV ('At BBC We're Less Prudish and Censorious')

By SYDNEY NEWMAN
(Head of Drama Group, Television, BBC, London)

London.

A wiseacre once figured that all of Shakespeare's plays, including the rarely performed "Pericles, Prince of Tyre," if put into all the BBC's present drama slots, they would clear our literary needs for only 12 weeks. That means another 40 weeks of material still to find!

Comes April and the second network. The present BBC-1 combined with BBC-2 will jointly require annually about 550 single plays, episodes of series and serials to fill about 11 hours weekly and that ain't hay.

Amazingly, of the stuff we do, a lot of it is pretty good. Some of it, in fact, represents what is accounted to be some of the finest original writing in the world today. The spread of writers range from such top men as Alun Owen, Clive Exton, Nigel (Quatermass) Kneale, David Turner, Bernard Kops, David Mercer, Giles Cooper, John Mortimer, Jack Pulman to about 150 more regular contributors.

So what are the incentives and how do we hold the writers loyalties? Mainly, we produce the widest range of dramatic material going today. From the mass appeal of the twice weekly "Compact" to —well, for example, what contemporary playwright would give his eye-teeth to alternate in the schedule with Ionesco ("The Bald Prima Donna"), Beckett ("Krapp's Last Tape"), Durrenmatt ("The Physicists") in our new drama series "Festival?" Bernard Kops first television play "I Want To Go Home" nestled between Chekov's "The Duel" and Hugh Leonard's beautiful "Stephen D," adapted from James Joyce's "Portrait Of An Artist As A Young Man." Another boon to writers who sell to "Festival" is that it is open-ended. This is thanks to my BBC not-in-a-rut bosses who recognize that television needs at least one major drama spot which gives a play a chance to find its right length. Anouk Aimee, film star of "La Dolce Vita" and "8½" played her heart out in Cocteau's "The Human Voice" to a length of 38 minutes. Our "Hamlet at Elsinore" is big in cast, Christopher Plummer, Alec Clunes, Bob Shaw, June Tobin and 125 others, big in cost and big in length—about two and a half hours. (A special shorter version is being prepared for more conformist markets.)

Also Radio

Another virtue in selling plays to the BBC is radio. People tend to forget that we operate three domestic sound networks. cooperation between television and radio story editors makes a writer's work go further and that means more dough for him. More money to him too from a lively selling organization pushing production abroad and finally because BBC reruns many of its dramas mostly at off-peak times.

Writers like us too because we are less prudish and censorious about the use of language and portrayal of human relations—social and sexual—when it is in reasonable good taste and dramatically justified.

Biggest trick in holding writers is the recognition of the obvious —respect—something they want more than loot (and I don't want my writer buddies who read this to think I'm trying to soft-soap them to get out of paying higher fees). For writers of single plays it has to do with such mundanites as reading their script right away, buying and paying for it right away, giving polite and clear reasons for its rejection or suggestions for its improvement. It means no fiddling with it behind his back. It means inviting him to rehearsals. It means getting his opinions on casting, and giving him a chance to knock down your suggestion for a director. It means at least giving him every opportunity of explaining to the director the stuff he has packed between his script lines.

Respect grows not only out of the recognition that we need scripts but from a profound acceptance of the role of the artist in society. Television is journalism, it's entertainment, but it's Art too! Writers are society's nerve-endings. They're our eyes and ears and they make it possible for audiences to see themselves—not just two-dimensional like the television screen itself but with the depth and perception of human experience focused, highlighted and elevated aloft by those of us in broadcasting. If one feels that plays are not merely an adjunct of a commercial nor a means of filling air-time, there is no problem in showing respect for the writer.

A small amount of the stuff we use is, of course, based on the work of dead authors, but that saves only some trouble. Adaptors can be just as tricky. A reasonably distinguished author recently took his name off an adaptation of a Russian classic because some of our boys had tampered with it.

While it may not be difficult to show respect to the writer of the single play, relations get tricky with the money earning contributors to the weekly same-character type series. Here writers resent the fact that their material must be changed because central characters of a continuing series require consistent characterization. Quite often the star actor himself knows more about the character he is playing than any writer. In our hit series "Z Cars," for which John Hopkins and Allan Prior make the major contributors, this problem largely doesn't exist.

We also don't have this trouble on the many-half hour toprated serials like "Lorna Doone" and "Kidnapped." It helps the writer when he regards a serial as a very long play, but presented in half-hour chunks. There are many outstanding writers here whose mouths are watering at the prospect of a new group of prime time serials based on adult novels, like "Germinal" by Zola. Giles Cooper is now at work on "Madame Bovary" by Flaubert.

Biggest challenge is, of course, the discovery and help given to new and unknown writers. Our 52 a year "First Night" popular hour dramas based on contemporary themes uncovers new authors like Terence Frisby and Alan Sharpe. The latter especially to much critical acclaim. "First Night" also managed to get from Arnold ("Chips With Everything") Wesker a first television play "Menace."

And, of course, playwrights need directors. While Alun Owen and Clive Exton have been well directed by others there is no doubt that in Ted Kotcheff they have someone who sees the world as they want it seen. There are other successful marriages, David Mercer/Don Taylor, David Perry/Charles Jarrott, Jack Pulman/Eric Tayler, which I continue to encourage. They way things are set up in BBC Drama Group you never see any of that demeaning author's "humble gratitude" nonsense. Here a director and a writer are two equals standing each in his own right but needing one another.

Basic organizational notes. About 14 story editors cope with our present output and we'll probably hire another six or seven before BBC-2 hits the air. A Central Script Library handles something like 5,000 unsolicited scripts a year. All are read and doubtful ones re-read, but inevitably 99 9/10% are returned "with regret." Another department attached to the Solicitor's office handles all negotiations and contracts.

By its scope, its nature and its great freedom, BBC Drama Group can let the writer and, for that matter, the producers, directors, actors and myriads of creative people around the place, tread firmly into the unknown.

"Pericles, Prince of Tyre," has a total cast of 78 including principals, courtiers, a bawd, gentlemen and soldiery, plays three and a quarter hours but is copyright-free.

FRED ROBBINS

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Eastern Bloc Steps Up Jamming of Radio and TV

By HAZEL GUILD

Frankfurt.

Proof of how successful the radio and television stations are in West Germany is—how many Eastern powers are trying to jam them.

Current cold war battle is being fought here over the airwaves, with the Communist party from East Germany recently having stepped up its activities, by building new jamming transmitters to block out television from West Germany.

Coincidentally (but much less than a coincidence under the Red planning) West Germany got its eagerly-awaited Second Television Network on April 1, 1963—and at just about the same date, the first jamming center aimed at blocking out television programs from West Germany was completed in Sieglitzberg, East Germany.

The Red countries have long occupied themselves with blocking out radio programs from the West European countries with high-powered equipment built to interfere with reception. And as the people of the Red satellites step up their ownership of television sets as well as radio, the Reds are turning to television themselves—not, of course, to give their people a chance to view entertaining programs or hear genuine news programs, but to prevent them from getting the same kind of information and entertainment from the free western lands.

In fact, recently in East Berlin, the tricky Red officials that run the Ulbricht regime came up with an ingenious way to get the school children to tattle on their parents for watching the broadcasts from West Germany that are frowned on by the Commie regime.

Schoolchildren in numerous East Berlin classes were asked to draw pictures and write little sketches about the children's programs that they had viewed the last couple of days on their television sets at home.

And with a little fast scanning, the teachers would know whether the children's programs were the propaganda-slanted shows that originated from their own land—or whether the children and their parents had been watching the suspect programs from West Germany's two television networks.

Reprisals against the parents who were suspected of being Western world sympathizers would, of course, be simple to mete out. And the innocent children were forced to betray their parents for trying to see or hear the West German programs.

17 Languages

Deutsche Welle (Voice of Germany) is the 10-year-old West German shortwave center that is now broadcasting in 17 languages through its six shortwave transmitters.

And despite the constant blockage, the center is now aiming programs at Bulgaria and Roumania plus other Red lands, and even sending programs in Kisuaheli to Africa and in some of the Slavic tongues to eastern Europe.

Fifty-eight foreign stations are able to carry the program "Learn German with the Deutsche Welle," and the outlet relies on news broadcasts and documentaries to tell its story, while shying away from anything that smacks too strongly of "propaganda."

A recent "secret decision of the Communist party in the Soviet Zone of East Germany was to step up activities against the West German television networks—which in an odd way proves how effective the networks are.

There are 13 jamming transbroadcasts from the Deutsche Welle alone, in Bulgaria and Roumania," and as far north as Siberia.

Authorities in the hot and cold war for the radio and television channels estimate that Russia alone is spending close to a billion dollars to try to prevent the people of Russia and Eastern Europe from listening to foreign radio stations, by operating 2,500 installations that exist solely to jam broadcasts from the non-Commie countries.

Special attempts to block out the programs, it was noted, were utilized when the shows discussed such hot topics as the European Common Market, the United Nations General Assembly, and shooting of East German escapees at the West Berlin wall, and difficulties looming between China and Russia.

Jamming, incidentally, is a violation of the United Nations Economic and Social Council resolution of August, 1950, which condemns deliberate interference with radio signals as a "denial of the right of all persons to be fully informed concerning news, opinions, and ideas regardless of frontiers."

East Germany has more than 400 jamming transmitters — but the people there are getting used to hearing the programs between the beeps. And, according to letters they send to the stations across the barrier, and reports from refugees, the programs are getting through.

When Communist party volunteers climbed to the rooftops of some of the houses in East Germany to turn the antennae away from reception of West German television shows, the householders organized night patrols of their own—and during the dark hours, turned the antennae right back again.

It's an expensive war for the Reds, and one in which Western Europe is making no counter-attacks. A listener in Paris or Frankfurt or London is perfectly free to tune in Radio Moscow or East Berlin or Budapest any time he wants to listen.

BEN GRAUER

TV NBC RADIO

More Powell Sales

Four Star Distribution reports its 55th sale on the hour rerun series, "Dick Powell Theatre" to WKBT, La Crosse. Other markets recently pacted for the dramatic package include Buffalo, Grand Junction, Colorado Springs and Montrose.

Other Four Star sales last week included "Stagecoach West" to KRON, San Francisco; "Rifleman" to KTVT, Dallas-Ft. Worth; and "Detectives" to WTVO, Rockford, and WKBT, LaCrosse.

Talk, talk, talk . . . on WOR daily 12:15 to 1 p.m. and still TALKING! Ed and Pegeen Fitzgerald may well be the performers who ORIGINATED making with the conversation for the benefit of eavesdroppers!

I Was a Teenage Gourmet

Or, Gastronomy Is Good for the Gag-Writer

By KEN ENGLUND

Hollywood.

To whet your appetite I'm writing a nostalgic book subtitled: "A Gastronomical Alimentary Tract on the Eating Habits (and Drinking) of Colleagues in The Creative Crafts Circa 1932-1963. Proving That The Knife (and Fork) is Mightier Than The Pen."

For The Title—Larks In a Casserole—I am indebted to Alexandre Dumas and his "Dictionary of Cuisine." For The Philosophy: I am indebted to Lord Byron. (Editor's note: "Name Dropper!") "Give me Love, Food and Drink —and you can have all the rest."

I'm saving Love ("Forbidden Fruits I Have Known") for a later very thick volume and will only address myself to the problems now of sustanance as it relates to People in Show Biz. And what motivates them wanting to Eat and Drink.

Of course, unlike normal citizens of the community, show people are motivated by all sorts of selfish self-indulgent considerations. Vaudevillian George Beatty, for example, used to explain that he went on the stage, "so I could sleep late."

On tour, when a balcony heckler would interrupt the Beatty monologue, he would stop talking, skewer his tormentor with a long steely look, then squelch: "Young man, tomorrow morning when you are lifting your second load onto the truck, I will be having breakfast in bed!"

So much for George Beatty's motivation. I went into the show business to eat. I could have remained a non-pro and stayed in The Englund Family Business. (I come from a long, proud line of Gas Meter Readers but when I sold my first joke in 1933 . . .)

But allow me to step modestly aside for a moment and let Louis Untermeyer and Ralph E. Shikes tell it, quoting from their "Best Humor Annual" of 1953: "Englund's first steady job was with Phil Baker. He was hired, says Englund, 'on the strength of my loud ties and one joke submitted for Baker's radio show, The Armour Hour: 'Things are so bad in Hollywood that King Kong is now working for an organgrinder!' Englund had previously 'made' O. O. McIntyre's and Walter Winchell's columns, after which he wrote a weekly column for a local butcher's window."

"The butcher wanted to be known as a neighborhood wit," writes Englund, "so I ghosted the column for him and titled it 'Gabriel Over The Butchershop.' Later in life I wrote for peanuts, but this time it was for liver sausage—which was what I got paid off in."

Hooked on Room Service

Phil Baker paid me off in room service—at Chicago's Ambassador East. It was in the middle of my first collaboration—with Broadway's Jack Murray—that I tasted my very first very own hot corned-beef-on-rye with a whole dill pickle washed down with a Dr. Brown's Celery Tonic. Suddenly I knew I was hooked for life. From that fateful moment on, I had a kosher delicatessen monkey on my back!

In retrospect, the added thrill was that I was working with the mastermind of "Room Service" himself, Jack Murray, later co-author with Allen Boretz of the Broadway play by the same name.

A good deal of the meat of that merry hit based on the true adventures, and penniless derring-do, of three Tin Pan Alley Musketeers—Murray, Ben Oakland and Berry Trivers—who lived by their wits, existing solely on the room service of a Times Square hotel for several not-so-merry months, while starving it out on the threshold of fame and fortune.

* * *

Dave Freedman's Pad

Skipping lightly now to later New York City chapters in my Culinary Life, I find one titled:

David Freedman's Central Park West penthouse apartment where I again encounter Dr. Brown's Celery Tonic, together with Moxie, Green River, Orange Crush, Lemon, Lime, Wild Cherry, and Cream Soda, plus imported Ginger Beer kept in great succulent quantities in an iced cooler in the Bathroom of David's top floor study-workshop. And while drinking same, have Divers Larks collaborating openly on "The Laugh With Ken Murray Show" (Radio), secretly on Freedman's Block & Sully and Tim & Irene Shows. (Radio). And for the record: the same Irene Ryan now costars on "The Beverly Hillbillies," and moonlighting doing sketches for The Follies and for Bert Lahr-Bea Lillie in 'The Show is On,' while rewriting the European operetta 'The White Horse Inn' (for Broadway).

Not to mention kibitzing with—and slipping a fresh quip now and again to—David's pal, Lou Holtz, or inserting a humorous passage into David's other air show, "Baby Snooks," starring Fanny Brice, with Hanley Stafford as "Daddy." David Freedman was a walking comedy factory, and had hatched—or helped to fame—a whole cookoo's nest of comedians and comedienes creating powerful material for them in all mediums. Eddie Cantor's radio success was due in large measure to highly polished routines from the Freedman comedy-lathe.

Yet all this star dust wasn't the attraction for me. David Freedman and I were drawn together by our mutual gluttony. As David would exaggerate it, "Ken would polish off the food in the plates, devour the plates and table silver, masticate the table thoroughly, then chew through the surrounding walls and buildings!"

I was a growing boy, I admit. And a haggard one. Because with our killing round-the-clock schedule we seldom slept, and in order to grind out the radio scripts and get them out of the way so we could work on the Shubert Shows (the thing we really cared the most about!) we had to sacrifice one entire night's sleep a week. Food was our only fuel to keep us frantically hammering out jokes on a never-ending assembly line of comedy. But let me set the scene to give you all a better idea of what went on.

Fun In A Fun Factory

Scene: The Freedman Penthouse Study-Workshop, one entire wall lined with green steel files containing thousands of indexed jokes on topics from A to Z. Bookshelves crammed with bound performed scripts of Eddie Cantor, Baby Snooks, et al radio shows.

Kenneth Englund, a gawky, thin, sincere, pimply-faced, idealistic, money-hungry Chicago youth, enters at Wednesday noon as per schedule to collaborate on finishing the Ken Murray radio routines, only to discover David Freedman, a half-bald, warmhearted, salty-talking, rather big-bellied coffee-house-r, seated at his large desk, puffing on an even bigger cigar, furiously working on the phone placing bets at every racetrack in America.

After lending a sympathetic, if callow ear to the problems of his morning—the uncertain condition of the turf at Pimlico—the vagaries of playing surefire long shots based on sincere and knowledgeable tips from the waiters at Lindy's (Big Louie and Harry The Horse) David and I compare notes and script pages, to find that I have written the first Murray routine as agreed—and now we are to concoct the last sketch together for the weekly radio romp sponsored by those funloving Lever Bros. *Only*—and it's a big only! —David, the horseplayer has been too busy with more important tasks to get around to the writing of Murray's middle routine—as agreed!

About this time, faithful Lloyd Rosenmond appears on the scene with typewriter at the ready so David and I plunge into work. And the files. David remembers a Cantor middle routine with Jimmy Wallington we might revamp for Murray with no one the wiser.

After seriously fracturing our funnybones in a vain attempt to re-fashion and resurrect the yellowing Eddie-Jimmy diolog, we are forced to the dismal conclusion that we'll have to actually make up something fresh.

By this hour Lou Holtz has dropped by for a ginger beer giving David in exchange some hot tips in the market secretly siphoned from Wall Street chronies the night before when Lou entertained at one of their private Park Avenue parties.

When Holtz makes a comedy bow and graceful exit, an agitated Tim Ryan phones to remind David that the advertising agency insists on an immediate rewrite of an unacceptable Tim & Irene middle routine.

Stalling The Shuberts

Harry Kaufman, general manager for the Shuberts, calls next. At the Shuberts' insistence he'll be up at the end of the day to hear David read the new Lahr-Lillie sketches.

"Tonight at 8 sharp, Dave! Mister Lee says you've been stalling us long enough! No matter

(Continued on page 123)

BILL SHIPLEY

TV's Prime-Time Candidates: Electioneering Can Be Fun

By BRUCE CARROLL

This fall the networks introduced the daily half-hour tv news show. But the increasing pace of international developments and the 1964 national elections make this meager step too small to handle the full story properly. All three networks must plan to integrate (very popular this year) the primary and national election campaigns into regular prime-time entertainment.

In the early part of the year most of the shows should be tailored to meet the requirements of the Republican primary battles. For example Senator Barry Goldwater will appear first, on "Bonanza," playing a merchant from the Arizona Territory lost near the Ponderosa while on his way to Washington, D.C. Ben Cartwright asks him to stay on for a few days. He does, delighted at how wonderful life is without the income tax, social security, and the United Nations. Barry and Adam, the well read Cartwrights get into a lengthy discussion on the contemporary German writer Karl Marx. The episode ends with Goldwater well rested, ready to proceed eastward to conquer the Rocky's and reach Washington safely.

Governor Rockefeller would of course need a more up-to-date, urban setting for any show on which he was to appear. He is understand to want a guest appearance on "East Side/West Side." He could tour the slums praising the heroes of various minority groups like Martin Luther King, David Ben Gurion, Christopher Columbus and Casey Stengel. Then after a thorough tour he would have ample chance to speak in favor of civil rights, honesty, home, and the sacred family relationship. He would, of course, find that the driving force behind all good in the city was George C. Scott who, through unorthodox methods, achieves lofty goals. Being a wise politician wishing to get the tv vote, he would promise to give Scott, if he gets elected, the post of Secretary of Health, Education and Welfare. The final decision whether or not to appoint Scott to the Cabinet would naturally be based on the show's rating.

The agile Richard Nixon, while denying any Presidential ambitions this year, has indicated interest in showing up the administration's foreign policy. "Wide World of Sports" would be an excellent vehicle for his aims. He could regain the U.S. prestige lost when Khrushchev beat Rusk at badminton last year. And Mr. Nixon feels confident that he could easily be victorious in a race against DeGaulle, Erhard, and Sir Alec Home, around the Berlin wall.

There will probably be other candidates. Harold Stassen might be examined by "Dr. Kildare" to prove that he's still in fine shape after six unsuccessful bids for the GOP nomination.

The only woman candidate could perhaps fit into the lives of the Nelsons, changing the name of that show to "Ozzie, Harriet, and Margaret Chase Smith."

Election excitement always builds during the summer. After the primaries are over, instead of going into reruns, ABC is understood to be mapping an expansion of its "Greatest Show on Earth" series to cover the Republican and Democratic Conventions.

To help promote the new administration, the Democratic National Committee has shown interest in several shows: President Johnson could return briefly to school-teaching and help "Mr. Novak" out of a jam. The Texas image might be improved by restaging the Battle of the Alamo, live, on the "Ed Sullivan Show." Treasury Secretary Dillon would stress economy as a regular panelist on "The Price is Right." "Ben Casey" will be used to push Medicare And the family angle could be highlighted by changing the name of "The Lucy Show" to "The Lucy Baines Show."

The biggest night of course will be Election Eve Monday Nov. 2, 1964. At 7:30 The Democratic nominees will appear on "To Tell the Truth." This will be followed by the Republican candidate unloading his secret campaign weapon on "I've Got a Secret." At 8:30 "Wagon Train" becomes "Campaign Train" for a last roundup of the campaign promises and at 10 o'clock in a show of national harmony all candidates across the nation get together to "Sing Along with Mitch."

The strategy behind all this is to get the tv audience so weary that after they vote on Tuesday they'll all go home and go to bed, and be content to read the election results in Wednesday's newspapers; thus making unnecessary the huge effort and expense that each network originally planned to devote to covering election night returns.

Saga of a Poodle

"Every Night, Josephine," by Jacqueline Susann (Geis; $3.95), proves that if an author can't write the apocryphal American best-seller, supposedly entitled "Lincoln's Doctor's Dog" (no book about Lincoln, doctors or dogs has ever failed), the next best thing is to be a beautiful television actress married to a prominent tv producer (Irving Mansfield), with a personable poodle to profile, plus a genuine flair for writing.

Mrs. Mansfield's dog tale wags with good humor, sentiment, show biz names, and proper pup anecdotes. It's hard to see how this tome can miss, and Josephine's (the poodle's) biog could make a good tv script or two for the Mansfield if they ever lack for material —which seems unlikely. *Rodo.*

JACK BARRY

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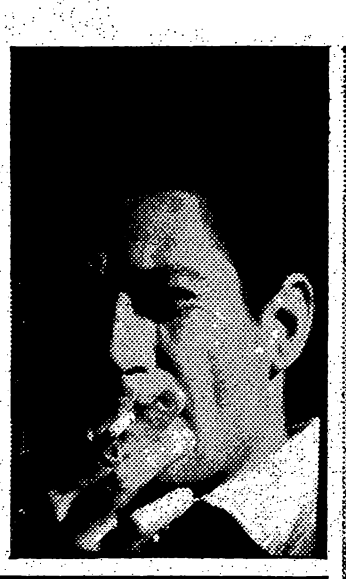

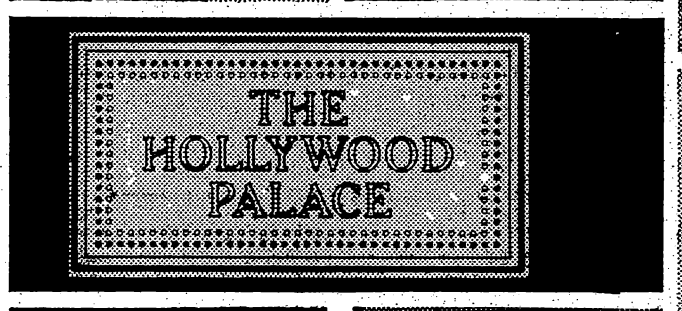
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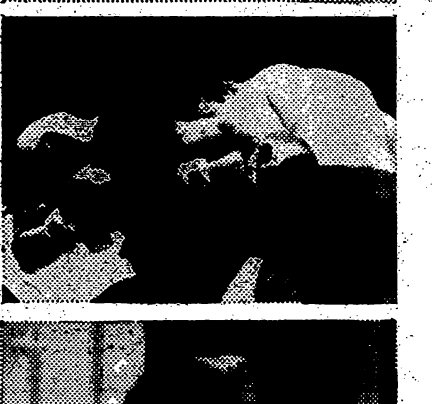

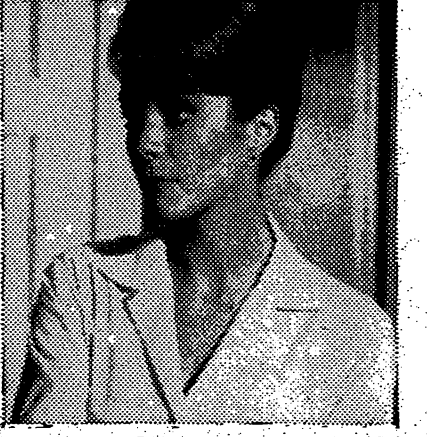

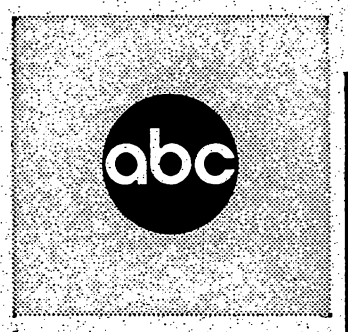
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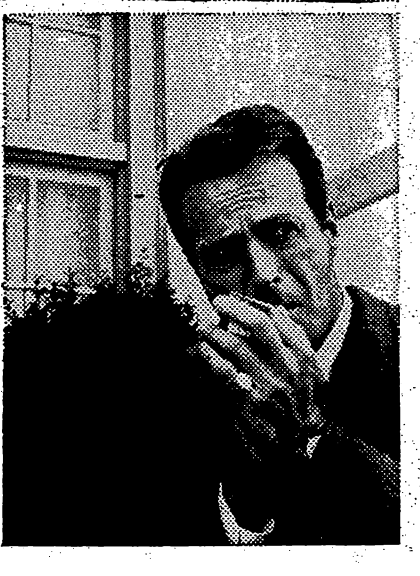

B'casting and the Congress

By MIKE MOSETTIG

Washington.

From its triumph which arose from tragedy, broadcasting has in Congress an abundant reservoir of goodwill which in 1964 the industry will be almost solely responsible for enlarging or frittering away.

The industry's performance in three fields—politics, commercials and ratings—will have a more enduring effect on its Capitol Hill relations than the limited broadcast legislation likely to come out of Congress in the next six months.

The upcoming year marks the last phase of a four-year transition from tempest to temperance in the industry's mercurial relations with Capitol politicos.

In the four years since the 1959 quiz show debacle, broadcasting has gradually been gaining the initiative in building its stature and image with Congress.

Because of the short election-year legislative session upcoming, the industry will have the time and impetus to nail down its enhanced status at the Capitol.

Topping off the four-year transition was broadcasting's performance in covering the events following President Kennedy's assassination. The coverage stilled the industry's critics and made them reexamine the medium they had been harpooning. It also secured the position of broadcasting's political friends. Most importantly, some of whom it left its mark with, are those well placed in the Congressional power structure.

'Sink or Swim'

As viewed by those in the know at the Capitol, broadcasting is immersed in respect and goodwill. The message now to broadcasters from objective Congressional sources is: "Sink or swim."

In order of their immediate importance, the measuring rods for broadcasting perfomance will be its coveage of the 1964 campaign and election; its effectiveness at self-regulation of "overcommercialization" and its ability to clean up the "ratings mess."

Necessarily in an election year, politics will be the most important performance index. In this area, Senators and Congressmen don't need outside or expert advice.

A good example of how broadcasting's efforts can backfire in this area is last year's editorial hearings. Had not several influential Congressmen been gutted by station editorials, the House Communications subcommittee would not have undertaken its "fact-finding study" of airwave opinion.

Politicians regard television during campaign time as a genie in a bottle. The sparse efforts to relax equal time Sec. 315 are a good indication of how Congress is only going to let the genie out very slowly—if at all.

A good broadcasting performance in the upcoming election will likely result in an unhinging of Sec. 315 at least to the point of Senatorial, Gubernatorial and Congressional elections. This is what Senate Communications subcommittee chairman John Pastore (D-R.I.) thinks that he can push through both houses if the politicians and broadcasters get along well in the 1964 campaigns.

Heads-up coverage by stations will also likely stave off Congressional moves to add more shackles to the "fairness doctrine."

A scant few members of Congress realize the complexity of FCC regulation in this arena and a packetful of politicians, singed by broadcast coverage of their campaigns, could re-write the doctrine into absurdity if left unchecked.

On the "overcommercialization issue", the general Congressional attitude is one of impatience with the industry and at the same time warines of FCC's attempts to impose curbs.

Even if the bill of Rep. Walter Rogers (D-Tex.) preventing FCC from limiting commercial time passes the House, the Senate won't touch the measure with a 10-foot pole.

While the House for the moment is more intent on staving off "bureaucratic clutter," the Senate dons are worried as well about "commercial clutter."

Objective Senate sources feel Rogers may have gotten himself in a bind with his commercial bill. Its pasesage, they opine, would lead some irresponsible broadcasters to the view they have a Congressional fiat to air as many commercials as they please. These Senate sources, buttressed by "responsible" broadcast opinion, feel the end result would be an unbearable commercial problem which could only lead to excessive legislation and regulr tion.

The upshot is the effort of Sen. Pastore and Senate Commerce Committee chairman Warren Magnuson (D-Wash.) to prod NAB prexy Le Roy Collins and the networks into voluntary action on this front.

As to ratings, the possibility of legislative action was summed up by a Congressman who said: "Oren Harris is a patient man, but . . ."

Thus best states the mood of the Arkansas Democrat who will look askance on a problem for only so long. In any event this session will be too short to write ratings legislation, but if by Jan. 1965, when the 89th Congress convenes and ratings are still a "mess," broadcasters better hold their hats.

The broadcasting power structure in Congress centers around the two Commerce Committee and two Communications subcommittee chairman — Harris, Magnuson, Rogers and Pastore. All are relatively secure politically and barring the unforseen will be facing industry spokesmen across committee tables for years to come.

Of the four, Rogers is the newest in power, and is slowly fitting into his spurs. He, also, is the most intent of the group on checking FCC.

But he acts under Harris' eye and so far has had the Arkansan's support in reining in E. William Henry & Co.

While not quite as upset about FCC "power grabbing," Magnuson and Pastore say they are willing to go the last mile with the industry on self-regulation.

Like some football coaches, the view of these four men is that a good offense is the best defense. As seen from Capitol Hill, this is the industry's year to fully platoon on offense. The shape of future legislation, they say, will be determined by the number of industry points scored.

JOE FRANKLIN'S
MEMORY LANE
Monday thru Friday
WOR-TV

'Escapism' Themes TV's Quest For '64-'65 Shows; Pilots in 9 Months Ahead

By DAVE KAUFMAN

Hollywood.

As of Jan. 1 1964, most of the Hollywood telefilm studios had completed production on their pilot projects for next season, nine months ahead of the 1964-65 semester, with the hopes (1) that their pilot will sell; (2) that a hit or two may emerge from the multitude of pilots rolling off the assembly line.

Vidfilm execs deeply enmeshed in planning for next season are concentrating on action, adventure, espionage, and, of course, that most stable of staples—comedy. Out of the varied environs of Hollywood's tv film industry there is only one new psychiatry series being piloted, a vivid illustration of industry sentiment that the so-called "sick" shows are on the downward trend.

While it might be said there are only two psychiatrist series and so how could that be too much, the answer can be found from the producer of one of them, Irving Elman, of MGM-TV's "The Eleventh Hour," now in its second season. Elman's contention is that while it's true only "Hour" and "Breaking Point" fit into this category, there are too many so-called "sick" shows because many another dramatic series, and anthologies in particular, pursue this same subject. He feels the result has been a preponderance of "sick" shows and his sentiment is widely shared among Hollywood's filmmakers as they plan for the future.

In a sense allied to this type of show is the "East Side, West Side" type, which is generally conceded in Hollywood to be very well done, but again it's a series which generally deals with depressing, downbeat themes, since its principal and focal subject is a social worker. There has been too much emphasis on the sordid or seamy side of life, too much of life in the sewer, it's felt here.

Not included in this analysis are the medico series, "Ben Casey" and "Dr. Kildare." That's because while such series must, by their very nature, deal with a variety of illnesses, at the same time they have an uplift tone in the fact that the doctor heroes of each are dedicated men of medicine who always seek to help, and to cure. Also, as "Breaking Point" producers Mort Fine and David Friedkin recently pointed out, there is strong self-identification with a doctor, long identified to the public, but there is not in the case of psychiatry, even today still a relatively new area.

Also, as of this writing, there is only one new anthology series being planned. However, it should be noted that this doesn't necessarily mean there won't be any new entries in this category since anthology series don't as a rule require pilots, and often are sold on the basis of a star name who will be host for such a series, as in the cases of Bob Hope and his Chrysler Theatre or the Richard Boone show. However, several so-called semi-anthologies are in the works—shows where there are two or three leads, but the emphasis is placed on guest stars so that basically they are anthologies.

This season was to have been the big test for anthologies, with seven or eight such series on the various networks. By mid-season, it was evident none ranked highly in the Nielsens, and the ratings problem which has always plagued anthologies still is with this type of show.

Yen for Escapism

Consequently, the blueprinters of tv's future were, on the whole, going in for escapism not only in the form of comedy, but via action, adventure spy stories, etc. As always, there are the exceptions, such as Bing Crosby Productions' "The House" project, while deals with politics on the state level. James Moser, creator of "Ben Casey" and "Medic," created this property, a fact which certainly enhances its prospects of saleability. CBS-TV is involved in it on a co-production basis.

Not all Hollywood tv film executives confined their efforts for the future to the content of their product. Some feel the form, the length, is an all-important factor, and one of them is Alan J. Miller, production chief at Revue studios, by far the largest telefilm studio not only in Hollywood, but in the world.

Miller inclines to the theory that viewers are interested in shows which will be 90-min. or even two hours in length. Revue is producing the pilot of tv film's initial two-hour series, for NBC-TV, at the present time, and if it meets with the network's approval there will be a two-hour series next season.

Miller's Revue studios thus far is the only one turning out the longies, with a trio of 90-min. series, the expanded "Wagon Train," plus "The Virginian" and "Arrest and Trail." But it's also engaged in the pilot of a 90-min. comedy series, "90 Bristol Court," for NBC-TV, for next season. The Revue production head feels the longer show makes for better story-telling, that there will be more series of such length.

However, this is not a sentiment

(Continued on page 121)

It's Nice to Reach The Top, But Plenty Tough Staying There

By NORMAN BAER

In an industry with the high mortality rate of ours, there always has to be room at the top. There are an awful lot of people reaching for that brass ring. They know it's there to be had, and that no one has a monopoly on it. Of course, once you're at the top its as hard to stay as it was to get there.

There are many roads that lead to the top, including some that haven't been traveled yet. Some of the roads have been turned into broad well traveled highways. These are roads that have been made safe by the pioneers. They include the Western road, the Medical road, the Hillbilly road and the Courtroom road among others. One of the sad commentaries on our business is that the safety of these roads too often kills off the urge to explore other avenues. As a result, many of the people who reach the top are look-alikes. But there's stll room at the summit for explorers, even if the space reserved for them is narrowing.

The path to the top starts more often than not with an idea: Now in many ways the cheapest commodity in television is ideas. That refers to quantity, not necessarily quality. Almost everyone has an idea for a television show. This is a mania not confined to people in the business either. It's virtually impossible for a producer to go anywhere without being approached with an idea for a show. While the idea is certainly important, by itself it isn't enough to get to the top. It's the execution that really counts. Many a good idea lies dormant in a desk drawer or on the back of a crumpled envelope, while lesser ideas are brought to fruition. It's what you do with the idea that counts.

There are very few shows on the air about which we don't hear the comment (from someone not even remotely connected with it), "That's the same idea I had." But as the old saying goes, "It's far better to light a candle, than curse the darkness."

Those who reach the top are the ones who light the candles, those who execute the ideas.

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KUP'S SHOW
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WBKB—ABC—TV—Chicago

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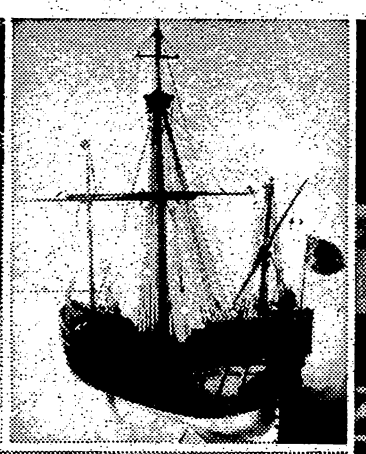
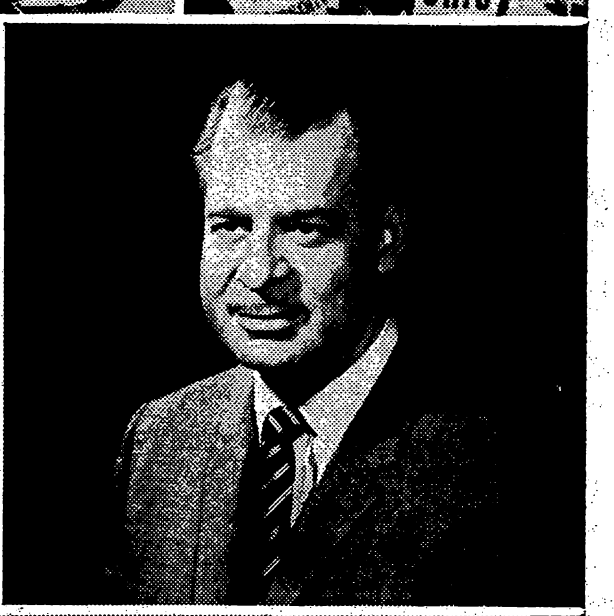
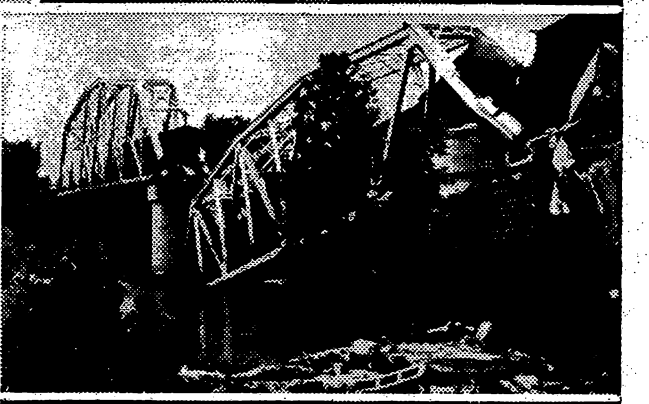
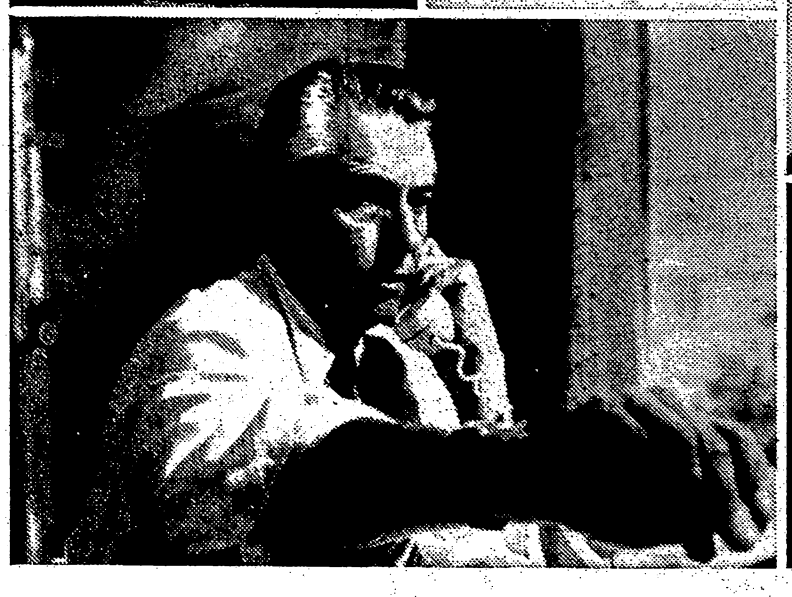
Spokeswoman—M.C.—Panelist
Personal Management: CARL EASTMAN
141 East 55th Street, New York. PL 1-5566
West Coast Representation: Abrams-Rubaloff Assn.

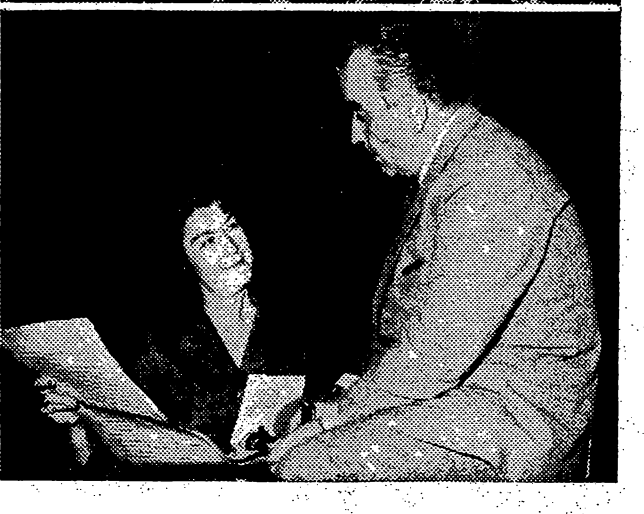




abc NEWS







CKOY: A Playback Into Memorable Radio Moments

By PAUL A. GARDNER

Ottawa.

"The increase to 50,000 watts makes you one of the most powerful radio stations in North America," said Hollywood columnist and radio gabber Jimmy Fiddler in a taped tribute to CKOY, which recently stepped up into wattage to the highest permissible on this continent. It's the only station here operating on 50,000 watts around the clock. (The other Ottawa station is Frank Ryan's CFRA, but adjacent Hull, Que., beams in CKCH, owned by Le Droit, Ottawa French-language daily. CJET, Smith's Falls, also hits this capital.) (Station memorialized the event last month with a special program called "From One to Fifty.")

CKOY some years ago employed Jack Kent Cooke as "consulting director." Cooke, now a U.S. citizen and in California radio, kept touch from Toronto and now and then sent his brother Hal Cooke to Ottawa as trouble-shooter—notably in labor negotiations, which resulted a few years ago in a strike. Its g.m. for some time now has been Jack Daly, and labor relations seem to run smoothly. CKOY is owned by a group headed by Irving Cameron and including Carline Wilson, daughter of the late senator Cairine Wilson.

CKOY was founded (as 100-watt CKOC) in 1924 by Dr. George McKinley Geldert who—introduced by CKOY's Hal Anthony (who did a generally smooth job on the "One To Fifty" show as producer, announcer and narrator) said, "I used it more as a community station than as a commercial enterprise." After that heretical statement he was cut off for some rhetoric by Anthony, which suddenliy turned into a candid admission of (past) faults, including "amateurish talent" and "weak payrolls."

No examples of community service were cited—such as Mac Lipson's hard-hitting series of a few years ago, sponsored by a lumber company. The show pranced into a recap of entertainers of the 1920's—"when the air was not filled with radioactive Strontium 90 but with entertainment." (No mention of another of today's air-fillers: tv.)

The rasping voice of the Shadow was followed by a gag from Eddie Cantor, intro'd by Jimmy Wallington, and a snatch from "Amos 'n' Andy." Then Dr. Geldert came in live again, to tell how the original studio was his dining room, 48 sq. ft., from which the table had to be moved during broadcasts. The living room was full of transmitting equipment—"There were no transcriptions, tapes or cartridges then—all live. Eventually radio's true potential was seen—the sell . . . Our first sponsor was the American Playing Card Co., which took three spots in a half-hour bridge-instruction program for $25, once a week. Then came "Reach for a Lucky Instead of a Sweet," "Four Out of Five Have It," the Clicquot Club Eskimos and "Remember, Your Future is in Florida, the Fairest White Goddess of the States." (He didn't add that the future most folks bought turned out to be under water.)

Major Bowes & Bob Hope

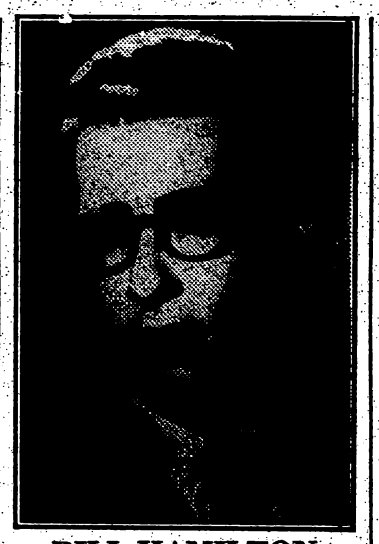
Next came bits from "Major Bowes Amateur Hour" and "This is Bob 'Bulova' Hope, back in California, where it's not much colder than it was in Saskatoon, Saskatchewan . Once you learn to say that you never again have to buy dental floss!" Then "Hardy Family" with Mickey Rooney, Lewis Stone and Fay Holden; and a pants-losing sketch by Jack Benny and Rochester (Eddie Anderson).

A couple of golden minutes from (Fred) "Allen's Alley" brought Fred and wife Portland (Hoffa—no relation to czar James) visiting Senator Claghorn (Kenny Delmar), who y'alled, "When Ah eat crackers in bed Ah only eat Georgia crackers! . Ah'm singin' 'Swanee' and that's the Jolson River, so kneel down and uncover!" Then Mrs. Nussbaum (Minerva Pious) told the classic tale of her western-fan husband who called out "Hi Ho Silver" in his sleep, whereupon the lady above began calling, "Hi Ho Nussbaum!" And Ajax Cassidy, toasting "Free Ireland, Eamonn de Valera, King George and Morton Downey."

The Prince of Wales was heard abdicating for the sake of "the woman I love," followed by the rescue of the trapped miners from the Moose River (N.S.) gold mine (later immortalized in song by Wilf Carter, with "Keep Smiling, Old Pal" on flip). Then more stirring words from Anthony: "In 1940 CKOY in effect had enlisted on the side of democracy."

"I never knew what it was to take a holiday," cut in Dr. Geldert. "Censorship regulations were so tight, especially in Ottawa; staff was short and so was equipment." Cut to Churchill: "Conquer we must and we shall . . . This was their finest hour!"—and then John Daly's announcement on Dec. 7, 1941, that the Japanese had attacked Pearl Harbor—and again Daly announcing FDR's death, then Arthur Godfrey describing his funeral.

In '48 CKCO became CKOY—change recalled with Ella Fitzgerald singing "A Tisket a Tasket," Tommy Dorsey's "Little Brown Jug" and Clyde McCoy's "Sugar Blues." Old and new styles of newscasting were heard in contrast—with a rare Canadian touch T. C. "Tommy Douglas, head of the New Democratic Party,



BILL HAMILTON
Announcer—Narrator
Chicago, HO 9-3312

TV's Detractors Make a Girl Mad

By JUNE TAYLOR

Nothing annoys me more than stage directors and choreographers who sneer at television. In fact that goes for anybody in show business who disdains tv's output as being low item on the artistic totem pole. All I can say is, "How dare they!" Many a director or producer who has hit pay dirt in the theatre couldn't last a month on television. The pace is too fast for them. Television has developed a corps of "stage executives" who operate at split-second speed. They have to be able to make lightning decisions. These decisions can't be sound unless they have had so much experience and background that good taste is almost automatic.

Stage directors and choreographers have a cinch compared to their tv counterparts.

The average Broadway musical is in preparation for a year before it hits the Great White Way. There are meetings, discussions, revisions, hirings, firings. The music is written and the dances planned six months before the opening. They are in a constant state of flux, even before the first rehearsal. More revisions take place after the out-of-town opening. By the time the musical hits Broadway, the choreographer may have been replaced and the dances altered beyond recognition.

Compare this to a tv choreographer, like myself, who has to produce a dance number every week. Decisions, decisions, decisions. The pace is frantic, but we get things done that would seem impossible to the stage director who has weeks or months to do his chores.

Let's make some pertinent comparisons.

Where the stage choreographer can be deliberate in his planning, we television people are figuratively only one step ahead of the camera. No sooner is one show off the air than we are in the middle of planning another.

Take the matter of costumes, in the theatre they are planned far in advance and completed in time so that changes can be made. We order our costumes for the Jackie Gleason Show two days before we get them. There is no time to send them back for alterations. Very often we use pins and scissors to get the costumes to fit properly. One consolation—we don't have to worry about colors because our show is in black and white, but it's important that the costumes match the set, and that can be a problem.

Take the matter of rehearsals. We are allowed only 30 hours a week for each show—10 of these hours are on the day of the telecast. The dancers in any Broadway musical would hardly get started in 30 hours.

Bane and Savior of TV

Take the matter of music. We plan that in a matter of hours. Then the arrangements have to be turned out practically overnight. That means plenty of overtime cost. Overtime is both the bane and the savior of television. What it does to the budget is fantastic, but without it no weekly variety show could exist.

Once we set the routines, the music and the costumes, that's it. We can't give it a tryout in Philadelphia or New Haven. In short, we can't fool around. That's why it's so important to get it right in the first place.

Broadcasting Codes At The Crossroads?

By STOCKTON HELFFRICH
(Manager, New York Code Office, NAB)

The broadcast codes go through priority cycles as to trade—and general—newsworthiness. Depending on where the sporadic pressures may be coming from, they are talked up; they are talked about. While some will scoff as to their effectiveness, few would favor no controls at all. Be they good or bad, effective or otherwise, to be for the broadcast codes has long been to be on the side of the angels.

Have the codes got any teeth? Yes, certainly more than the baby teeth with which they started. These have some tendencies to malocclusion — built-in contradictions as it were—and they have more than a brief gnash to go towards a solid bite. Three decades of my working life now having been taken up with their ruminations, let me once again offer an inventory on the status of the broadcast codes.

As with other media of communication, radio and television had an early awareness of some needed self-protection. Like the Motion Picture Production Code, the early Radio Code of Good Practices and, chronologically later, the Television Code, comprised, and comprise, what in essence are combinations of guidelines and statements of intent. They are not supposed to be read as dogma, although some people in and out of the business lean in that direction. They came about and still derive from a combination of outside criticism, inside self-criticism, and a sense of responsibility combined with varying types of self interest. Where that last becomes too narrow, the constructive aspects of the Codes are debased. Where a wider sense of responsibility is at work, the application of the broadcast codes can demonstrate significant broadcaster awareness of the public intelligence.

The codes of basic documents—credos, statements of belief and intent—have been revised from time to time to meet changes in the world they reflect. That is to say, for example, if one edition of the Television Code frowned on broadcast of something like "The Iceman Cometh," inevitably it had to follow a later edition would—and does—allow otherwise. Times and mores change; so to a degree have the codes reflecting them. In general, during the last few years, there tend to have been broader interpretations of the codes, and greater pressures to update them. More so, first, in the area of program fare and, second, in that of commercial content. Increasingly during 1963 has there been a marked stepping up of more stringency in the code controls over commercial copy.

For the codes as a whole, the basic precepts have been with us for quite some time. It is the interpretations which are changing and likely will, and certainly should, change even more. In fact, and in brief, the main burden of these few comments is to argue that mechanical approaches to implementing the codes are out of date and simply not enough. Such approaches do not allow sufficiently for the changes going on or already achieved in the world around us. It is in the here and now, as a context, where the codes must operate. The codes have no reason for being, their implementation no meaning, unless they change to meet the new demands upon broadcasters from the world around them.

The television and radio networks, station groups and leading stations, employ no small numbers of editors, or others with editorial qualifications, to screen material before it is broadcast. The leading networks carry staffs of two dozen or more people in this area. An estimated cost for the combined code staffs at ABC, CBS and NBC would doubtless be in excess of $750,000 per year. At a comparatively lesser cost, single local stations approximate like responsibilities by delegating personnel to double in brass on the broadcast screening front.

These editors are umpires both as to program content and as to advertising copy. In the program area their sensitivity to the expectations of their audiences would appear to comprise reasonably educated guesses. In the best of what television has to offer, they *are* encouraging and promoting programs which do indeed present, as the Television Code now allows, "genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts, and other subject matter involving adult themes."

On the commercial front—and with my concentration hereunder on matters of advertising *content* rather than placement—the broadcast gate-keepers have tougher sledding; the problems are considerably more numerous and perhaps more complex. Among Code subscribers, few but exceptional stations, the leading station groups and the networks, have adequate copy clearance procedures. In practical terms, the Gotham-based network copy clearance staffs carry a major responsibility, augmented by the three-year old trouble-shooting activities of the New York Code office. This means that a considerable amount of test and local spot advertising still can be aired without proper substantiation of the advertising claims being asked for or received. By contrast, advertis-

(Continued on page 124)

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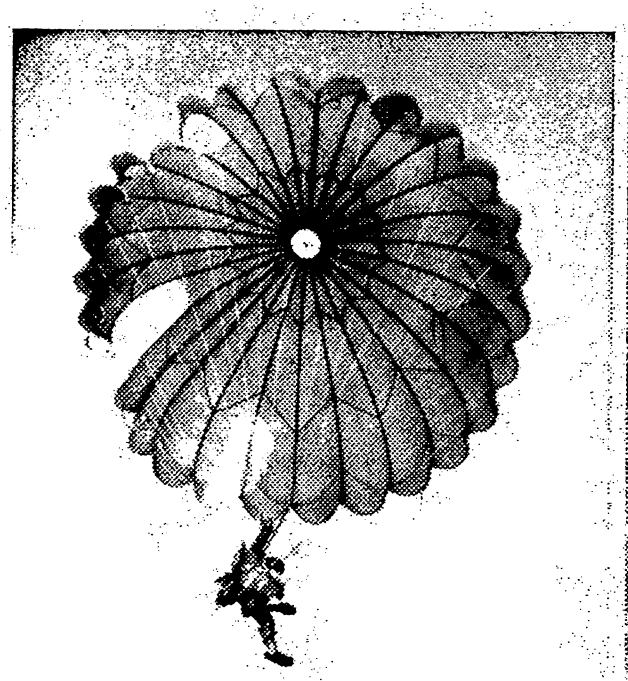
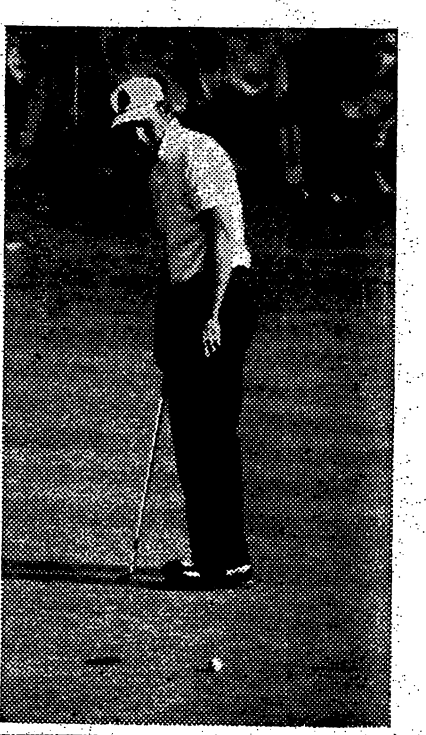
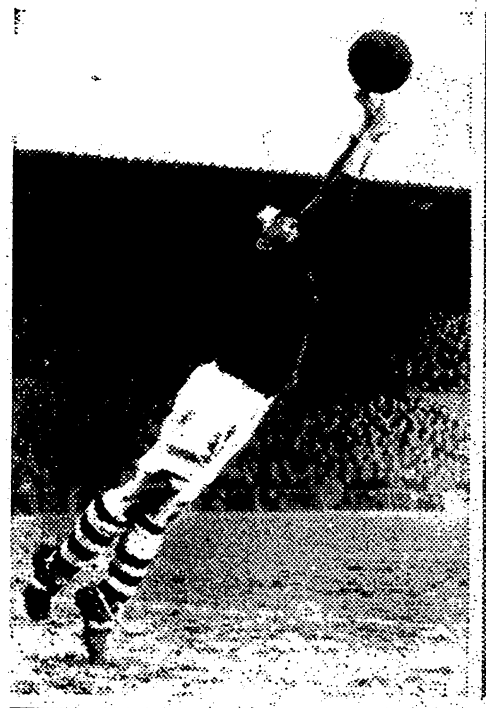
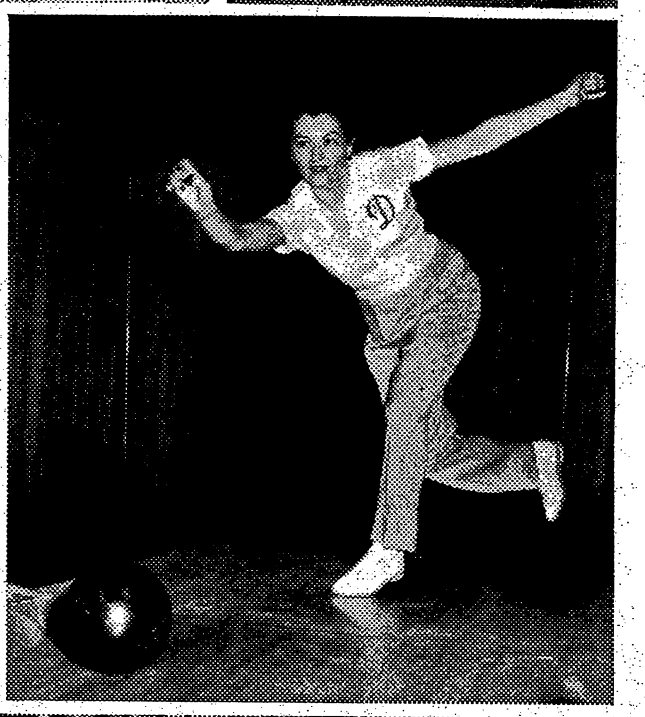
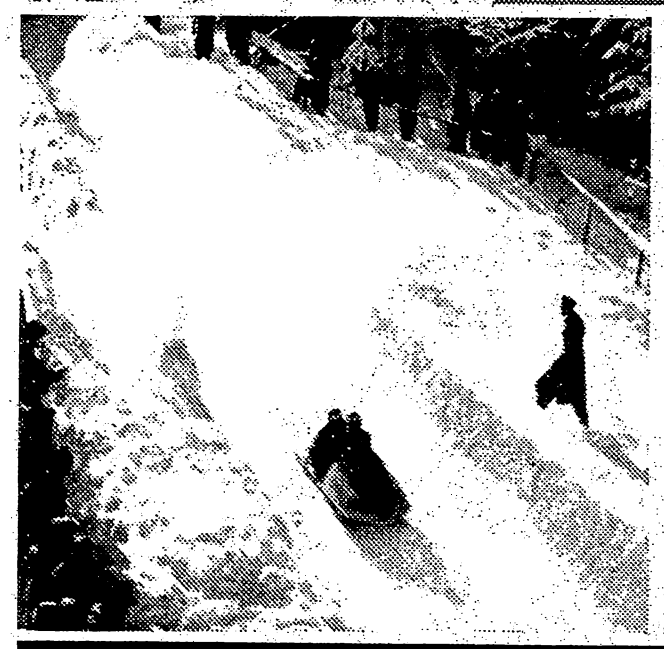
Thanks to ABC-TV for **"YOURS FOR A SONG"** ('61, '62 and '63)
Circle—5-1577, New York





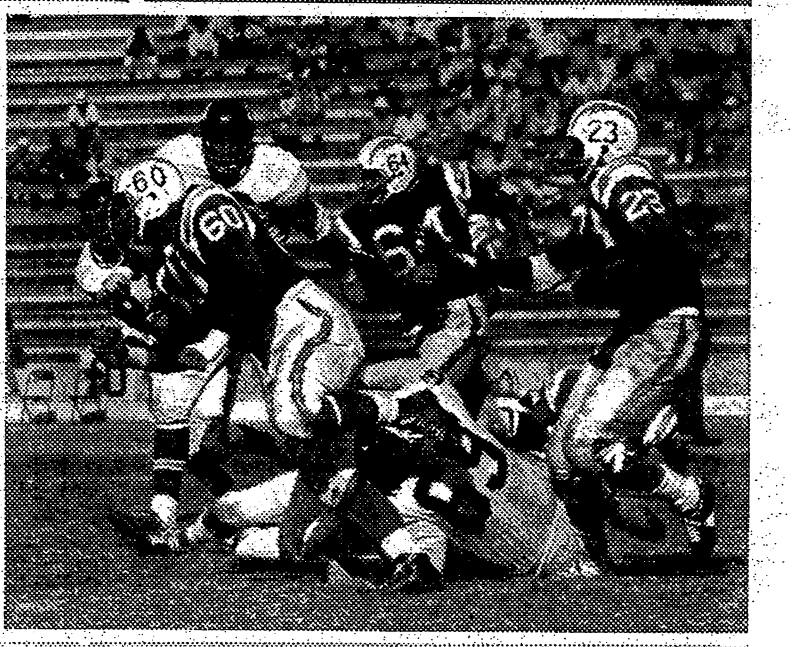


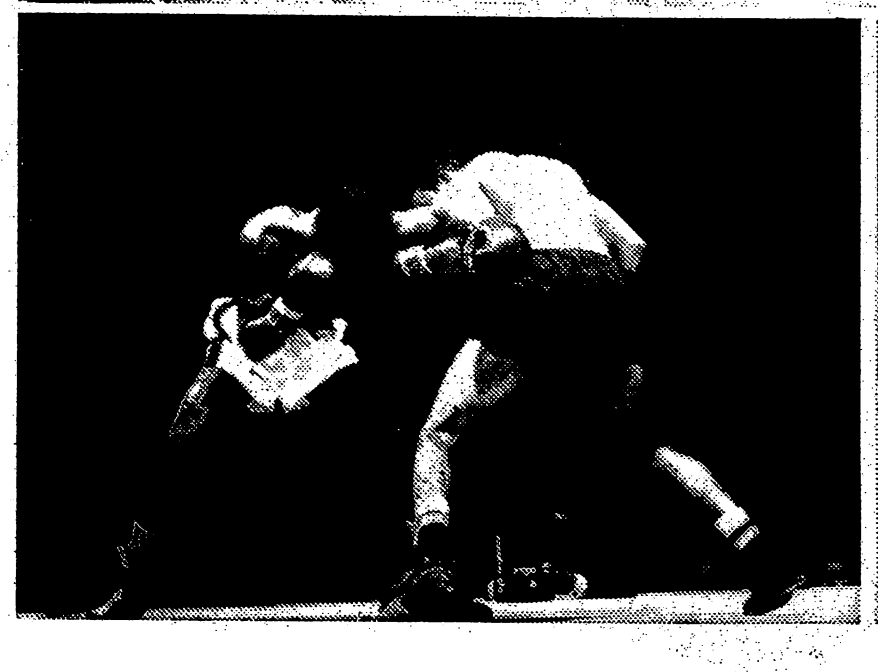


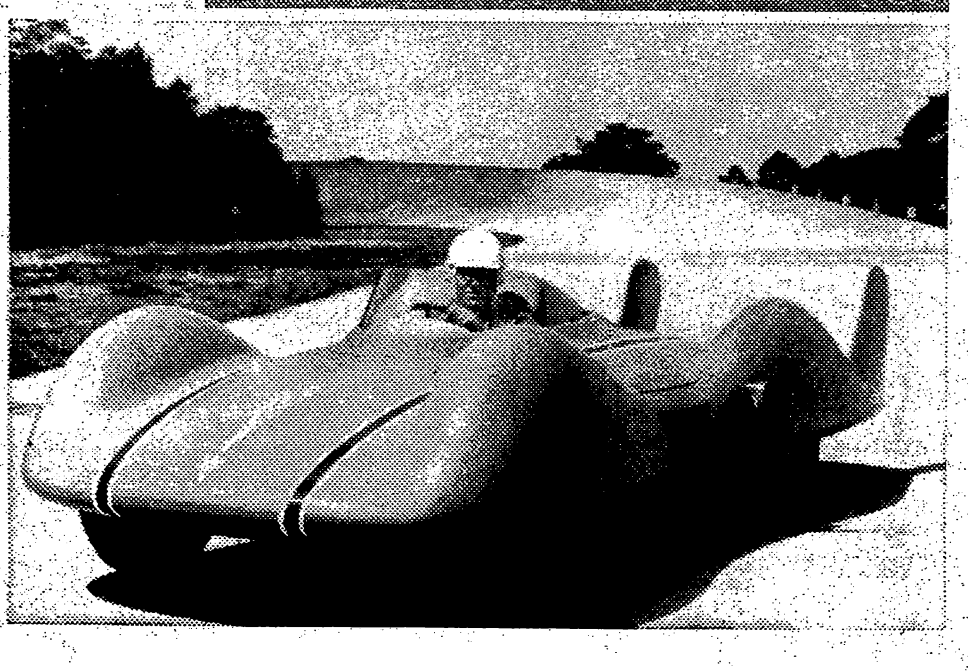


52 Weeks of Sports

abc







Bridging The Gap—Radio And TV In Singapore Society

By JOHN DUCLOS
(Head of B'cast Division, Singapore)

Singapore.

Any person who claims precise knowledge of the constituent elements which form the Singapore society in all its social, cultural and economic complexities is either a super-Singaporean or an ego-inflated ass.

Each one of us is so preoccupied and so involved in the pattern of our own way of life, of our own duties and responsibilities (touching as they do, possibly, many other patterns of life and attitudes in our immediate environments) that it is practically impossible to make even intelligent assessments of other unknown but not necessarily less important patterns. This of course is just an inherent problem of a plural society. It's no use pretending that within our plural society, or even because of it, prejudice doesn't exist. Prejudice is bred out of ignorance. So enlightenment can only come when prejudice is removed, and prejudice will be removed when, among other important things, as many people as possible know more and more about each other. To try and get as many people as possible to know more and more of each other is one of the many objects of the Broadcasting Division, which has been entrusted to administer radio and television on behalf of the Ministry of Culture. This attempt is an attempt to bridge the gap.

Before I proceed with the manner in which we are attempting to bridge the gap, let me first of all explain that another equally important work we do is in informing our listeners and viewers. Despite the different constituent elements we have in our midst, we are committed to live under one single political system, i.e., democracy. Without going into a discussion on democracy, of systems based upon democracy, suffice it for me to say that inherent in this political system are the rights and privileges which accrue from it against the responsibilities and duties demanded. The State attempts to bring about homogeneity out of the framework of the political system by impartial application of law either established or legislated for, and this is reflected in the policies which emerge from time to time. Legislation are complex things. Within the framework of legislation the administrative machinery functions. It is our function to explain the day-to-day workings of Government ministries and departments in so far as they serve the public; not in dry legal terms, but in practical what's, why's and when's. These are best done as documentaries and features in plain ordinary language.

When you consider that despite the ever-increasing number of schools and opportunities for educating all our young, we still have an illiteracy problem, you can imagine why it is necessary to tell our people about their rights and what they can expect. Many ministries exist for the sole purpose of administering them. It is one of our duties to act as publicity agents for such ministries to tell people how they can help themselves to obtain their rights with the least amount of trouble. This action is another way of bridging the gap.

You will readily admit that in this competitive world the best commodity never sells unless you employ an advertising agent to plan a publicity campaign to inform the public about the commodity's superiority over other similar goods. In this competitive world, also, when there are so many other products vying for supremacy, it is hard to see the wood for the trees. Therefore advertising becomes an important factor. It can safely be said that every government in the world which prides on its achievements cannot project its image without a publicity medium. Any claim of achievement is hollow unless the society it affects agrees that it is an achievement, and society can only agree if it is in fact an achievement. Publicity helps to inform society that the service or services provided exist so that they can themselves say whether it satisfies them to the extent that Government may claim it a success.

The 'Totality of Effect'

I think it's important not to regard what I've just written as being so obvious that it doesn't require mentioning. It is in the nature of our complex society that each legislation by Government, be it considered good, bad or indifferent, doesn't have an immediate totality of effect on all the constituent elements of our society as in other less complex societies. Much that happens some time occurs only in one segment of our society; or, rather, the legislation affects that particular segment more than other segments although the legislation applies equally to all. This in itself is no different from other less complicated societies. But the difference lies in the poor communications between groups or elements in our own society. Hence many who are unaware of the effects of policies as they concern other than their own groups don't even realize the significant resultant changes which often take place and, worse still, tend to arrive at wrong conclusions. We are trying to obviate this and in our attempt we hope to bridge the gap. As a corollary to this we hope what we're doing will bring about the homogeneity which every State must have before it produces a society with a common overall loyalty to it, despite the many differences of its constituent members.

The Chinese, possessed with a fair degree of sensitivity about the

(Continued on page 119)

ED HERLIHY

RON RAWSON

Collins' Yearend Sumup on Issues; Still on Cig Kick

Washington.

NAB prexy LeRoy Collins came up with still another idea on curbing cigaret advertising.

Collins indirectly suggested cigarets might be placed under a Code ban similar to that prohibiting liquor advertisign.

In a wide-ranging interview on "Opinion in the Capital" on WTTG-TV here, Collins said "no other advertising has the impact that broadcast advertising has."

"I think you'll agree," he told interviewers Mark Evans, Metromedia veep and Lawrence Laurent, Washington Post radio-tv critic, "we have a special responsibility in this respect . . . not a great deal unlike the one we exercise for example in the area of advertising whiskey."

Noting that broadcasters sacrifice coin by shirking booze commercials, Collins said, "but still our members feel that there is a public need and a public responsibility that they should accept, and they do."

He said this gives broadcasting "a stature and position of integrity which is fine and sound."

When asked if he had converted anyone to his position, Collins replied the NAB Board wouldnt' act until the cigaret report of the U.S. Surgeon General was issued.

On politics, Collins refused to shut the door completely against the possibility he might run for the U.S. Senate from Florida.

While averring "I never paint myself . . . into a corner," Collins said in regard to the Senate race, "I don't expect to run. I'm not making any plans to, and I'm quite sure that I won't make any plans to."

Collins admitted, however, he had promised Florida Sen. Spessard Holland that he would be the first to know if Collins decided to jump into the Senate race.

Commenting on his controversial speech damning extremism and racism, Collins said he had no regrets about making the talk. "I'm proud of that speech," he added.

Noting that four or five stations resigned from NAB because of the talk, Collins also said several new members came into NAB because it had a president willing to make such statements.

Further digressing on politics, Collins denied rumors that he and President Johnson don't get along well becauce of Collins' actions as chairman of the 1960 Democratic convention.

"There was never any soundness to any feeling that Mr. Johnson and I didn't get along very well together, because I was just going straight down the middle of the road trying to do justice and to do the right thing under difficult circumstances. I think he (Johnson) fully realized that I was fair, and that's all that either he, or Senator Kennedy then, or any other prospective candidates expected of that post."

He predicted the President might lose some Southern support in 1964 because of his pro-civil right stand, but added "I think he's going to fare very well in the South."

TV's Major Role Today Among Talent Agencies

By JOE COHEN

Television has emerged as the most important segment in the agency field, according to Marvin Josephson, exec veepee of Artists Agency Corp., one of the newer agencies that has emerged since the demise of MCA last year. AAC is the result of the union of Rosenberg-Coryell, Broadcast Management Inc., and Ziegler, Hellman & Ross.

Television packages have become the primary revenue producer of talent offices, exceeding even the revenue of films, to a great extent, said Josephson. What's more, Josephson says that the film industry attitude to television personalities has changed considerably during the past few years. It was only a short time ago, he explained, that the filmsters used to look down at their nose of the teevee personnel. Today, the feeling is quite the reverse.

Josephson pointed out that a director such as Norman Jewison is much in demand in pictures and only a short time ago, he was exclusively in video. He recently entered into a joint five-year deal with Universal and Tony Curtis. John Frankenheimer, Bob Mulligan and others have preceded Jewison from tv to films.

Television since its infancy manifested an ability to lead. Josephson declared that the early era had films adapting properties developed in television. Pictures later took over some of the names and now directors, writers and others developed in the telecast media have become the hot personalities in the film capital.

The importance of television is seen by the fact that one package brings in more commissions than many actor clients. An actor or a singer, no matter how huge an earner, requires a lot of "servicing." Talent deals have to be negotiated individually, and even if the earnings come to a gigantic sum, the profits aren't as huge as they are in the video packaging field.

Yet, Josephson points out that it is extremely necessary for an agency to have high, low and medium earners in order to round out its activities. By the same token, a talent office has to maintain departments that do not pay their own freight, if only to insure a supply of talent that will ultimately filter to the top, and perhaps be important package components.

Josephson's study of the composition of talent office indicates that all the major agencies, except one (General Artists Corp.) derive the bulk of their income from tv packaging. GAC's top field is personal appearances, he says, even though its tv earnings have kited in the past year.

What's more, according to Josephson, talent agencies today are not limited by established patterns. There is no limit to the ingenuity or imagination in contriving new types of packages, both on the financial or artistic end. Although giving credit to Lew Wasserman, MCA president, as being a strong force in the creation of imaginative deals, he says that the independent offices have contributed hugely to the novelty needed to maintain freshness in the percenter business and to provide greater bases of earnings for all those sharing in a package.

Josephson started as an attorney at CBS and drifted into the agency biz. He headed Broadcast Management until he combined with the other two offices in the creation of the present percentery.

Community Chests' Help From Show And Adv. Circles

By GEORGE W. HAYDEN
(United Community Funds & Councils of America)

More than 170 individuals, firms and agencies in the entertainment and advertising fields have contributed time, money and imagination to the nation's largest fund raising effort. From the entertainment capitols of New York and Hollywood have come an impressive display of support for this year's United Fund and Community Chest campaigns in 2,200 cities and towns.

These men and women deserve more than a nod for their unflagging effort to help relieve the nation's folks who are temporarily in need. They helped raise funds necessary to provide recreation services for all ages. Their support also helped provide the necessary where-with-all to help finance research in many areas of health.

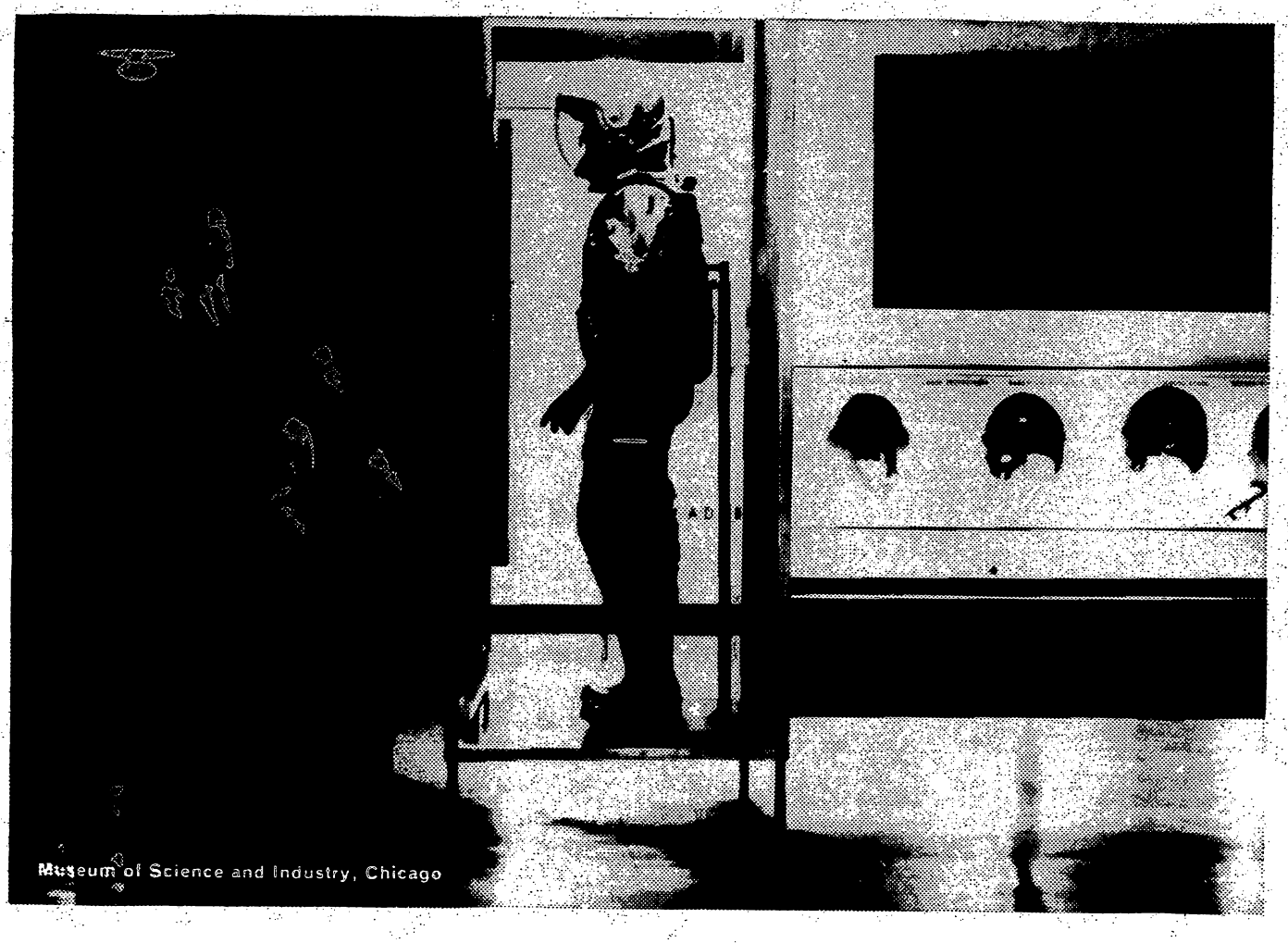
Many tv performers gave half the promotional films for their shows to help plug the campaign. The usual format was to plug the show for the first half of the program, and United Way giving in the second half.

Other firms helped by donating film spots for air use, others by helping make film trailers for film house showing. Radio spots were made. Networks and local broadcast outlets regularly ran the material.

When it all added up, the work of the national television and radio committee, L. W. Bruff of Liggett & Myers Tobacco Company, chairman, and those who assisted, represents a massive contribution of time and talent which show biz can be proud. It proves to all the world entertainers, sponsors and

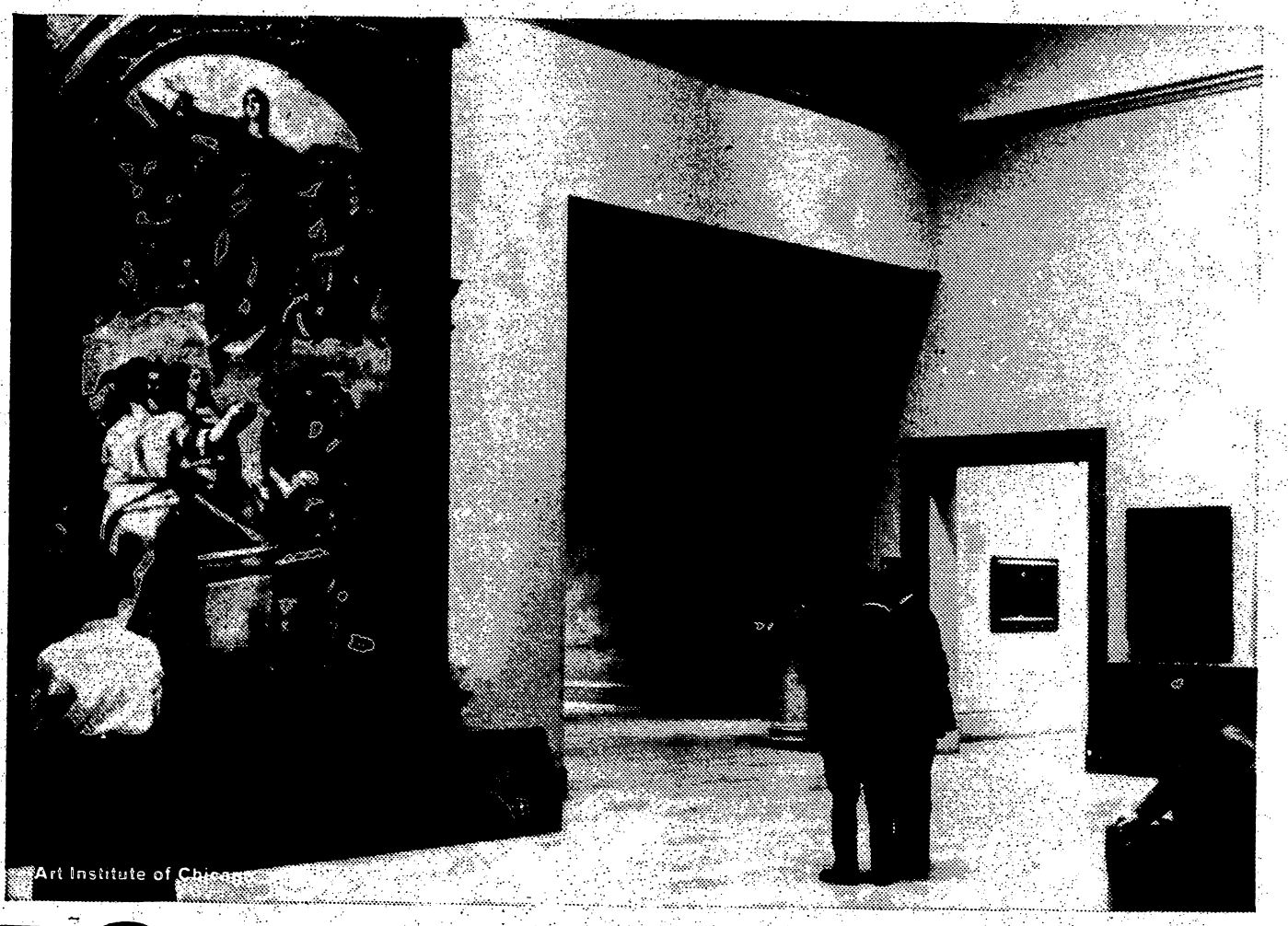
(Continued on page 124)

JACK STERLING
CBS



THE MOST RESPECTED CALL LETTERS IN BROADCASTING

WGN IS CHICAGO



WGN radio television — CHICAGO

Singapore TV

Continued from page 117

Chinese positions in Singapore, will see the utter futility of holding general views about "*the* Chinese" when the term can mean a whole host of things, ranging from the Malayan - assimilated Straits or local-born (many of whom don't even speak a Chinese dialect) to the extremely chauvinistic fellow-citizen who will not bend from his views about the superiority of the Chinese way of life and thought, and that these would always prevail in our society. Superimposed on this we have other no less important stratifications—religion, economics, language and dialect groups, education, social status, trade and business interests and affiliations, political convictions and products of the interplay of these and other factors including economic, political and other influences upon each and all the various groups and sub-groups.

The Malays and Indians, and those who belong to other minority groups a,lso realize the utter futility of holding general views about the Malays, the Indians, the Eurasians, the Ceylonese, the Sikhs ,the Europeans, etc. for more or less the same considerations.

Pleasing Everybody

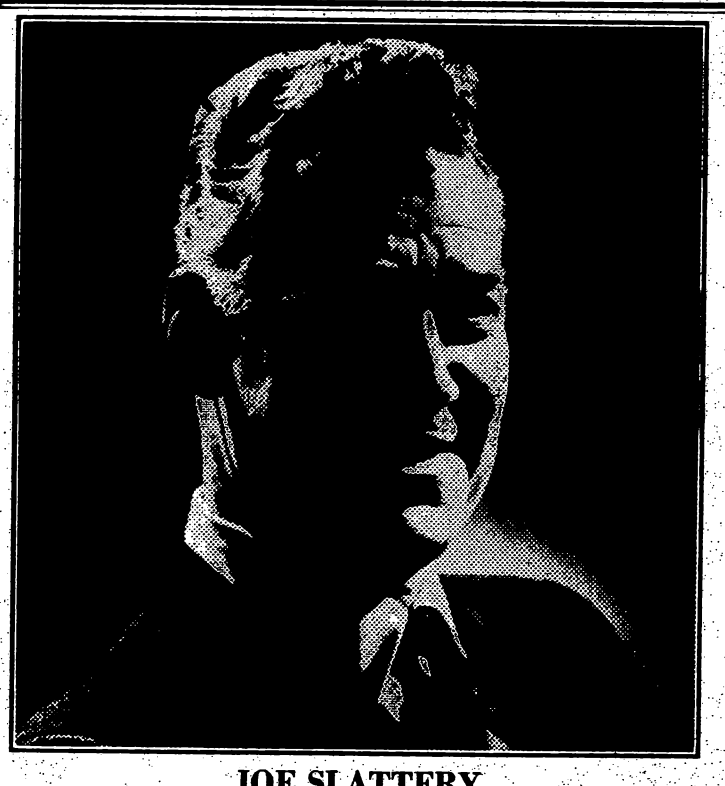
We therefore, a broadcasting and television service catering for all elements in four languages (English, Malay, Chinese and Tamil) and six Chinese dialects, must necessarily take note of all this and design our output not only along common denominator lines, but often directing them specifically. No wonder we often find it hard to please anyone! But apart from these considerations, we are also guided by policies which no one can grumble about. For instance, no one can say that it is undesirable to encourage understanding and appreciation of the different cultures from which we have out origins. It is however possible to criticize the way we are doing it. It is also undeniable that everybody who owes loyalty to the State would support our policy to reflect every movement, action or idea which will hasten nation-building and a sense of common loyalty among us. In doing this, sometimes we're accused of over-doing it. But our critics have come from those who are bored because they are already loyal and need no reminding. To them I would ask for forbearance. Others among us are not yet completely assimilated. Not all those who aren't completely assimilated are subversive. Singapore society, as we know it today, is new. Only recently have people begun to consider that they have a stake in this country and it would be too much to expect people to discard their origins. Nation-buliding can be a long process, but time isn't on our side. Against all the pressures it's our duty to see that we emerge as a State within the larger Malaysia as soon as possible.

Culture itself can't be forced; it must grow naturally. However, it grows unpredictably. But if we're conscious of what we're trying to achieve, it's possible to set the conditions within which there's a better chance for the more desirable elements of a new culture to gain quicker acceptance. In this direction, the educational policy for our young is relevant. Many of you may know that broadcasting to schools is another important function which we undertake, and it would be safe to assume that by the end of next year, or earlier, we would be extending the service over television as well.

All this sounds doctrinaire, deliberate and Machiavellian, but is it really so? Not really! Publicity and propaganda can only succeed if the ideas projected to those affected by them have a fair chance of being accepted. No unpalatable idea has ever been put across successfully in democracy, although it has been achieved successfully in totalitarian States where the rights and dignity of the individual are subservient to the State machinery. Radio and television can't succeed if the main function of pure entertainment takes secondary place. Entertainment is part of culture, so how we entertain is also important. In an organization that provides 60 hours a day of radio broadcasts in four languages and six Chinese dialects, plus an average of six and a half hours daily of television in four languages, entertainment forms a great bulk of our output. Of the 60 hours more than half carry advertising as television would before the end of the years when a second channel—Channel 8—is likely to be starting up. Over each television channel we will provide a second channel as well, which will make it easier for people to follow programs in languages unfamiliar to them by the provision of a verbal commentary in their own language, while a third language would be provided as subtitles over the program shown on television .

If you've taken us for granted and sometimes complain about our programs, both radio and television, please remember that you have in Singapore the most unique radio and television service in the world, as nowhere else do you find a radio and television organization providing a domestic service of such complexity; and no other television organization in the world has been able to provide a six and a half hour daily service after six months' operation and starting up a second channel by the same organization in less than a year of the first channel at that.

This has meant hard work and systematic planning by all concerned with the project. I'm happy to state publicily that the high expectations which I had about the calibre of our young men and women have been more than justified.



JOE SLATTERY
ANNOUNCER — NARRATOR — ACTOR
Represented By: SHIRLEY HAMILTON, INC.
360 N. Michigan Ave., Chicago 1, Illinois—DEarborn 2-1803

GARY OWENS, INC.
Who Does a Whole Bunch of Stuff
KMPC—KCOP-TV HOLLYWOOD

Miracles of Media

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known or accepted unanimously. It is important to ask the questions, however, if only to revive a sense of perspective among all of us who were fascinated and rightly grateful for the miracle that bound us together in an hour of grief and trial.

Millions of people are going to reread, over and over again, all that was written in those terrible days, and since. The hunger to know, to understand, can not be satisfied by spectacles, no matter how engrossing, no matter how indispensibly precious and unequalled at a given moment in time. Television is essentially the medium of multi-sensual simultaneity. This is not all that it is—it excels in educational and entertaining exploration of people and places—but that is what it mostly and uniquely is. No other medium affects so many senses of so many people so spontaneously. But radio is unique in its own role and performs miracles beyond the limited powers of television. It is fluid, almost wind-free of complex devices, reaches further more easily and is a complement rather than an impediment to other simultaneous human activities. Radio is universally accessible at very low cost and depends, for its effect, more on the mind of men than the automation or limitations of the machine. Television can blind the seeing; radio illuminates the sightless.

The Written Word

No medium can perform the wonders of the written word, the permanent record of man's noblest thoughts, preserved for his enjoyment and enlightenment at the time of his free choosing. Is a picture worth a thousand words? All the pictures that were ever created cannot replace a Song of David, a sonnet of Shakespeare, an essay by Jefferson. Cameras brought us visions of tragedy and nobility but the printing presses have brought us greater understanding and knowledge in reflection.

There is, therefore, nothing like television, nothing like radio, nothing like the written word. Each is a distinct and unique power. Each calls for care and trust in its use. All, together, none alone, provide the information and the views that can both clarify and confuse, blind or illuminate, depress or inspire, depending upon the responsibility of each medium, the freedom it enjoys, and the willingness of the citizen not only to watch, listen and peruse but to think for himself. The so-called "Coming of Age" of television was nothing of the kind, despite all its achievements. It was a phenomenal performance, a giant growth, not a coming of age. One has only to watch television since the moment of trial and ponder on the programs being prepared for next year and the year after, to know that age, in the sense of the expression, is still to come.

One has only to listen to radio and read the papers to realize that there is no reason to rejoice about a "coming of age," for, with age, comes rigidity, crotchiness, staleness anl failing senses, along with maturity and wisdom. There are few human miracles, and no accomplishment is definitive nor unchanging. The miracle that the Pope admired, and that benefited all mankind, is only an example of man's equal capacity for nobility and baseness.

I WAS A BBC MAN

By ERIC MASCHWITZ

London.

Until Friday, May 11, last, I had been for more than 30 years what is known over here as a "BBC man." This only inasfar as radio and tv were concerned: over the period I had engaged in a number of other independent pursuits. What in fact is a "BBC man?"

Some uniformed citizens think of him as an unworldly product of either Oxford or Cambridge, who got his job through family influence; others are convinced that he must be a leftist lay-about of dubious moral fibre. I can assure anyone who may be interested that neither definition is correct. "BBC men" are on the whole very like most other people in show business: they come from here, there and everywhere, hold widely divergent views, work and worry, make love and get drunk. In one respect only are they uniquely fortunate: they suffer from a minimum of interference from those above and around them, including the British Government (which is quite erroneously believed to have a finger on the BBC).

When my contract with the BBC had come to an end I decided that it might be refreshing to transfer my allegiance to one of its rivals on the "commercial" network. Accordingly I accepted an offer from Associated-Rediffusion with which I am now a producer in charge of special projects. The offer came from an old friend, John McMillan, who is shortly to become A-R's General Manager. John and I had been together in the Army at the end of the war, both concerned with the setting up of British Forces Network in Germany. At that time I had been his boss, now he is mine. That's the way it goes.

There was nothing particularly dramatic about the transfer: for some years now producers have tended to move to and fro between the two channels. If I was a little nervous of making the change I certainly had no need to be: life "over here" is very much the same as life "over there." If anything, I find it stimulating to be working at Television House (right in the middle of town) after five years spent in Television Centre (four miles away from the centre). If I am irked by anything it is by the "commercial breaks" that upset the production-rhythm to which I had grown so accustomed. There is also the business of censorship. Oddly enough, this is rather stricter with ITV than BBC.

As for "ITV men" these appear to me to be almost indistinguishable from "BBC men," i.e. they work and worry, make love and get drunk. Their offices and studios crackle electrically with dreams and ideas. Their successes are triumphant, their failures devastating. They are as interested in high drama and documentaries as they are in thrillers and comedy shows that bring in the big audience. Although money-spinners, they have no sponsors to get in their hair, only the advertisers who pay heavily for "spot commercials." And the shadow of these demi-gods does not appear to be particularly oppressive.

To put it briefly, I find my "change of life" an altogether fascinating experience. It leaves me with two over-riding convictions, the first that tv is the most maddening and obsessive profession imaginable, the second that, however much they may complain, the British are entertained by the two best television services in the world today.

'New Look' In Animated Blurbs; Art Director King

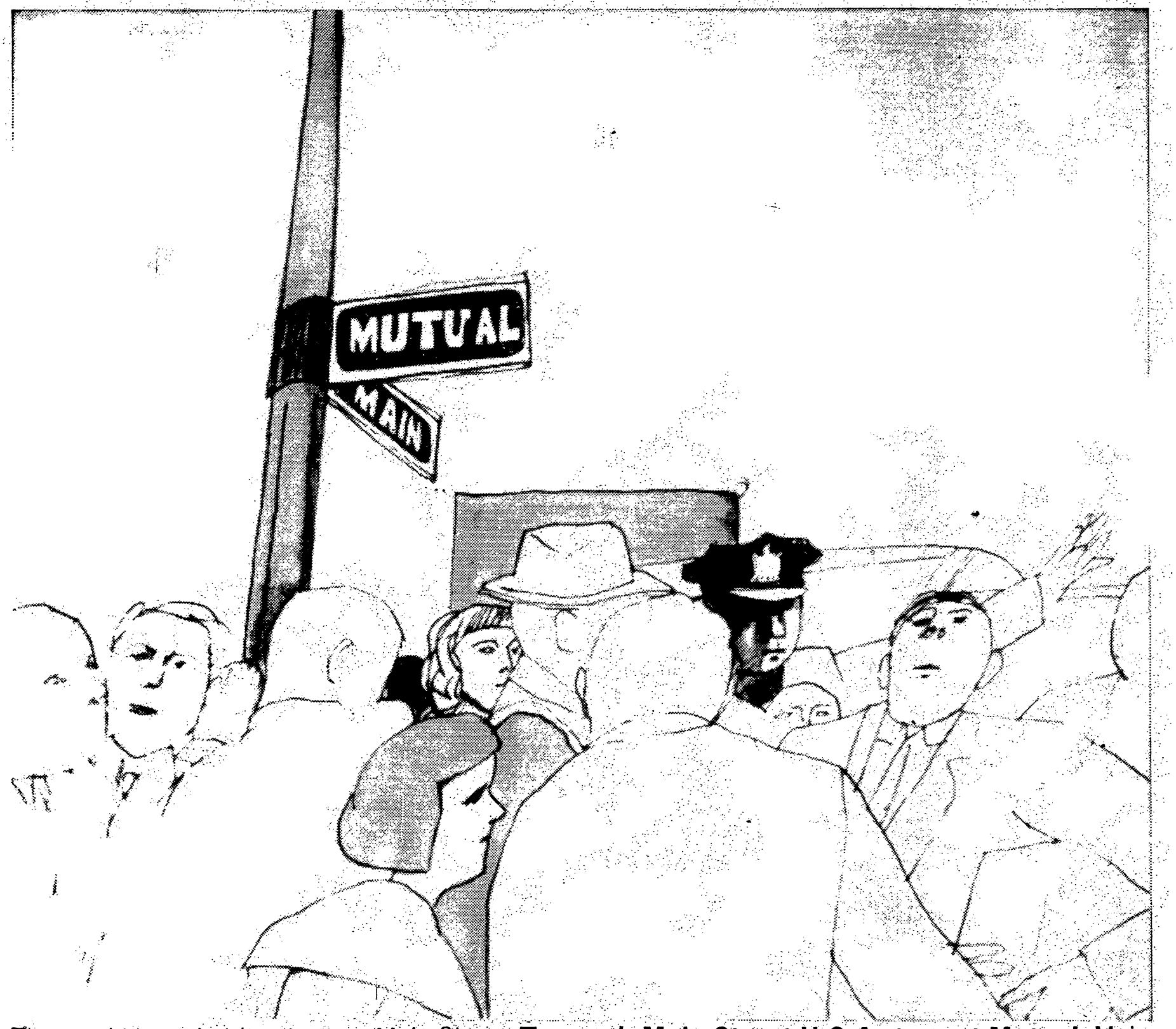
Madison Ave.'s current fad for "visual ideas" and an "overall graphic feel" in tv commercials has been a bonanza for animation blurb houses.

So says Arnold Stone, veepee and exec producer of Pintoff Productions, a company that a year ago was doing nothing but animation spots and theatrical shorts. Blurbery's business is now 75% live action to 25% animation, and, says Stone, the same trend has similarly affected other animation houses, such as Elektra, Pelican and others.

"The whole commercial business runs in fads," says Stone. Helping the current fad for graphics and design, he says, is the new respect at the major tv ad agencies for the art director. And the kinship between the art directors and the animation producers is obvious. There also are animation production techniques that particularly lend to graphic and visual sharpness in live production. One that the Pintoff producers use is recording the soundtrack first. Stone says his company also tries to involve the agency and client in the project as it develops, then there are no surprises when the finished product is viewed.

With the vanguard clients and agencies, he says there is little room any more for the factory techniques in grinding out blurbs. The big live houses are picking up on the trend to the "new look" by hiring graphic and art people, including still photogs.

JIMMY NELSON
DANNY O'DAY, FARFEL AND CO.
Palmer House, Chicago—Port O' Call, St. Petersburg—Riviera, Las Vegas—Roostertail, Detroit—Condado Beach, San Juan—Shower of Stars, Miami Beach—Radio City Music Hall, N. Y.—and—
Saturday mornings on the CBS Television Network for the Nestle Company



The road to market has to pass Main Street. **To reach Main Street U.S.A., turn at Mutual.** Main Street, U.S.A. is the big "buy-way"—the street that sells through local radio. Mutual owns Main Street, U.S.A. lock, stock and big town—with 500 listenable affiliates everywhere. If you want to sell where the buying is biggest, check the signpost and turn at Mutual. *LANDMARK: Mutual delivers 97 of the top 100 Main Streets in America.* **Mutual Radio** 3M A Service to Independent Stations.

'Escapisim' Themes '64-'65

Continued from page 113

expressed by many execs in Hollywood at this time. Goodson-Todman Productions is working on "Hall of Justice," also a two-hour pilot, in association with NBC-TV, but otherwise most of the new entries planned for next season are in the hourlong form. Except for comedy, which on the whole is following its traditional half-hour form.

An idea which a number of Hollywood execs have flirted with from time to time—that of producing a series abroad—was tested in two instances this season, and the results were no convincing argument for tv's equivalent of "runaway" production. Actually, one of the series, "Espionage," appears to have been well done, but being slotted opposite two of tv's more popular series, "The Beverly Hillbillies" and "Ben Casey," hasn't had a chance to garner any ratings. (Add to this the fact it's an anthology).

As for the other, MGM-TV's "Harry's Girls," which was lensed on the French Riviera, it was a mid-season casualty. The series was not a good one, and MGM production chief Bob Weitman let it be known recently he's not apt to repeat this mistake. The producer of the series felt shooting it abroad would enhance the series, but as it turned out it would have been better off done on the Metro back lot, so to speak. Despite the failure of "Harry's Girls," however, Screen Gems plans to produce its new Eve Arden series in London, if the pilot sells.

This will also be known as the season when the networks went on a big and expensive personality push, seeking out stars who have not been on tv at all, or who have had limited exposure. Thus Danny Kaye and Judy Garland came on for weekly series on CBS-TV, and Jerry Lewis on ABC-TV. Lewis' two-hour series was a disaster, and he was cancelled after 13 weeks. Kaye, on the other hand, has come through with a consistently fine weekly series, and alhtough his ratings have not been great, the network is satisfied with his work, and is already talking about next year for DK.

As for Miss Garland, her hour-long variety show has had a number of problems, and there has been a revolving door turn over of personnel on the show. Her ratings have not been impressive, and her future at this point is a question-mark.

No hit emerged this season to measure up to the stature of last year's blockbuster, "The Beverly Hillbillies," which continues to dominate the Nielsens. However, two new entries, "My Favorite Martian," and "Petticoat Junction," latter the creation of Paul Henning who also created "Hillbillies," have with consistency racked up high ratings and are sure-fire renewals for next season, as of this writing.

35-40 Series Due for Axe

One thing appears certain at midseason mark, and that is that come next spring, again there will be between 35-40 series axed That's been the nature of network tv for some years now, and nothing has occurred this season to indicate there will be any change in the mortality rate. Some producers have long argued that this sizable axings rate handicaps them in that it creates instability, and they cannot plan for the future. On the other hand, there are those who counter that the casualty rate forces producers to turn out better and better quality shows, that otherwise mediocrity would have its rewards. Since a network is not apt to cancel shows which have wide receptivity, this puts the onus squarely on the producers' shoulders, where it belongs, they argue.

One inescapable fact is that the casualty rate is the best method yet devised to eradicate the inferior show and talent, and by the same token to reward those who have contributed better shows with obviously finer creative talent. The networks, after all, can't afford to be sentimentalists. They are in business to sell advertising, to attract audiences, and if the producer can't deliver them he had better look to himself rather than find a convenient scapegoat. Once in a great while, and this is a rarity, a really fine show such as a "Naked City" is guillotined, but this is the exception to the rule.

RALPH CAMARGO
ANNOUNCER—ACTOR—NARRATOR
Billie's Registry—PLaza 2-7676

This season was marked by a rare freedom for producers and production executives, also—a freedom from what had been increasing from Washington against tv and its content. With the exodus of ex-FCChairman Newton Minow from Washington, there also appeared to be a decrease in the number of publicity-hunting Congressional investigations of video, so that producers did enjoy a rare freedom in making their product. Not that Minow or Congress often approached producers directly, but their pressure on the networks had resulted in network pressure on the producers. Since no one seemed to know precisely what Washington was worried about except in ambiguous terms, it had created much uncertainty and confusion.

In Hollywood, Revue studios continued to dominate production from a standpoint of volume, with MGM-TV the runnerup as a result of its resurgence under the supervision of production chief Bob Weitman. Screen Gems was next, followed by Desilu, and from then on the product is widely scattered among a number of indies. Indies have gained increasingly in stature the past few years, because it is the smaller companies who have turned out hits such as "The Beverly Hillbillies," "Ben Casey," "The Dick Van Dyke Show," "The Andy Griffith Show," "My Favorite Martian," "Petticoat Junction" and "The Danny Thomas Show."

Taking a look nine-months ahead at next season, a foolhardy thing at best, it would seem offhand there will be an upbeat in the "Burke's Law" type of series light, breezy escapism, an increase in action and adventure shows. The most interesting gamble of all could, of course, be that two-hour Revue feature film series being blueprinted for NBC-TV.

As for this season, it could be best summed up as one which contained almost no surprises, was routinish in most respects.

NEW BRIT. TELEPIX SOURCE: CONTINENT

London.

While in the past, the only real measure of competition to American programming for the limited airtime allowed to offshore programs on the British tv networks, came from Commonwealth countries like Australia and Canada, now a new competitor looms—Europe.

Recent program mart organized by the European Broadcasting Union in connection with MIFED, the Milan Fair Trade, has apparently stimulated U.K. interest in European product. Associated-Rediffusion, which had senior executives at the Milan showings, is slotting an "International Hour" in the new year as a vehicle to several European shows it has picked up.

BBC, which has successfully held two Continental film "festivals" on screen, is in the market for another batch of European feature pix, and is also dickering with several EBU sources re the pickup of Continental vidshows.

Commercials: Last Bailiwick For Good Music On TV, Radio

—By SONNY HAYES—

Are you tired of listening to the so-called "Top 40" tunes now blaring at you on all the disk jockey shows? Want to know how the deejays can dispense better, more professional, music to your tired ears? It's simple. Let them, instead of wrapping their multitudinous commercials around what passes for today's pop record hits, wrap them around other commercials.

Of course, I'm being facetious, but only to a point. To my mind, radio and tv commercials today represent one of the last outposts of good broadcast music. And I refer not only to the spots for which I compose or arrange and score the music, but those of my competitors as well. Listen to the tunes your kids hum as they concentrate on taking apart their new Christmas toys this season. Two to one, instead of the Top 40 garbage, you'll hear such catchy themes as "Let Your Fingers Do the Walking (Through the Yellow Pages)" or music from the toy commercials that inundated the kids' innocent little ears this year.

As a band vocalist during the lush days of the Big Band era before beginning to package scores for commercials, I had all the fun and education of the one-nighters. It's no secret that the kids miss that today. The music business now is going through a get-rich-quick era. Recording artists, publishers and the jocks are overlooking the finer points that we had to learn—or else we didn't make it. Also, too few people in the music business today take pride in their work.

That's why commercials represent the last bailiwick of good music on the air. Since our music forms an integral part of the advertising copy, we must take pride in our work. The music in a commercial must enhance the product, it must blend with the other selling points to help sock home the commercial message and not be music just for music's sake. And it must be treated with the same loving care that a vocalist like Frank Sinatra—to my mind, the best in our business—treats the lyrics to a song.

What I mean is, you must have a feel for the music and the way it helps interpret the ad copy, then phrase it and bring it to life just as Sinatra pours life into his lyrics.

How It Works

Let me explain. The secret of good music in a commercial is to treat the music as color, as indicated by the employment of instruments in the score, shading it as Sinatra shades his words. For a Lucky Strike commercial we did ("Luckies Separate the Men from the Boys"), the visualization began with a plane in flight, showed the plane descending to land on the runway, then taxi to the hangar where the pilot and his crew emerged. At that point the pretty girl in our cast, the stewardess, made her appearance.

Because of my personal taste and background, the ad copy to me suggested the color green. The plane in flight called for gusty music, or the Marine Corps' shade of Olive Drab. That was to grab the viewer's attention at the outset. As the plane descended, the music lightened a bit to a softer green, then shifted to pastel tones as we saw the girl. That's the kind of shading that results in good music on today's commercials.

Some of our top recording artists today—that does *not* mean the ones with the so-called beat—apparently agree that our music is worth working with. It's a lucrative field for them, of course. But that's why, more and more, you're seeing such top singers on tv spots as Jo Stafford, Rosemary Clooney, Joanie Sommers, et al. By casting a singer carefully, moreover, it's possible to achieve just the sound required by the ad copy. That's why I've used, even for off-screen voices, such artists as Stuart Foster and Fran Warren.

If the sound of our music is that good, that much better than the Pop 40 stuff today, why hasn't more of it been converted to pop tunes? Probably because we write for a specific product and the ad agency or sponsor involved must retain all rights to the music.

PAUL FORD
SEASON'S GREETINGS
Now Starring in
"NEVER TOO LATE"—The Playhouse, New York
Direction—Louis Shurr Agency

Vidfilming In Britain For the World Market

By LESLIE T. HARRIS
(American Consultant to Associated TeleVision Ltd.)

JIM CAMPBELL
Announcer—Actor—Narrator
Registry JUdson 2-3800

London.

A change in emphasis—certainly a change of direction—would appear inevitable for British vidfilmers in 1964. Two unrelated, but equally important factors are responsible.

The drying up of the syndicated film market in the United States over the past three years and the disinclination of the networks to gamble on foreign television series have placed an increasingly heavy financial burden on the international market to recoup the cost of telefilms made in Great Britain. As long as the income and profit of the commercial contractors remained stable, this prospect could be faced with a certain amount of aplomb.

That was until the Black Knight of the GPO, Mr. Bevins, wielded his blunt-edged far-axe. But since the eight-year idyll between the Conservative Government and the commercial contractors was shattered by the blow of a $64,000,000 tax on earned income—not profits—a certain coolness to long range capital investment has descended over moat and keep of fair Elstree, Wembley, Hanover Square and Television House. In fact, it is doubtful that anything less than a second network will induce these belted Earls of the Ether, now standing pike to pike behind their turreted battlements, to "detacher des monnaie" for any further television film projects.

The cost of financing the second network is in itself another long range deterrent to telefilm production, since the capital investment necessary will have to be raised largely by the present contractors. While new stock issues will undoubtedly be offered, the degree of public enthusiasm may be dampened somewhat by the weakness in television stocks at the present time.

Co-Production The Key

Under these circumstances, the commercial contractors' past emphasis on "always a series but never a pilot" will certainly be re-examined and a much stronger effort will be made to attract American network interest in pilot co-production in the future.

The original prejudice against pilots was largely a matter of immediacy. By the time a pilot had been conceived, produced, revised and subjected to scrutiny by the contractors and their American associates, either the project got lost or so much time had elapsed that in order to avoid a scheduling crisis, a crash program was laid on, usually resulting in a panic production.

To avoid this in future, long range programing planning will be attempted by the contractors. Individual pilot projects will be reviewed well in advance. In this way, participation by all the contractors can be guaranteed, with the result that any American partners can expect a larger recoupment from overseas.

While a great deal is made of the enormous incomes of the tv titans, the di-poles of commercial television in 1963 only attracted 17% of the advertising dollar—about $240,000,000—which will now be reduced to approximately $180,000,000 as a result of the Government bite.

Additional efforts will obviously be made to attract U.S. production companies to undertake further projects abroad, with a guaranteed underwrite by the British contractors for any reasonable idea, provided it qualifies for U.K. quota.

Stiffer Quota?

Quota restrictions, though, will probably be stiffened. Pending the allocations of the new channels for the second network next spring, licenses have only been temporarily extended and all the contractors are watching their P's and Q's while under the microscope of the good Doctor—now Lord Hill— of the I.T.A.

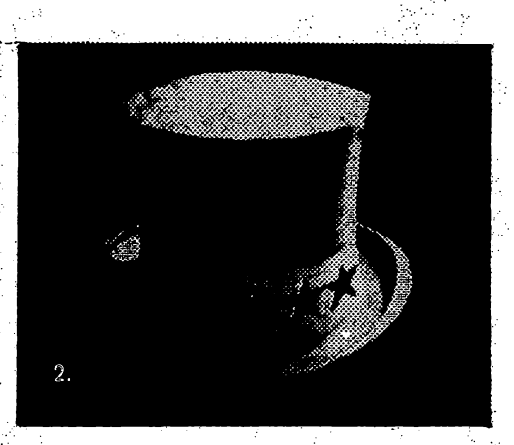
There is also the rather dreary prospect of a Labor Government, whose antipathy for commercial television is only exceeded by its advantages of toiling in the electronic vineyards against Harold Wilson's current spiritual fixation that the advertising of washing

(Continued on page 124)

photo quiz

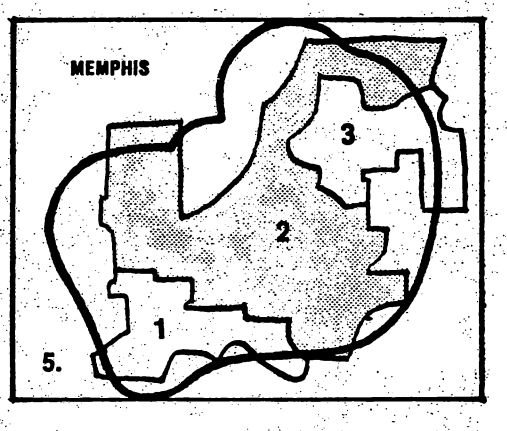
How many of our "salesmen" do you recognize?

1.

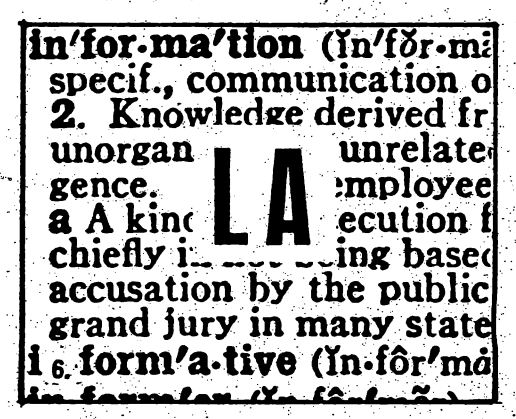

2.

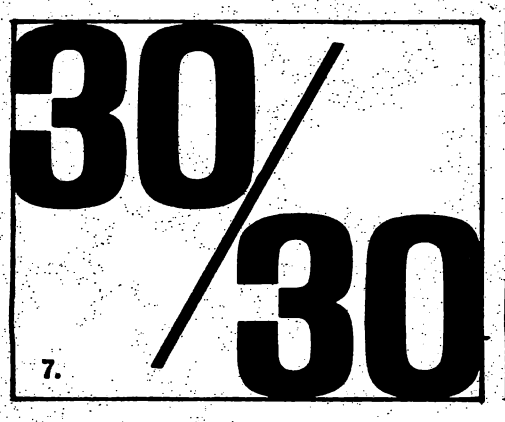
3.

4.



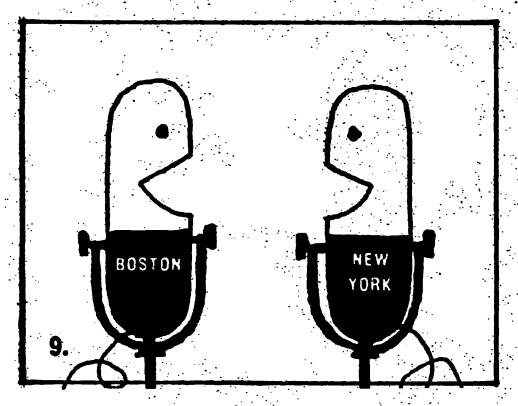
5.



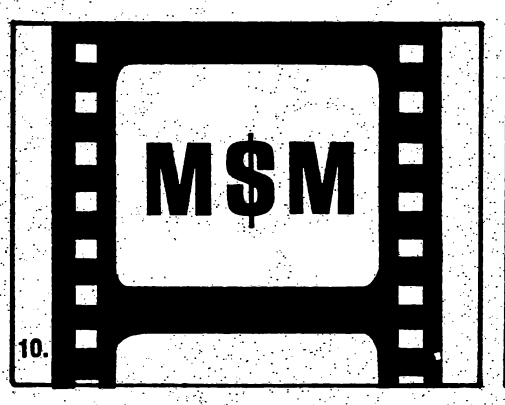


7.

8.



9.



10.

11.

1. **Major Mudd** . . . typical of the exciting local personalities developed by WNAC-TV Boston, for greater audience acceptance and advertising impact.
2. **The Yankee Network** . . . with radio stations in all major New England markets, for efficient advertiser saturation of the entire 6-state area.
3. **Beethoven** . . . representative of WGMS radio Washington, D. C., programming classical music and news to the best educated, most influential audience in America.
4. **Calder and Johnson** . . . the exciting radio personalities who have switched morning listening habits with their new radio show on KFRC San Francisco.
5. **WHBQ radio Memphis** . . . programming and coverage designed to dominate three important trading areas.
6. **"The Information Station"** . . . KHJ radio Los Angeles, newly programmed to meet the needs of America's No. 1 market.
7. **30/30 Plan** . . . exclusive new sales plan developed by RKO General Broadcasting, now available on CKLW Detroit, and other RKO General radio stations.
8. **Dobie Gillis** . . . first run off the network and already the top-rated show in its time period on WHBQ-TV Memphis.
9. **"Talk Radio"** . . . WNAC Boston and WOR New York reach large, attentive, adult audiences with this compelling format.
10. **M$M . . . Million Dollar Movie** on stations WOR-TV New York, CKLW-TV Detroit, and KHJ-TV Los Angeles. TV's most famous prime time movie program affording full minute spot availabilities.
11. **The New Breed** . . . experienced, national sales executives of RKO General Broadcasting will tell you **how,** the RKO General "station salesmen" (shown above) can move more of your merchandise in seven major U.S. markets. For full information call, wire or write.

RKO GENERAL

RKO General Broadcasting • National Sales:
NEW YORK, 1290 Ave. of the Americas, LO 4-8000
CHICAGO, Tribune Tower Building, 644-2470
LOS ANGELES, 5515 Melrose Avenue, HO 2-2133
SAN FRANCISCO, 415 Bush Street, YU 2-9200

new need...new breed

I Was a Teenage Gourmet

Continued from page 111

how rough those skits are, I must hear what they're like tonight!"

"Make it 10:30 sharp, Harry," responds David cooly cheerful.

This is indeed cool, quick thinking under Shubert fire because I know that not one of those sketches have even been written yet.

"The only solution I see, men, is to throw ourselves into dinner. Moore's or Gallagher's, which'll it be?" our check-grabbing chief would query, rising finally from his padded leather swivel chair, belly shaking like Santa Claus.

And how I would take advantage of his culinary kindness! Gnawing my way through the menu, at Moore's (or Gallegher's), plowing through two shrimp cocktails, terraces of corned beef and cabbage, magic mountains of Russian rye, piles of pumpernickel, pineapple pie, green apple pie without cheese, apple pie with cheese cake flushed down with flagons of milk, draft beer and coffee.

Freedman and Rosenmond almost keeping pace with me, for we three partners in comedy crime—and fatigue—were grimly stoking up our boilers for the long writing day's journey into night—and the next morning.

Waddling away from the groaning board and returning reluctantly to our painful unfinished duties at the tired typewriter, we would nevertheless manage to lay out first the contour of the Broadway show skits, in the nick of time for David to convincingly ad lib some future Lahr-Lillie antics.

The Shuberts' dapper Harry Kaufman enters ramrod stiff (he had to, because of the high collars he favored!) would sit at 10:30 sharp to listen suspiciously while Freedman read aloud the half dozen sketches he had contracted to deliver. Freedman would pretend to be reading words when actually (and no kidding!) he was looking at blank paper propped up behind a large cardboard folder. Believe me, a true feat of magnificent fakery!

Laffing It Up

Lloyd and I would aid the act by holding our sides with mirth, David's cue to act out the rest of the sketch leaping out of the swivel chair to play both Bert and Bea's parts. In a matter of minutes, "High Collar Harry" Kaufman would be chuckling, then laughing aloud; in a matter of a half hour he would be propelled out of the study-workship, a Green River clutched in his hand, David backslapping the satisfied executive out the door amid laughter from all.

For the record: Kaufman made four trips to that madcap Central Park atelier without discovering that not a word of "the Show Is On" sketches were on paper. Only in our antic disorganized, overburdened heads.

Kaufman safely out the door, we would next feverishly revise the unacceptable Tim & Irene routine. When we thought it was burnished brightly enough to get us by, Lloyd would be dispatched to waiting typists at the Advertising Agency, with all the drama of a Pony Express rider trying to outdistance a war party of Comanches.

Just like the Pony Express, we had the timing down pat. Inasmuch as the Tim & Irene clambake went into rehearsal first thing the next morning we knew it would be too late, in all probability, for the agency to throw out the rewrite. To further eliminate all hostile elements from Operation Hairbreadth, David would grab the phone and call Tim to smooth the path, chuckling over the new belly-laughs Ken came up with! (Mostly exhumed from the files.)

And to take Tim's mind off the moldy material, David, our great salesman, would quickly tittilate our victim with tantalizing tips on the horses and stock market. We always did our best to avoid Irene—she had too good a memory!

Safely off the horns of the Shubert—Tim & Irene dilemma we'd stop to draw a breath. This wasn't easy either! By this hour the Freedman factory would be thick with his lethal cigarsmoke.

Hooked On Moxie

After throwing the windows wide, swigging a quart each of life-giving Moxie, munching a sack of Babe Ruths and tootsie rolls, we'd be refreshed and ready to tackle the missing "Laugh With Ken Murray" material.

"Campers!" Freedman our innkeeper would announce cheerily at the stroke of midnight. "Everybody back into the files!"

At 6 a.m. we were a toxic trio. Likewise some of the Murray routines. But they were finished. So were we! Joke drained-out, ginger-berry-eyed, clammy pores oozing a witches brew of stale peanuts, wild cherry pop, and Beeman's gum.

After objectively appraising the condition of his two subalterns (with some resemblance to a ring doctor examining a pair of punch drunk fighters) David would compassionately suggest that we go to sleep and refresh ourselves—"for 15 minutes."

It seems that in the mad shuffle of other deadlines we had lost the fact that Freedman had faithfully promised to "spike up" Block & Sully's vaudeville act. For they were opening on the morrow (which was, of course, today!) at the Palace—somewhere! And David had promised to faithfully phone pal Jesse a couple of "boff opening gags!" At the command "everybody sleep!" I had naively looked around for the beds. Before I could inquire as to the availability of guest bedrooms, the master of the troplex was snoring comfortably, tilted back in his desk chair, stocking feet dangling. Lloyd, his head cradled in his arms, lay slumped over the typewriter. I saw that I was the luckiest—I had the couch to sack out on.

Later I found that David had carefully planned this arrangement! Because, as junior of the group, and "a kid" I needed the couch more. Naturally as I grew up later on in our mad whirl collaboration, I gallantly traded resting places with Lloyd. Dave, however, always slept happily in the swivel chair during the brief—all too brief—siesta.

Refreshed we would rise—'our mouths feeling like' "The inside of a streetcar motorman's glove." (Found in the files under: Streetcar, Subway, Horsecar Motormen, Transportation, or Glove Gags.)

Or like: "The bottom of a birdcage that hasn't been cleaned for a month." (Mouth, Hangover, Bird or Sick Jokes.)

Or like: "A Chinese family had just moved out!" (To be found under Oriental Insults—remarkable historically when you stop to think that this was years before Red China!)

The early morning routine would then call for a *brisk* taxi ride to a Chinese restaurant (ont of a half dozen open for business around the clock just as we were) and soothing steaming bowls of Yacamein, healing poultices of egg foo young, with continuous intervenous injections of eggroll, spareribs and fried shrimp. Thank the fates we were all the same blood type because we were soon eating off each others plates. The Chinese Family Mouth Joke actually had whetted our appetites.

Florence Nightingale Fanny

On special occasions, Fanny Brice would appear without warning in the Freedman kitchen to whip up a wildly wonderful breakfast of motza-meal pancakes and pork sausage—her "Snooks" special.

Thus renewed we would continue creating till noon Thursday at which time I wouldn't bother taking the elevator; instead would plummet to the street like a dead weight to be scooped up mercifully by a waiting medic who also doubled as a cabdriver.

Yet, during the short ambulance ride home to my mercifully-nearby Central Park West pad, I would be revived by the fumes from passing buses, enough to take stock and draw satisfaction from the past endless hours. Knowing in my dispeptic heart of hearts that perhaps some of the time-in the heat of cleative battle—we might have written rotten. But we had eaten good!

And that's the way te Fortune Cookie crumbled in the good old days of being apprenticed to a master comedy craftsman, a gallant trencherman, a fat father-figure, and a very fine fellow well met—and fed—David Freedman.

LOUIS SUDLER

Host of "ARTISTS SHOWCASE", 1963 EMMY AWARD Winning Program now entering fourth consecutive year on the air. In color Sunday Afternoons WNBQ-NBC-TV, Chicago.

Iron Curtain TV

Continued from page 99

basic technical equipment with which to synchronize sound and picture.

"This makes the political responsibility for every transmission much more complicated, since we have no chance of checking a program beforehand, as we do with radio. We repeatedly find ourselves in an embarrassing position.

He compared Poland's position with that of East Germany, tv-wise. East Germany has "much better technical equipment," he said—and might well have added, much closer political control of their programming.

Gomulka has been a fairly consistent tv critic. Just a little over a year ago, in a conference of the Warsaw Communist Party, he singled out the medium for special criticism, citing two recent programs as cases in point.

One was an admiring documentary on land reclamation in the United States. The second was a news background program in which three prominent journalists discussed international affairs in terms of the views of Premier Khrushchev, President Kennedy and President de Gaulle. Each journalist paraphrased the attitudes of one of the statesmen.

Gomulka, who apparently watched the program, seemed to feel that the Kennedy viewpoint had got the best of the debate. One of the participating journalists, Wieslaw Gornicki, had been preparing to take up an assignment in New York as Polish Press Agency (PAP) correspondent. His plans immediately became indefinite, leading one to the assumption that he was the panelist representing President Kennedy.

ED REIMERS

Exclusive Management: ABRAMS-RUBALOFF & ASSOC.

TV—The Great Mutation

By MILTON M. RAISON

Hollywood.

The sense of the word "mutation," as defined by the Oxford Dictionary, which has a rather punctilious concern about our mother tongue is this: a variety or change, which is not so much a complete change as a new species which combines the variant of other existing species.

Is there a better description of television today?

Television, as we know it, combines the best or worst features of the stage, radio, motion pictures, vaudeville, burlesque, opera, the concert hall, Chautauqua, the circus, the lottery, the newspaper, the magazine and, of course, the billboard.

I hear a voice from the audience asking, "Is that bad?" The answer must be *yes*, because television has little of the form of the above-mentioned genre of entertainment and no control—with the possible exception of radio—over its own life and future.

Recently, we've been frightened by the word "mutation," because it has come to mean something horrible that will take place after enough atomic bombs have poisoned the atmosphere. The human race, and for that matter, everything that has life, will, like television, then have no control over its own life and future. One can very well imagine that our great-grandchildren will be one-eyed monsters with four legs, which, incidentally, might be a good description of television today, for it sees too little, lacks depth of perception, which one-eyed people lack—and runs too fast.

Let's examine form. Is a 15-minute newscast television? Yes. Is a half-hour comedy show television? Yes. Is an hour Western television? Often; though you may find that the same show could have been presented more effectively in half an hour as Rod Serling found out. Is a 90-minute show television? Quite often, though here again you may find that 90 minutes is a padded hour—or, as in "Arrest and Trial," two 45-minute segments. Is a two-hour show television? Jerry Lewis couldn't prove it, and Revue is about to try it, but it has been successful with personalities like Steve Allen, Jack Paar and Johnny Carson. We will skip the two-hour old motion pictures shown on television because here, nothing but bad cutting and the commercials originate with television personnel.

But of the shows that do originate with television personnel, few of them have jelled into what I call *form*.

A book has form, no matter if it has far-out writing by Henry Miller or Jack Kerouac, or is a simple love story. A play has form, even if it's extremely avante-garde, off-Broadway theatre, or experimental theatre-in-the-round or on-the-square. A motion picture has form, even if it's a new, new, new, new wave epic. A short-story has form, even if it has a New Yorker ending. Circuses, vaudeville and burlesque have always had form, as have opera and recitals.

The Difference Is Ads

What makes these entertainment media different from television—which is the greatest entertainment medium of them all? One thing: Advertising.

Now no one in the television business is going to suggest that advertising be done away with. This, of course, would be ridiculous. But it does seem puzzling to many of the creative men and women in the industry that the sponsors and advertisers don't pay more attention to the fact that the commercial in a tv show is so often inadequate, childish, loud, crude and in bad taste. It's puzzling because, according to Time magazine, the executives of our giant corporations and huge advertising agencies are exceptional men. They are college-bred; they attend the opera and concerts; they wear clothes in the best possible taste; they establish worthy foundations; they are inveterate theatregoers and read the best books and collect the finest art. Yet, for some curious reason, they lose all their training, taste, sophistication and sense of values, when it comes to advertising their products. Could it be that they secretly regard the viewers of free television as the great, gray, unthinking masses of people as described by Orwell in "1984"?

They are always telling the television producers and writers to give us something "different." Yet, when a show is a hit, they insist on something similar and television always goes in cycles. They say, "We'll even go for unhappy endings." But is this really true? Think of the fights the producers and even networks have had with sponsors and advertising agencies about honest unhappy endings.

They say, "Give us the truth—don't underestimate the intelligence of the television audience."

But how much truth can you find on television? Do the doctor shows really tell the truth about doctors? "Arrest and Trial" recently had the guts to do a show where the doctor was shown as a careful, calculating man, too worried about procedure and his reputation to help a dying child. But because the AMA has a hand in the preparation of all doctor scripts, you rarely find the portraiture of a doctor who conspires to cheat an insurance company, or splits fees, or overcharges.

Perhaps it is because so much of television has a basic dishonesty, because it is pushed, pummelled and molded along the lines which represent the sponsors' and advertisers' idea of enterstainment, that it has achieved no form or "style."

The novella eventually became the novel; the wandering minstrels and puppet shows of antiquity, became the theatre; the two-reelers in motion pictures, grew to become full and mature films. Television has had almost a generation to develop an honest form or style of its own, but it seems as far away as ever, despite the efforts of many dedicated and intelligent workers in that field. And it can only be because of the advertising matter which is so often and so crudely injected into the best and most sensitive of shows.

Magazines and newspapers have lived with advertising for years—in fact, lived because of it. So has radio. Yet somehow each of these fields coagulated into a basically pleasing form of entertainment.

Perhaps pay-tv will do the trick. When people pay to see television, members of the television industry will be finally free—and if freedom and artistry lies in pay-tv, will commercial tv be far behind? Perhaps we need pay-tv as a catalyst before realizing the potential of the greatest mass entertainment the world has ever known.

Naturally, this is true only of television which depends on creative ideas and continuity and stories, because the networks coverage of world events is the finest and most complete that man has ever been privileged to see. But there must be a deeply buried guilt about advertising when such events are televised, because all commercials immediately go off the air. This is something to ponder.

Radio Lux Predates Common Market And Still Scoops It Regularly

Frankfurt.

Little old Radio Luxembourg claims that it scooped the Common Market, and is doing just about as much good in promoting international relations.

One of its most popular programs, "The Happy Wave," is a combination three hours of popular platters aired nightly from midnight until 3 a.m. — with French, English and German disk jockeys combining their talents to answer requests, in their assorted three lingos, and play the popular platters for their audiences in at least three different countries.

Current count of listeneers to this odd multi-lingual outlet is somewhere roughly around 60,000,000 — an estimated 8,000,000 in England, 20,000,000 in France, and 30,000,000 more in Belgium, Holland and Germany.

This figure has taken a big jump up in recent years, because of the 6,000,000 transistor radios in Europe that enable folks on the go to tune in on the offbeat station.

Not only is the station on the air from 7 p.m. to 3 a.m. for the radio listeners, but it is producing television nightly from 7 to 11, with a half million viewers for its French-language productions.

And just to show how successful it is in getting its message across to the listeners—a recent commercial for the British publication New Musical Express resulted in over 100,000 inquiries about the paper from 24 countries.

"208," as it's generally called because of its meters on the medium wavelength band, piled up a hefty $1,500,000 in advertising from its British commercials alone last year. And, it's regretfully noting, it's raising its commercial rates about 15%, for the first time in its 12-year history.

Study of its listeners shows that 34% fall into the 25 to 44 age group, 36% are in the 16 to 24 age group, and 29% are 45 or over.

With a disk jockey format of "platter, chatter and ad, platter, chatter and ad," this station is probably the biggest little money maker in the world. While you can dart across the country in an easy 90 minutes by car (it's only 37 miles across and 62 up and down), it's just about impossible to get away from its commercial influence anywhere in Europe.

Vidfilming in Britain

Continued from page 121

machines on television is the work of the devil.

However, as long as Mr. Wilson's gypsy band remains strongly encamped on the sound stages, it is not considered likely that a Labor Government will exercise any undue restraint on the commercial contractors—providing, of course, that they abstain from encouraging too much U.S. participation in either their production or programming.

Whether U.S. programmers will be tempted to assault the fortress Europe in 1964 may be determined by the network reaction to Herbert Brodkin's excursion into English production with "Espionage." This is the first time that a 'hot' American producer has made a trial run abroad, but it doesn't look as if "Espionage," produced in co-operation with ATV, can survive the battering from "Beverly Hillbillies." From a production standpoint, it is unquestionably the finest television series ever made abroad. But it is an anthology.

Any change of direction will be most evident in the taping of programs for British Commonwealth countries, without providing for U.S. sale. These programs make no concessions whatsoever in modifying subject matter or accents in order to improve acceptability in the United States. They include such long-run British attractions as "Coronation Street," "Probation Officer" and "Emergency Ward Ten." "The London Palladium Show" has for some time been seen both in Canada and Australia, but the introduction of a full line of taped features outside the U.K. is comparatively new. With the course now firmly set in the direction of live production, the syndication of taped programs gives the contractors an opportunity to reduce some of the original cost. Whether this venture is successful, however, depends to some degree on the resilience of the ties still binding the Commonwealtn. It also contemplates some form of reciprocity by the British contractors in accepting product made in Australia and Canada. Several such programs are now seen in England, and others are under consideration.

British produced series such as "Sir Francis Drake" and "Danger Man" give every indication of earning substantial profits on reruns.

With the launching of a second commercial channel in 1966, and the kickoff of the BBC "kangaroo kaper"—(BBC Channel Two uses a kangaroo as its symbol)—in the Spring of 1964, the prospects for vidfilm producers would seem good. But so far the BBC has given no indication of making any celluloid commitments, and here it takes a full year to get a series in production.

The BBC can still throw the commercial channel a curve by coming up with a heavy U.S. telefilm schedule on Channel 2, though, since they are not required to conform to any quota restriction.

Any indication that BBC is going to give the ITV a cost per thousand headache will almost inevitably trigger off a resumption of vidfilm production. To provide comparable live programming would require an outlay for additional facilities, which would cancel out any anticipated savings from nixing film production.

That and the fact that British produced film series have always done well, rating-wise. "Sentimental Agent," "Espionage" and "The Saint," at present, are all scoring well over 40, and outside of the "Palladium Show" and "Coronation Street," nothing can touch them.

In any event, the commercial contractors have no immediate problem until the current supply of canned stuff runs out. That won't be until March 1964.

Right now, after their traumatic experience with the Pilkington Report, Mr. Bevins and the fact that Christine Keeler and Mandy staged a comeback for the newspapers, the thing they want most of all is—a breathing period.

Community Chest & Adv.

Continued from page 117

advertising agency people have hearts as big as the need.

Here are some of the men and women who helped make this year's radio and television participation a most important factor in the world's largest voluntary fund organization.

Harry Ackerman, Screen Gems.
Fred W. Adams, American Motors.
Joseph Alterman of Theatre Owners of America.
Lucille Ball.
Joseph Barbera, Hanna-Barbera Productions.
Freddy Bartholomew, Benton & Bowles.
Charles C. Barry, Young & Rubicam.
Fred Barton, Q-TV Inc.
David F. Beard, Reynolds Metals.
David Begelman, Creative Management.
Dale Bell, ABC.
Ralph Bellamy.
Bea Benaderet.
Gertrude Berg.
Larry Berns, McHale's Navy.
Joey Bishop.
Harold Blackburn.
BBDO.
Janet Blair.
Roger H. Bolin, Westinghouse Electric.
Richard Boone.
Shirley Booth.
Ernest Borgnine.
Charles Bradley, BBDO.
David Bradshaw, Young & Rubicam.
Jerry Bredouw, ABC.
Frank Brill, Music Corp. of America.
Jerry Briskin, Screen Gems.
Steve Broidy, Allied Artists.
L. W. Bruff, Liggett & Myers.
Walter H. Bunker, Young & Rubicam.
David W. Burke, General Electric.
Larry Byer, NBC.
Richard Chamberlain.
Philip H. Cohen, Sullivan, Stauffer, C & B.
Nat King Cole.
Owen Comora, Young & Rubicam.
Joseph Cotten.
Alan Courtney, MGM.
John Cowden, CBS.
Hume Cronyn.
Bill Dana.
R. A. Davis, Kraft.
J. E. Dean, Du Pont.
H. Allan Dingwall, Jr., General Foods.
William Dozier, Screen Gems.
Sidney H. Eiges, NBC.
Jason Evers.
Nanette Fabray.
William R. Farrell, Monsanto Chemical.
Art Fellows, The Fugitive.
Ted Fetter, ABC.
Joe Flynn.
Irene Foley, CBS.
John Donald Foley, ABC.
Pat Fox.
Richard E. Forbes, Chrysler.
James Franciscus.
Allen Funt.
Ted German, BBDO.
George R. Giroux, Procter & Gamble.
Irving Gitlin, NBC.
Bill Golden, MGM.
James A. Gordon, H. J. Heinz.
Howard Gray, R. J. Reynolds.
Elenor Guinchi, Advertising Council.
Steve Halpern, Channing (ABC).
Hank Hamilton, ABC.
James E. Hanna, N. W. Ayer & Son.
William Hanna, Hanna-Barbera
Dave Hanson, Leo Burnett.
Louis Hausman, NBC.
Arthur Hull Hayes, CBS.
Lee Hayes, CBS.
George Heinemann, NBC.
Paul Henning, Petticoat Junction (CBS).
Norman Henry, Phil Silvers Show (CBS).
Bob Hope.
Joe Hornsby, BBDO.
John B. Hunter, Jr., B. F. Goodrich.
Lewis Hunter, NBC.
David Jansen.
Glynis Johns.
Mitchell Johnson, William Esty Co.
Milt Josefsberg, Joey Bishop Show (NBC).
Joseph F. Keating, Mutual Broadcasting System.
Nicholas F. Keesley, Lennen & Newell.
Jack Keller, Swanson Studios.
Pat Kelley, Channing (ABC).
V. Kenyon, Maxon.
Milt Kramer, Frank Music Company.
John W. Kiermaier, CBS.
Gordon Kinney, Advertising Council.
Bernie Knee, Swanson Studios.
Daniel Ladd, P. Lorillard.
Walter Lantz, Walter Lantz.
George LeMaire, MGM.
Jack Lemmon.
Robert Lewine, CBS.
Lansing B. Lindquist.
Bill Linden, ABC.
Art Linkletter.
Jay Livingston, CBS.
Gary Lockwood.
Robert Markell, The Defenders (CBS).
E. G. Marshall.
Quinn Martin, The Fugitive (ABC).
Roland Martini, Gardner Advertising.
Leonard Maskin, ABC.
Johnny Mathis.
Buddy MacKinsey, Swanson Studios.
Thomas A. McAvity, NBC.
Thomas H. McDermott, Four Star.
Donald H. McGannon, Westinghouse Broadcasting.
Philip McHugh, McHugh & Hoffman.
William McIlvain, Leo Burnett.
Celeste Meakin, Advertising Council.
Ethel Merman.
Paul Miller, Channing (ABC).
Garry Moore.
Ralph Nelson, Twilight Zone (CBS).
David O. Nyren, Dancer-Fitzgerald-Sample.
Maureen O'Hara.
P. R. Olmstead, Kellogg Company.
Richard M. Pack, Westinghouse Broadcasting.
Jack Palance.
Austin Peterson, Advertising Council.
Richard A. R. Pinkham, Ted Bates.
Larry Potow, Candid Camera (CBS).
Betty Quadt, NBC.
Tony Randall.
J. Neil Reagan, McCann-Erickson.
Robert Reed.
James G. Riddel, ABC.
Dick Riddle.
Bob Ruby.
Robert Ryan.
Thomas W. Sarnoff, NBC.
Mrs. L. S. Schwartz, Advertising Council.
George C. Scott.
John Scuoppo, NBC.
William Self, 20th Century-Fox.
Rod Serling.
Ed Siegenfeld, NBC.
Phil Silvers.
John P. Simpson, Foote, Cone & Belding.
Douglas L. Smith, S. C. Johnson.
Sidney P. Solow, Consolidated Film.
Lin Stafford, CBS.
Edward Stanley, NBC.
Robert J. Stefan, BBDO.
Albert R. Stevens, American Tobacco.
James D. Stocker, Scott Paper.
William W. Suitt, Allum, Suitt & Raymond
David Susskind.
Bob Swanson, Swanson Studios.
Jessica Tandy.
Jerry Taylor, CBS.
Danny Thomas.
Jerry Thorpe, Desilu.
Samuel Thurm, Lever Bros.
Lewis H. Titterton, Compton Advertising.
Herminio Traviesas, BBDO.
Charles M. Underhill, U.S. Steel.
Vincent Wasilewski, NAB.
Lew R. Wasserman, MCA.
Ray Weber, Swift & Co.
David A. Werblin, MCA.
J. Andrew Weschler, BBDO.
Richard Wesson, Petticoat Junction (CBS).
Arnold J. Wester, William Esty.
Robert D. Wolfe, Grey Advertising.
Scott Young, Leo Burnett.

SEEK MORE STRICT GERMAN TV CONTROLS

Wiesbaden.

West Germany's Association of Film and Television Producers, meeting here, has demanded much more rigid controls of German television, in order to equalize its competition with the German cinemas.

The group has sent demands to the West German government asking for two vital changes—First, they request that the two German television stations turn all their productions over to private firms with the exception of those program sections for which the stations are politically responsible. As part of this, they ask that the television studios which the stations have taken over be resold into private hands so that the stations are not in effect building up powerful monopolies.

Second, they ask that there be a rigid control over the percentage of foreign (and mainly American) programs that the two television stations can show.

Broadcasting Codes

Continued from page 115

ing receiving network airing gets a closer scrutiny and in many cases needs little defense.

Why do we continue to have significant FTC and FDA cases involving television advertising? We would have to admit, despite definite credit wherever it is due, that commercial copy clearance activities continue weaker than they sould be. One of the most obvious vulnerabilities boils down to a continuing matter of believability in broadcast advertising. Whether those in the trade like it or not, there is more than a little truth in recent statements by such successful advertising agency figures as David Ogilvy or Fred Papert. Their common sense contention that advertising must be believable cuts to the heart of one of the continuing and weakest areas of advertising practice.

Too many advertisers still practice weasel-wording, a calculated risk policy which helps to erode public confidence in advertising generally and to erode high code standards. A grey area is established which increasingly forces upon broadcasters difficult decisions in borderline areas.

To speak of believability is automatically to include responsibility for documentation of copy claims. But also discussion of believability in advertising additionally covers the whole gamut of copywriters' conceits, gimmicks and status-motivated absurdities. Small wonder as far back as six years ago Carl Sandburg dubbed certain television advertising as "filled with inanity, assinity, silliness and cheap trickery." What is embarrassing for specific advertisers, their agencies and broadcasting, is the degree to which he could still make the charge. And where advertisers or the broadcast media continue to suffer embarrassment in public, it is largely because our exchanges in private still fall short of what is needed.

Does an office like mine or a Code-subscribing clearance office implementing the good taste and other ground rules of the codes step out of bounds by raising such a demur on believability in that word's broadest sense? When a commercial in all black, all white emotional terms depicts a person with a problem which instantly and completely disappears as soon as the victim discovers the product, how can common sense viewers possibly take seriously the advertising promise so undelated to their everyday experiences? These exaggerated absurdities patently invite incredulity, subconscious or otherwise, when projected on a television screen towards which increasingly discerning husbands, wives and children are focusing their attention. Ingenuity in advertising they'll recognize, respect and accept. But viewers are by now sophisticated enough to expect and deserve some solid facts as well.

'Unbelievabilities'

Other commercials are punctuated with claims about eight out of 10, or one out of six, or three out of four who do or recommend this or that in a fashion that projects a handful sampling as having universal application. Some consumers even though they do not have the facts are becoming less gullible, especially when they reflect upon what appear to be contradictory competitive claims.

The aura of these unbelievabilities continues to surround and color the believability of other pitches with which and reasonable veiwer is welling to identify. In brief, and detractors of this next argument notwithstanding, the good things advertisers and their agencies do are judged in the context of the distorted things done by, presumably, other advertisers and their agencies. No wonder the pioneers among advertising practitioners are smeared by the honest resistance of discriminating viewers to the unbelievabilities some advertisers perpetuate.

One of the reasons broadcasters are themselves having difficulties in doing something about all of this is a continuing dichotomy in analyzing the problem. We come to our difficulties too much from our point of view rather than from that of our viewers. Code support among broadcasters continues to be marked by a preoccupation with the image and protection of broadcasting and broadcast advertising, rather than with a less qualified concern for the interests of the customers out there in the audience.

Broadcaster activity in self-regulation can be truly successful today only where the orientation places narrow broadcaster self-interest second to the good of broadcast audiences. Where acts of broadcaster editorial discrimination affecting commercials go forward in the interests of the audience and potential consumers, they result in the advancement of broadcasters' own and advertisers' reasonable selfish interests. To the degree broadcasters, and advertisers utilizing the broadcast media, think first of their responsibilities to vewers, listeners and/or consumers, it inevitably follows that broadcast self-regulatory activities in the protection of said audience will automatically protect broadcasters and broadcast advertisers.

Happily, among advertisers there is some healthy support around for this sentiment. Would that such advertisers were given to more articulation of their support. For, needless to say, there are also those among advertisers who either hold out from joining the self-regulatory efforts of responsible broadcasters or confound them with the adroitness of their brinkmanship. Some of these, in complacent support of their advertising claims, submit substantiation too flimsy for reasonable souls to accept. They also offer what our attorney would call "self-serving declarations." "We have checked this with our lawyers and are assured that it will bet by the FTC. No need for you to inquire further." Or they'll offer clinical data which leaves much to be desired as to the adequacy of the sample, the presence of necessary controls, the basic design of the tests, the significance of the results.

Clearly these things and all of the aforementioned "inanities and assininities" affect the believability of broadcast advertising. They influence viewer and listener opinion of broadcast advertising. They help to explain the recurring criticisms not only of broadcast advertising in particular but broadcast practice in general.

The questions of whether or not you feel self-regulation can work and what can be done to make it work better are not idle ones. There are those who strongly feel self-regulation should be scrapped. There are those who feel it should be no stronger than is necessary to keep that big bug-a-boo, the government, out. My own belief is that obsessive anxiety about government interference gets in the way of sufficient genuine interest in self-regulation itself.

Closed-Circuit TV For Indpls. Race

Hollywood.

Closed-circuit telecasting of the Indianapolis 500-mile Speedway Race May 30 will be covered by 12 cameras, 30 mikes and nine announcers.

MCA-TV has acquired the closed-circuit telecasting rights to the event, and its sports supervisor, Jay Michaels, reported that every foot of the two-and-one-half mile track will be covered for viewers. MCA-TV has been working for the past three months with groups who have had previous experience in closed-circuit work and with engineers from the networks.

MCA-TV and the speedway will build the largest permanent tv studio ever constructed for a single sports event on the speedway grounds, Michaels said, adding the studio will have facilities for a full color telecasting of the race in subsequent years, although the first one will be in b-and-w. Equipment for the vidcast will begin to be installed April 1. Tape coverage begins May 1 on a limited basis and full operations on May 23.

Theater owners and race promoters around the country have contacted MCA-TV and the speedway anent the closed-circuit telecasting, but no allocations of franchises have been made yet, pending finalization of a just-completed survey by Michaels.

You'd expect to pay a nickel for such a nail

This tempered-steel nail will penetrate poured concrete.

①

It is shown about three times actual size to clarify the details.

②

Notice the lengthwise fluting on the shaft: it prevents splitting, whether you are driving into concrete or wood.

③

The fluting gives the nail a screw-like grip. It won't pull out.

④

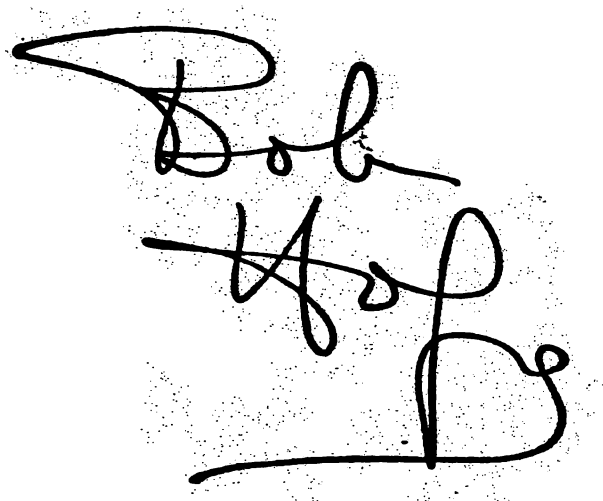
The head will not split off. See how it is shaped to countersink itself on the final blow of the hammer.

⑤

Good as it is, you can buy a pound of these nails for 49¢. There are approximately 100 in a pound.

MORAL:
There is no such thing as a dull product.
Only dull approaches to interesting products.
What's your problem?

YOUNG & RUBICAM, Advertising



"EIGHT ON THE LAM"

Hope Enterprises Inc.

CONNIE FRANCIS

1964 Release

M G M'S

"LOOKING FOR LOVE"

a FRANMET Production

Starting January 21, SAHARA, Las Vegas

In The Spring 1964

INAUGURATING

WORLD-WIDE TV TOUR

Exclusively MGM Records

Management: GEORGE SCHECK, 161 West 54th Street, New York 19, N. Y. JUdson 6-6767

Cables—MERNAMUSIC

DANNY KAYE

A *Salute* TO 1963

AND *Thanks* TO

THE GREAT ONE !

FRANK FONTAINE

Newest ALBUM: "HOW SWEET IT IS"

Newest SINGLE: "ALOUETTE"

ABC PARAMOUNT RECORDS

Personal Manager
JOE LYTTLE

GAC

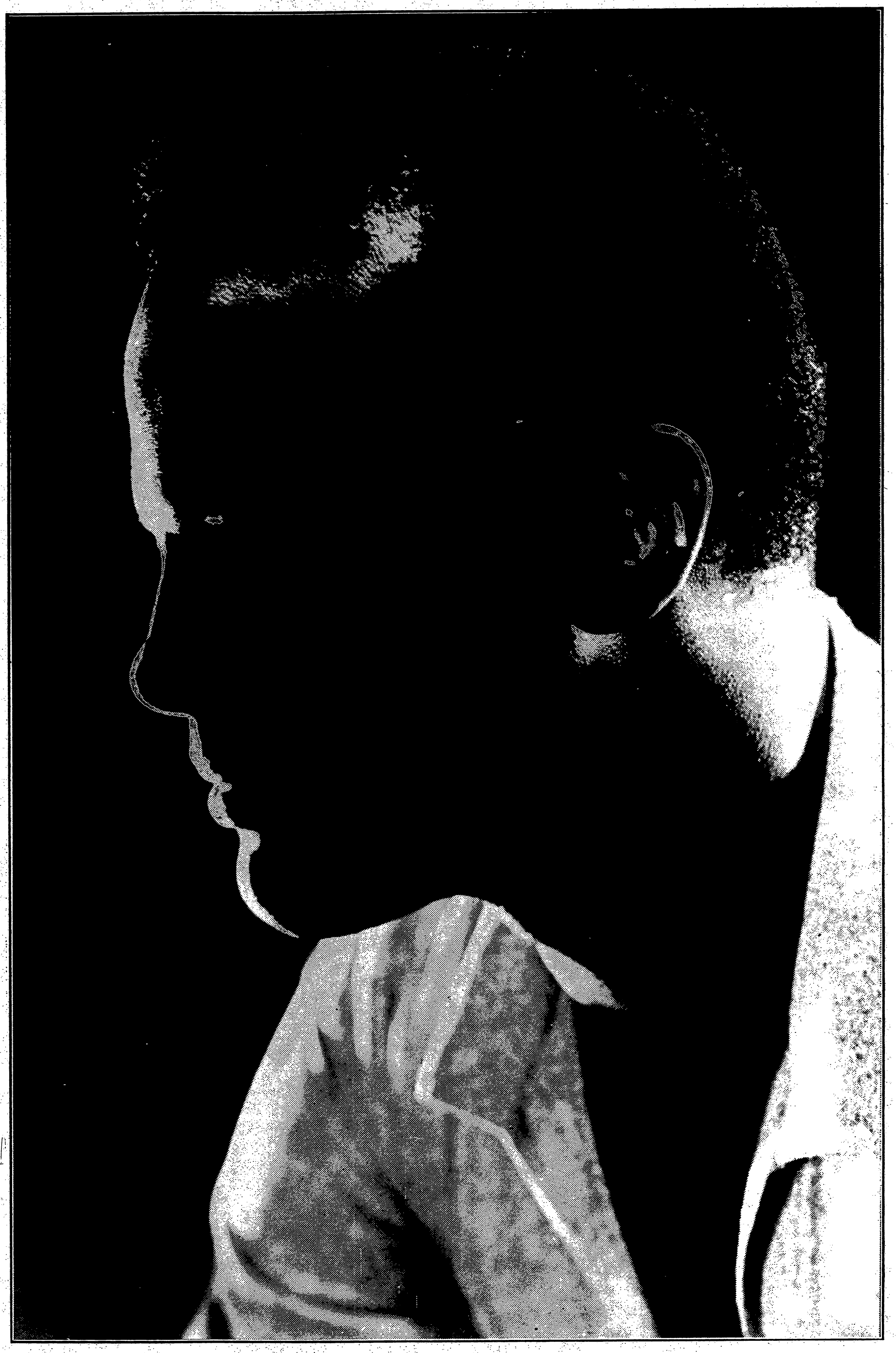
TV producer bored, bored, bored

Award-winning producer-director; single, 31, very solvent, currently employed.

Top programming (network & packager) and glamour ad agency credits.

Seeks challenge, travel, money in that order.

Box V-3543, Variety, 154 West 46th Street, New York, N. Y. 10036.



Congratulations on the 58th Anniversary of VARIETY on our 130th!

Maine Broadcasting System

WCSH-TV	PORTLAND	1953
(10th ANNIVERSARY YEAR)		
WLBZ-TV	BANGOR	1954
WCSH-RADIO	PORTLAND	1925
WLBZ-RADIO	BANGOR	1926
WRDO-RADIO	AUGUSTA	1932

Celebrating In 1964 **A Grand Total of 130 Years of Pioneering Broadcasting Service In Northern New England**

CARL REINER

CREATOR — PRODUCER — WRITER

"THE DICK VAN DYKE SHOW"

★

GORDON COTLER

★

PETSOURKE

Voice Over Film

JOEL CRAGER

Personal Management: CARL EASTMAN

PLaza 1-5566 PLaza 2-7676

Best Wishes to

VARIETY

on its 58th ANNIVERSARY!

from

VIRGINIA GRAHAM

Good Will Ambassador

THE CLAIROL CO.

"GIRL TALK"

ABC-TV

Monday thru Friday

10:30 - 11 A.M.

BRITISH CALENDAR

A series of up-to-date quarter-hour programs featuring a variety of events in Britain is available every two weeks on a continuous basis or for programming on a weekly basis using 13 or 26 issues. *16mm Black & White SOF.*

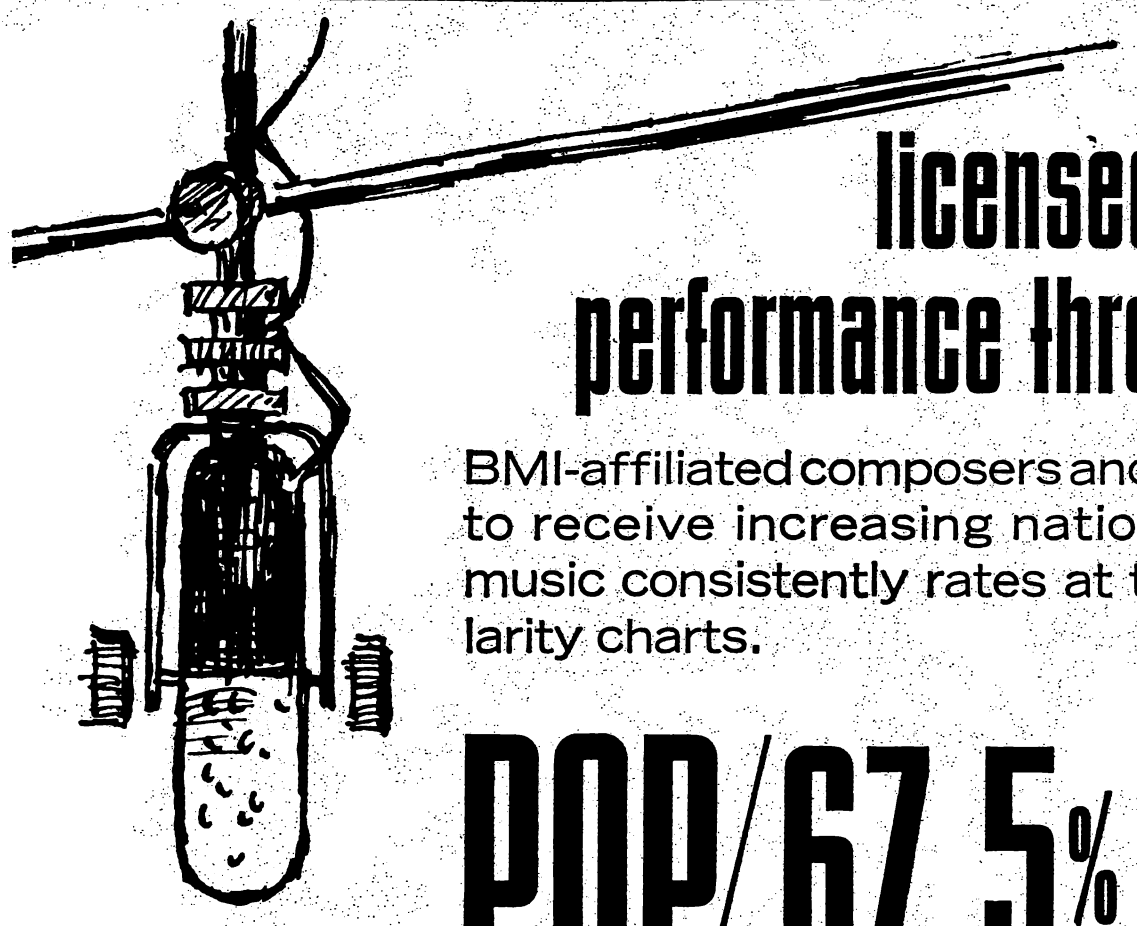
Write for FREE Kit

BRITISH INFORMATION SERVICES

845 Third Avenue

New York, N.Y. 10022

PL. 2-8400



licensed for performance through BMI

BMI-affiliated composers and publishers continue to receive increasing national acclaim...their music consistently rates at the top of the popularity charts.

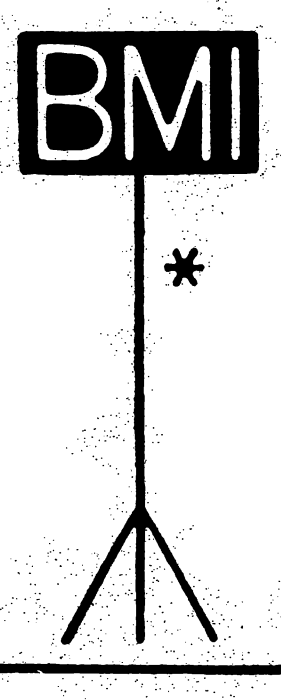
POP/67.5% of the top song hits in Billboard's "Honor Roll" charts for five consecutive years (1958-1962), 67.5% were BMI.

C&W/93.7% of the top Country and Western songs in Billboard's C & W charts for five consecutive years (1958-1962), 93.7% were BMI.

R&B/84.1% of the top Rhythm & Blues songs in Billboard's R & B charts for five consecutive years (1958-1962), 84.1% were BMI.

MIDDLE ROAD/62.2% of the "Middle-Road Singles,"* classified as "not too far out in either direction..." and listed in Billboard during the past year, 62.2% were BMI.

*This chart originated in Aug. 1962



ONE HALF OF THE ALL-TIME MILLION RECORD SELLERS (Singles)

Of the 669 titles in the combined listings of Billboard (Dec. 29, 1962) and Cash Box (Aug. 10, 1963) 335 are in the BMI repertoire.

BROADCAST MUSIC, INC.

589 FIFTH AVENUE • NEW YORK 17, NEW YORK

CHICAGO • LOS ANGELES • NASHVILLE • TORONTO • MONTREAL

ART CARNEY

Personal Management: **WILLIAM McCAFFREY**

JACK LESCOULIE

The LEE PHILLIP Show

WBBM-TV, Chicago

And 48 Other Midwest Stations

CREATIVE PROGRAMMING

375 Park Ave. • New York 22, N. Y. • Plaza 1-0600

9460 Wilshire Boulevard • Beverly Hills, California • CRestview 4-7357

WILLIAM SELF

20th Century-Fox Television

John Cannon

- announcer
- narrator
- m.c.

• *Radio Registry*

James Starbuck

DIRECTOR – CHOREOGRAPHER

•

"SING ALONG WITH MITCH"
NBC-TV

•

TELESISTEMA MEXICANO, S.A.

AV. CHAPULTEPEC 18 MEXICO. D. F.

20 LOCAL T.V. STATIONS

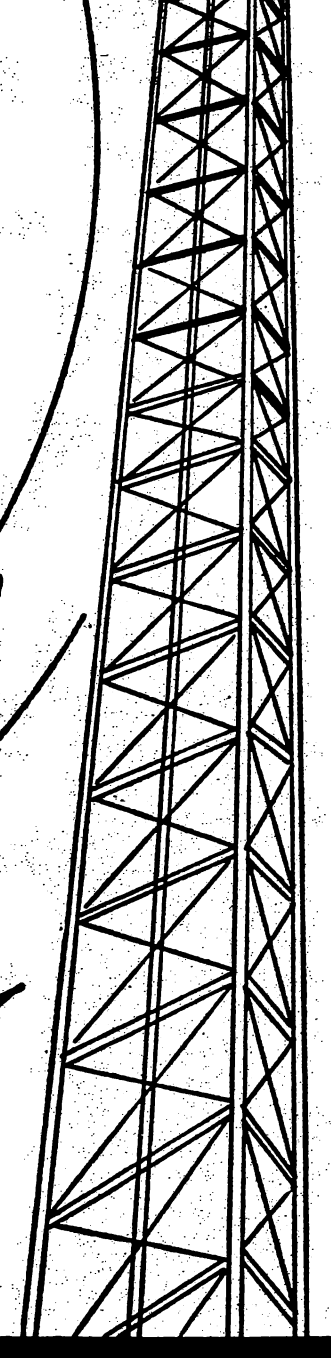
2 NETWORK GROUPS

THE LARGEST AUDIENCE
SOUTH OF THE BORDER

1,200.000
T.V. SETS

30 VIDEO TAPE
RECORDERS

THE ONLY "VIDEO CRUISER" IN LATIN AMERICA
FULLY EQUIPPED WITH TWO VTR'S



Readers of VARIETY may as well know that Telesistema Mexicano has no comercial representative in the U.S. or any other foreign countries.
Program or spot advertising of imported goods is sold to distributors located in Mexico.

Carmel Quinn

STAR OF TELEVISION·RADIO·NIGHT CLUBS·RECORDS·CONCERTS·FAIRS

WILLIAM MORRIS AGENCY

• HEADLINE RECORDS •

Public Relations
REGGIE RICCARDI
135 West 55 St., New York 19, N. Y.
Circle 7-1235

TED MACK

★

BILL HOBIN

Producer – Director

★

Best Wishes

TONY BENNETT

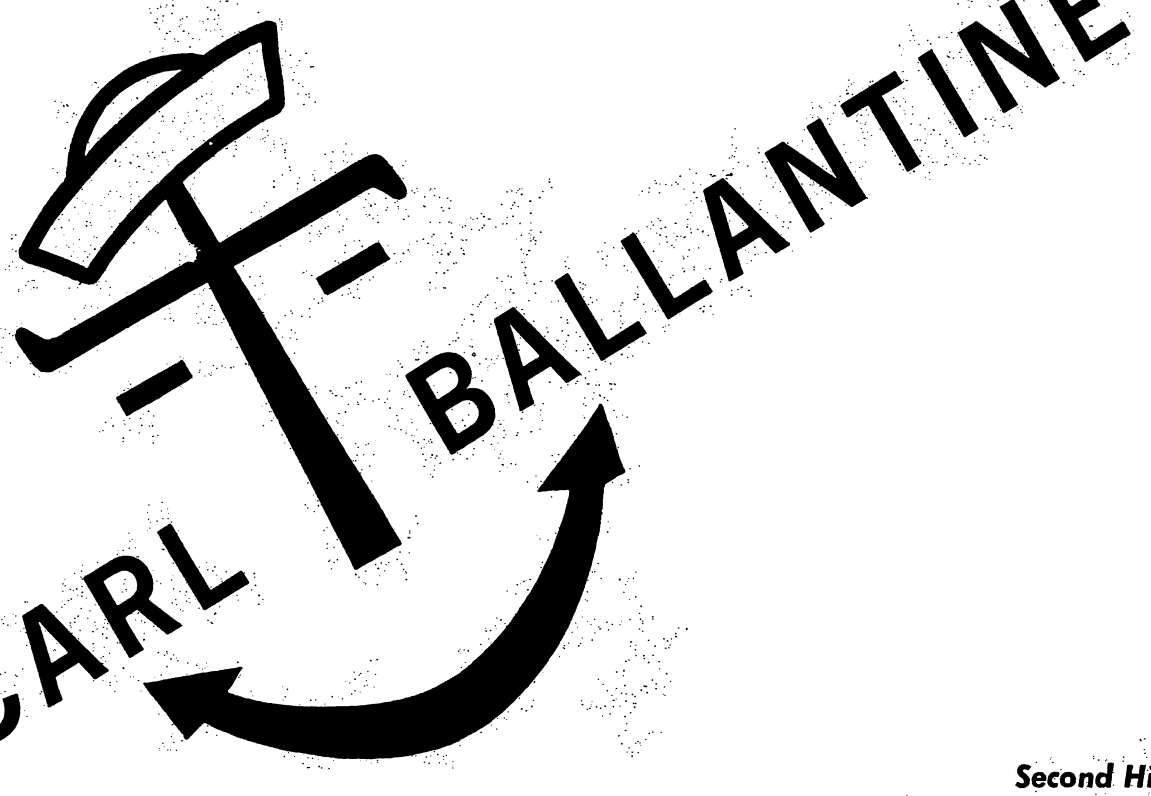
and sincere THANKS *to*

RALPH SHARON, BILLY EXINER and HAL GAYLOR *for consistently fine accompaniment*

COLUMBIA RECORDS

GAC

Publicized by MAL BRAVEMAN ASSOC.
Record Promotion: JOE PETRALIA



Second Hitch
McHALE'S NAVY
ABC-TV

TONY CHARMOLI

CURRENTLY IN TV:

DANNY KAYE SHOW

NIGHT CLUBS:

CAROL LAWRENCE
JULIET PROWSE

FOLIES BERGERE—HOTEL TROPICANA
LAS VEGAS

R.S.V.P.
Rick Spalla Video Productions

RICK SPALLA PRODUCTIONS, INC.
HOLLYWOOD NEWSREEL SYNDICATE, INC.

- PRODUCERS
- NEWSREELS
- PACKAGERS
- COMMERCIALS

Available Now:

39-HALF HOURS (Also 5, 10, 15 Minute Segments)

"HOLLYWOOD STAR NEWSREEL"

(Glamorous Premieres ★ Fabulous Parties ★ Exciting Weddings ★ Exclusive Interviews)

Distributed by Rick Spalla Video Productions
Foreign Distribution—MCA-TV Ltd.

26-HALF HOURS

"GUEST SHOT"

(Hobbies of the Stars)

Distributed by Trans-Lux Television Corp.

Hollywood (46)
GOLDWYN STUDIOS
1041 N. Formosa Ave.
HO. 9-7307

New York (36)
FILM CENTER BLDG.
630 Ninth Ave.
LT. 1-9344

We showed the Italians how to make LOVE

(in an unreserved, British way)

We provide London (England, of course, not Ky, Ohio or Ontario) with its television programmes on the commercial channel, Monday to Friday, 52 weeks in a year.

No one could call us insular. We rely on you people for splendid series like 'Naked City' and we have run a production of 'Electra' in Greek (without subtitles but with an audience of over 3,000,000).

However, many of our programmes are characteristically British, and one of the most recent of these is THE LOVER, commissioned from the English dramatist Harold Pinter, directed by Joan Kemp-Welch and acted by Alan Badel and Vivien Merchant. It was received warmly by the public in March and the critics applied what we believe is an American word to it. They called it a 'breakthrough'.

Shown at Naples in September, it was awarded the PRIX ITALIA for television drama. This is thought to be the highest award possible.

A further accolade came in November when the Guild of Television Producers and Directors in London declared THE LOVER the best television drama script of the year, awarded Alan Badel the title of best actor of the year, Vivien Merchant best actress of the year, and Joan Kemp-Welch the prize for the most outstanding creative work in television. We are pleased.

Associated-Rediffusion

TELEVISION HOUSE, LONDON WC2

576 TOP RATED HOURS

Prime Network Time

19,200,000,001 VIEWERS

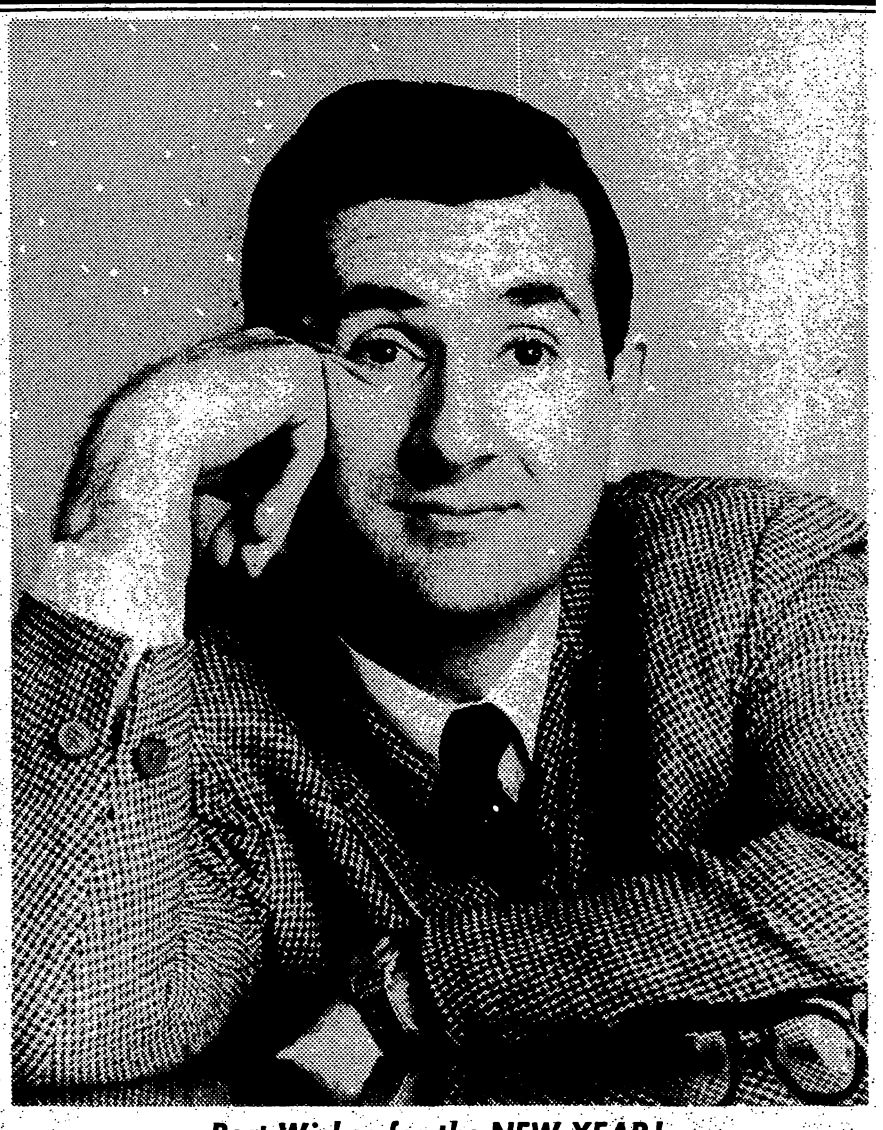
JAMES HOBSON

Producer/Director

Area Code 213-274-5488

Best Wishes

JOEL KANE



Best Wishes for the NEW YEAR!

HERB DUNCAN

Actor – Narrator

PLaza 2-7676

Once again, thanks

for all your help in keeping millions of viewers tuned to our clients' shows (and their commercials)

ANDY GRIFFITH
General Foods: S.O.S.

BILL DANA SHOW
Sunbeam: Toothbrush

BING CROSBY SHOW
Lever: Pepsodent

BREAKING POINT
Kitchens of Sara Lee; Armour: Dial; Sunbeam: Shavemaster

BURKE'S LAW
Menley & James: Contac

CANDID CAMERA
Clairol; Lever: Imperial Margarine

CHANNING
Clairol; Kitchens of Sara Lee

COMBAT
Armour: Dial, Canned Meats; Sunbeam: Shavemaster

DANNY THOMAS
General Foods: Kool-Aid, Good Seasons Sauces & Gravies, Good Seasons Salad Dressings

DEFENDERS
Clairol; Lever: Imperial Margarine

ELEVENTH HOUR
S. C. Johnson: Klear

ESPIONAGE
S. C. Johnson: Klear

FARMER'S DAUGHTER
Clairol

FUGITIVE
Clairol; Menley & James: Contac

HALLMARK HALL OF FAME
Hallmark Cards

HOLLYWOOD AND THE STARS
Purex

HOOTENANNY
Clairol; Menley & James: Contac

INTERNATIONAL SHOWTIME
S. C. Johnson: Klear; Sunbeam: Shavemaster, Toothbrush

I'VE GOT A SECRET
Paper Mate

JERRY LEWIS
Armour: Dial, Canned Meats; Clairol

JIMMY DEAN
Clairol; Kitchens of Sara Lee

JOEY BISHOP
Sunbeam: Toothbrush

JUDY GARLAND
Menley & James: Contac

KRAFT SUSPENSE THEATRE
Kraft: Confections, Dinners, Barbeque Sauce

THE LIEUTENANT
Sunbeam: Shavemaster

LAWRENCE WELK
Clairol

LOMBARDO NEW YEAR'S EVE SHOW
Clairol

LUCY SHOW
Lever: Imperial Margarine

MONDAY NIGHT MOVIES
Clairol; Sunbeam: Shavemaster, Toothbrush

MY FAVORITE MARTIAN
Paper Mate

OUTER LIMITS
Clairol

PERRY COMO SPECIALS
Kraft: Confections, Dinners, Barbeque Sauce

PERRY MASON
Clairol

PHIL SILVERS
General Foods: S.O.S.

PRICE IS RIGHT
Lever: Imperial Margarine

RED SKELTON SHOW
Lever: Pepsodent; S. C. Johnson: Klear

RON COCHRAN NEWS
Kitchens of Sara Lee; Sunbeam: Shavemaster

SATURDAY NIGHT AT THE MOVIES
Menley & James: Contac; Sunbeam: Shavemaster; Toothbrush

77 SUNSET STRIP
Armour: Dial, Canned Meats; Menley & James: Contac; Sunbeam: Toothbrush

TEMPLE HOUSTON
Sunbeam: Shavemaster

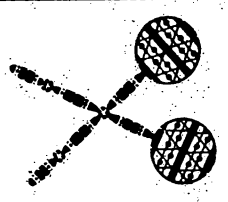
WAGON TRAIN
Clairol; Menley & James: Contac

TONIGHT SHOW
Sunbeam: Shavemaster

FOOTE, CONE & BELDING

New York · Chicago · Los Angeles · San Francisco · Houston · Toronto · London · Frankfurt · Mexico City · Montreal

GOODMAN ACE



*the station with the latin beat....**1480 kc***

WHOM

136 WEST 52nd STREET
NEW YORK, N. Y. 10019
CIrcle 6-3900

TOUGH ACT TO FOLLOW...
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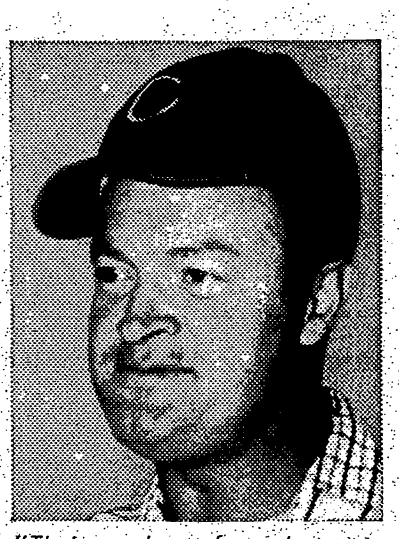

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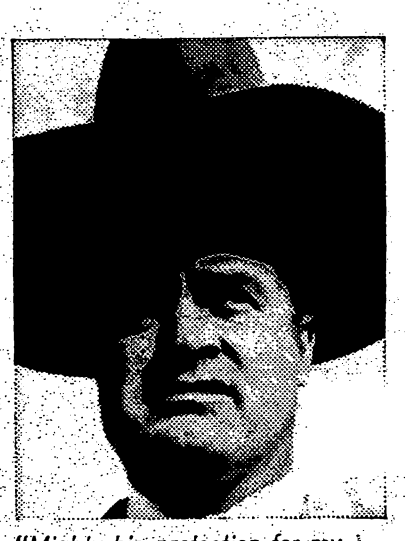

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"The car's so great, the warranty is pure gravy."

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And consider this: the warranty still lasts for the full 5 years or 50,000 miles even if the car is sold or traded in. That added value will do wonders for the re-sale price. When you're looking over the new 1964's from Chrysler Corporation, remember that only they have this 5-year or 50,000-mile warranty to protect their original greatness.

*Chrysler Corporation warrants for 5 years or 50,000 miles, whichever comes first, against defects in materials and workmanship and will replace or repair at a Chrysler Motors Corporation Authorized Dealer's place of business, the engine block, head and internal parts, intake manifold, water pump, transmission case and internal parts (excluding manual clutch), torque converter, drive shaft, universal joints, rear axle and differential, and rear wheel bearings of its 1964 automobiles, provided the owner has the engine oil changed every 3 months or 4,000 miles, whichever comes first, the oil filter replaced every second oil change and the carburetor air filter cleaned every 6 months and replaced every 2 years, and every 6 months furnishes to such a dealer evidence of performance of the required service, and requests the dealer to certify (1) receipt of such evidence and (2) the car's then current mileage.

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Production Mgr., WCSH-TV

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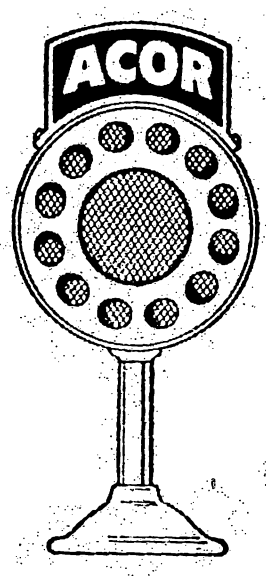

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  WMAQ: "Chicago, City of Giants"
- *Best Individual Documentary Program*
  WGN: "The TUF Guys"
- *Best Cultural Contribution — Program Series*
  WMAQ: "Carnival of Books"
- *Best Cultural Contribution — Single Program*
  WLS: "The Space Age Comes To Chicago"
- *Best Overall News Operation*
  WBBM Radio
- *Best Regularly Scheduled News Program Personality*
  WMAQ: Len O'Connor
- *Best Coverage of a News Event*
  WAAF: "The Great March On Washington"
- *Best Single Or Series of Editorials*
  WIND: "Blow To Slum Landlords"
- *Best Sports Personality In Regularly Scheduled Series*
  WCFL: Bob Elson on Chicago White Sox Baseball
- *Best Coverage of a Special Sports Event*
  WGN: Jack Brickhouse with St. Louis-Los Angeles Baseball Series
- *Best On-the-Air Personality*
  WBBM: Paul Gibson
- *Best Creative Radio Commercial Compaign By a Chicago Agency or Station For Local Use Only*
  McCann-Erickson: Chicago Milk Foundation
- *Best Creative Radio Commercial Campaign By a Chicago Agency For Regional Or National Use*
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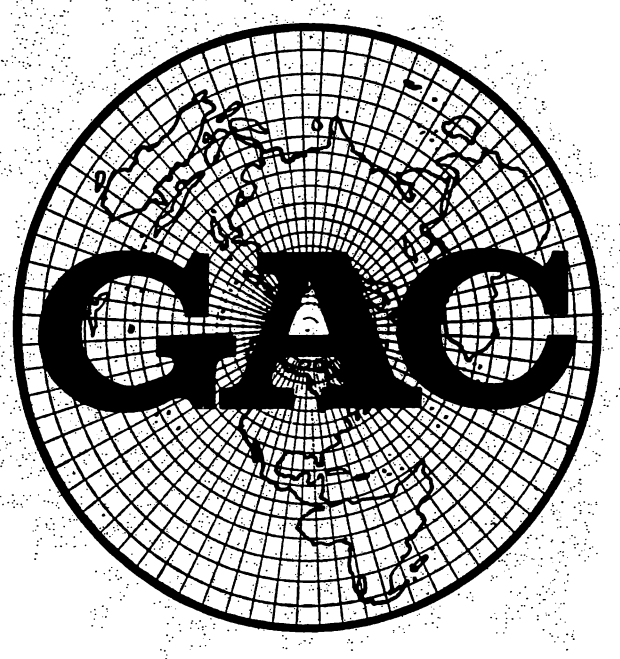

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WMAQ — NBC — CHICAGO

Season's Greetings

Jim Conway

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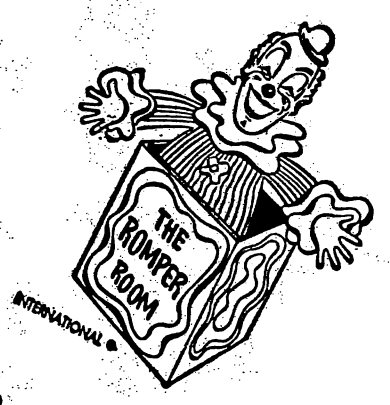

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KSTP television 5 100,000 WATTS • NBC MINNEAPOLIS • ST. PAUL

KCMD Must Divulge Terms of AFTRA Pact

Washington.

The National Labor Relations Board ordered KCMO Broadcasting, Kansas City, Mo., to divulge terms of contracts signed by individual AFTRA members to the union's Kansas City local.

A three-member panel of the Board unanimously upheld a trial examiner's opinion that KCMO-AM-FM-TV should give the local complete details of contracts with three employees who had agreed not to perform on other stations in the Kansas City area.

Examiner Stanley Gilbert ruled the contracts with the AFTRA members were "legitimately involved in collective bargaining" and the union had a right to see them.

Voting for the order were NLRB Chairman Frank McCulloch and members Boyd Leedom and Gerald Brown.

Columbus — Gene O'Dell promoted to production manager at WTVN-TV, Taft Broadcasting outlet here. Other promotions announced by Joseph A. Jenkins, program director, include: Roger Johnson, commercial operations director; David Walters, continuity and Jerry Nixon, properties manager.

BBC-TV to Penetrate Distant Hebridean Islands

Oban, Scotland.

Lonely cottages and hamlets in distant Hebridean Islands will receive BBC-TV programs from London and Glasgow by August 1964.

The whole of the Western Isles will receive tv and VHF-sound-radio coverage by the second half of the year. Residents are cut off from normal entertainment, and have only mobile cinemas.

The Scot islands are a favorite ground for filmmakers. "Tight Little Island" was filmed by Ealing studios on Barra in 1946.

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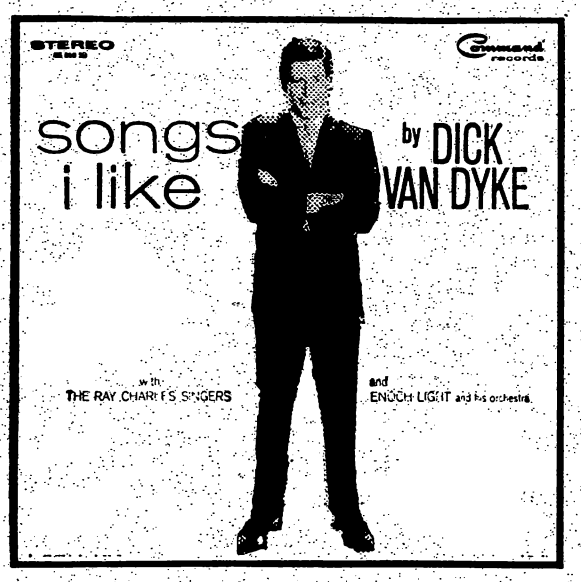

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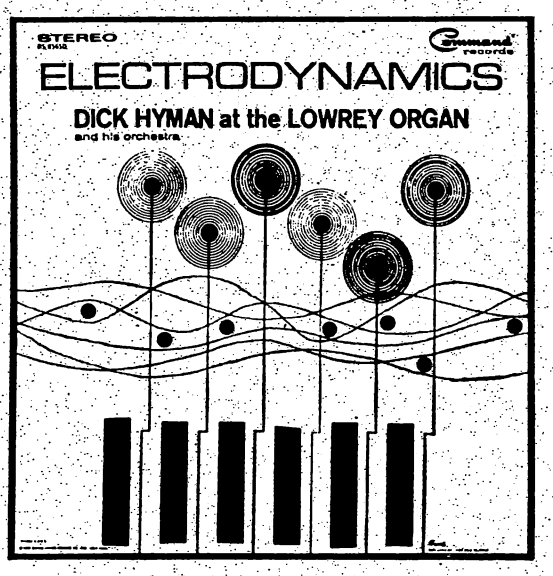
Just released! A complete album of Dick Van Dyke singing his favorite songs.



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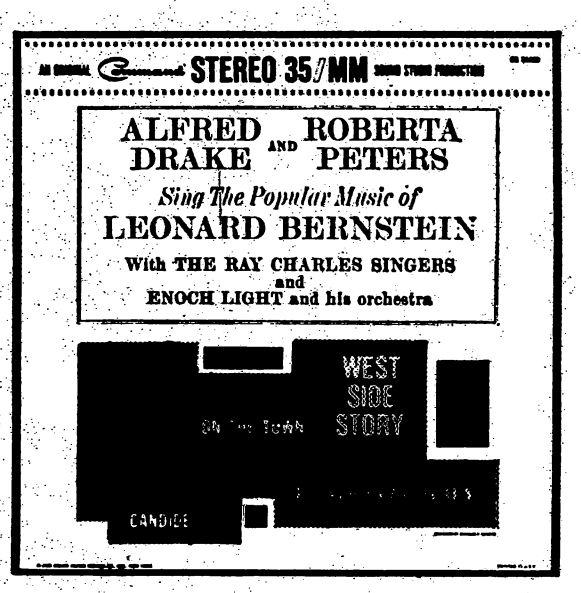
— KANSAS CITY STAR



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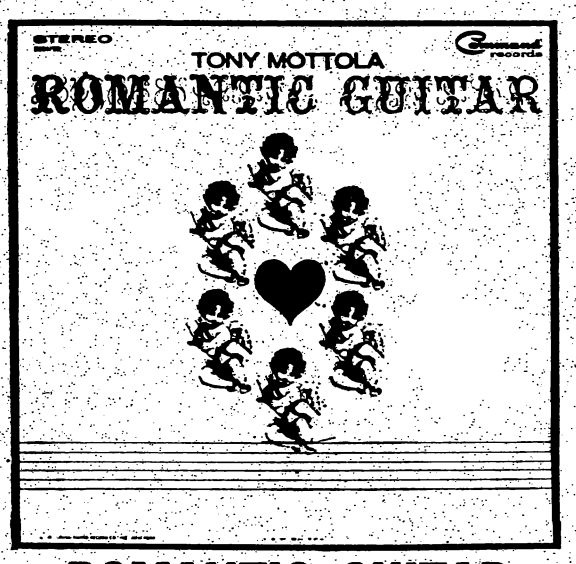
— Radio Station WPAT



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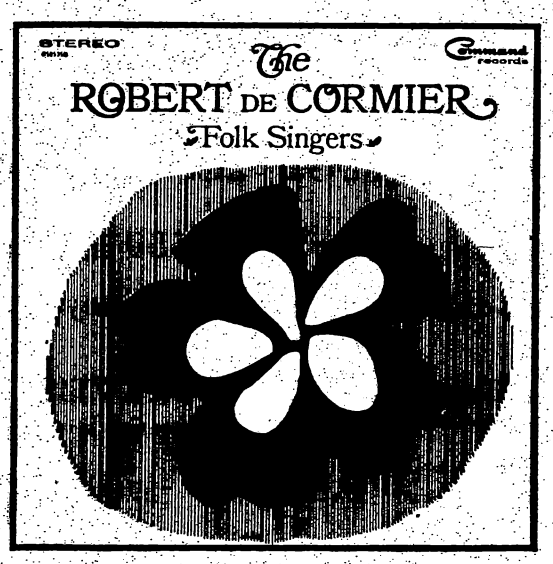

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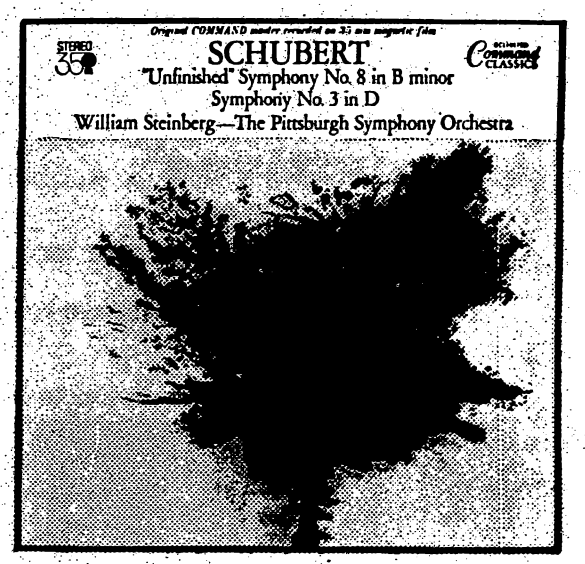
— SCHOLASTIC MAGAZINE



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— Stereo 1964 ed., HIGH FIDELITY

Special Offer For Radio Stations

Here's news of special interest to Program Directors. Leading manufacturers of playback equipment use Command records to demonstrate the full potential of their sets. What's more, COMMAND records are used for testing before the equipment leaves the factory. It's true. The Command technique of master recording originals on 35 mm magnetic film as well as on Command Tape now makes it possible to bring sound of unbelievable depth and clarity right into the listener's home. To bring magnificent sound of your listeners — program Command. And be sure to take advantage of the Special Offer to Program Directors at the bottom of this page.

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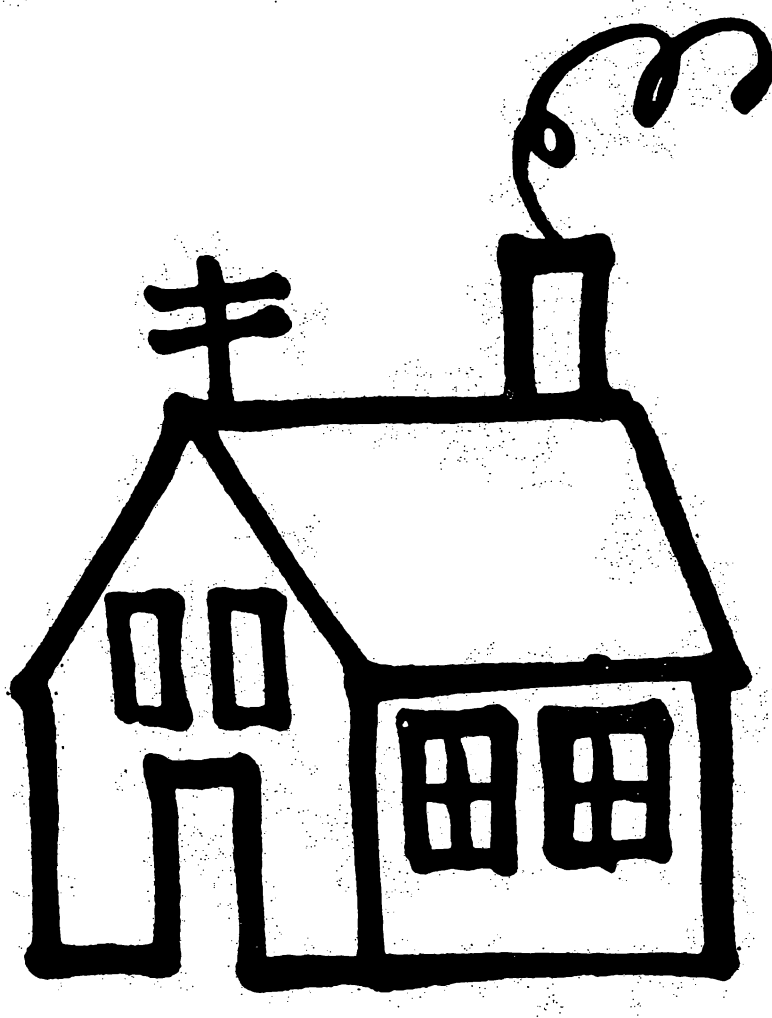

Acquisitives*. . . live better in Cleveland

Cleveland homes top the next highest market by $2,500 in valuation.
WJW-TV is aimed at home owners—the acquisitive with money to spend.

*Ac-quis'-i-tive—given to desire, to buy and own.

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NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

ACQUISITIVES WATCH
WJW-TV

'School of Week' Texas TV Feature

San Antonio.

Local teenagers have their sayso on KLRN-TV's weekly "Teen Show," presented every Wednesday at 8:30 p.m. The program alternates each week between San Antonio and Austin on the educational tv outlet.

Featured on the program is the "School of the Week," a segment produced, written and hosted by the local area. Each school is given a 10-minute segment of the program to do whatever students think will best represent their school to the surrounding community. The permanent hosts of the "School of the Week" segment are Sheri Garland and Jerry Frentress.

Another feature of the "Teen Show" is "Sez Who." A panel of four students from different schools speak their minds on current problems facing teenagers in the city today. The moderator for the panel of "Sez Who" is the Rev. Gene Jennings of St. Marks Episcopal Church.

"The Career Corner" features Marquita Salas, hostess of KLRN-TV and a panel of students from different local high schools who question adult guests about details of their careers and requirements for getting into the respective fields.

Outstanding local talent and teenage personalities are presented in special features and interviews. Penny McAllister and Doug Laughlin are the hosts who handle these interviews and presentations in addition to reporting news and items of interest from various schools.

100th Educ'l Grant

Washington.

FCC handed out educational television authorization No. 100, granting a construction permit to a Richmond, Va. outlet.

Recipient of the grant was Central Virginia Educational Television Corp. which will operate on channel 23 in Richmond.

Actually 105 permits have been granted for etv operations by FCC, but five had previously been surrendered.

PARK'S COLUMBUS SLOT

Columbus.

Warren S. Park Jr. has been appointed program director of WOSU-TV, Ohio State University's educational tv outlet, by Richard B. Hull, director of the OSU Telecommunications Center.

Park formerly was producer-director at WJAR-TV, Providence, R.I.; program director of WFNJ-TV, Youngstown, Ohio.; WMUR-TV, Manchester, N.H. and WGBH-TV, Boston.

Best Wishes

Judson Laire

Congratulations VARIETY

ABE RICE
ROBERT STRANG

MARLON PARTELLEAU
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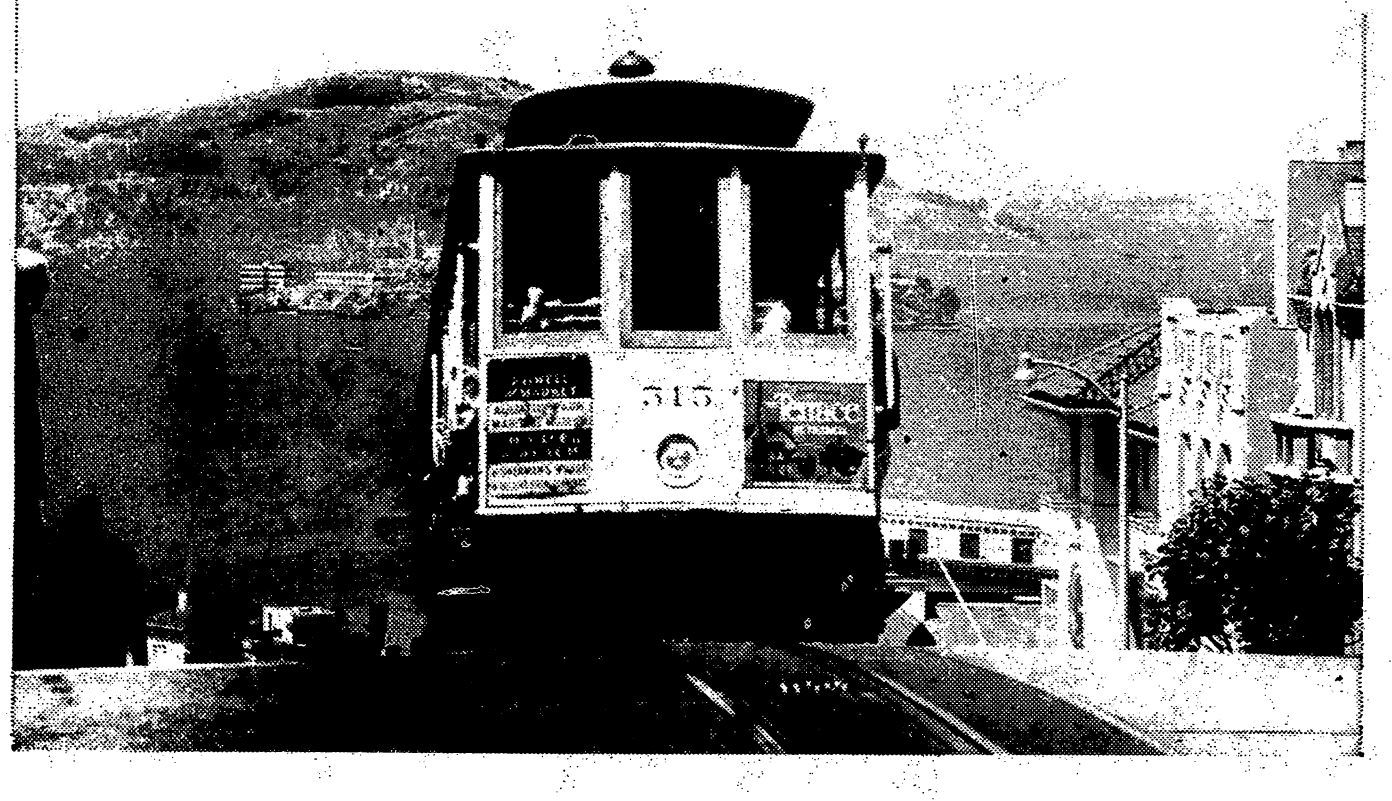

...you'd be sold on KRON-TV

Seek CATV Ban In Hartford Area

Hartford.

Public Utility Commission has under study a proposal to bar community antenna systems from simultaneously carrying programs that would compete with local stations. Atty. Robert Hardigan, representing Connecticut Television Inc. (operators of WHNB-TV, local NBC outlet) has asked the stage regulatory group to issue such a ban.

The attorney told the commission, at a meeting to consider CATV licensing recently, 'you recognize that there is a public interest in maintaining an existing station". It was claimed that small companies could be driven out of business if simultaneous broadcasts were not barred. And that WHNB would have to compete with NBC in New York in the event of CATV simulcasts.

Projecting his competition thesis, Atty. Hardigan said that if four CATV systems carried NBC programs from Channel 4 in New York, it could ruin Channel 30 (WHNB) by detracting from advertising revenues. This could result in the closing of local stations, with a loss of local news, local public service programming, and service to remote areas beyond the economical reach of CATV. Incidentally, WHNB-TV is one of 12 applicants for a PUC authorization in the state.

Hardigan proposal is one of several studies being undertaken by PUC after a recent hearing on CATV. Hearing presented PUC's proposed regulations for stringing transmissions to utility poles, a safety problem which the 1963 Legislature deeded to the commission.

At the hearing, companies seeking CATV licenses agreed that only one company should be licensed in each area, since it would be in-economical for CATV systems to compete. Despite prodding by the PUC chairman, no one could suggest how the PUC should decide which licensee to approve.

Hold 'TV Bingo' Lottery

Albuquerque.

"TV Bingo," daytime show telecast each weekday at noon on KOAT-TV here, is a lottery and must be halted, according to the decision of Albuquerque district attorney Al Sceresse.

Last week, the DA filed an injunction in district court here asking that the show—which started here about three months ago—be stopped. Hearings on the injunction will be held on Jan. 6.

DA took the action as the result of a law passed by the last state legislature defining lotteries and ruling against them. This action is the first court test of the law.

JAN SCOTT

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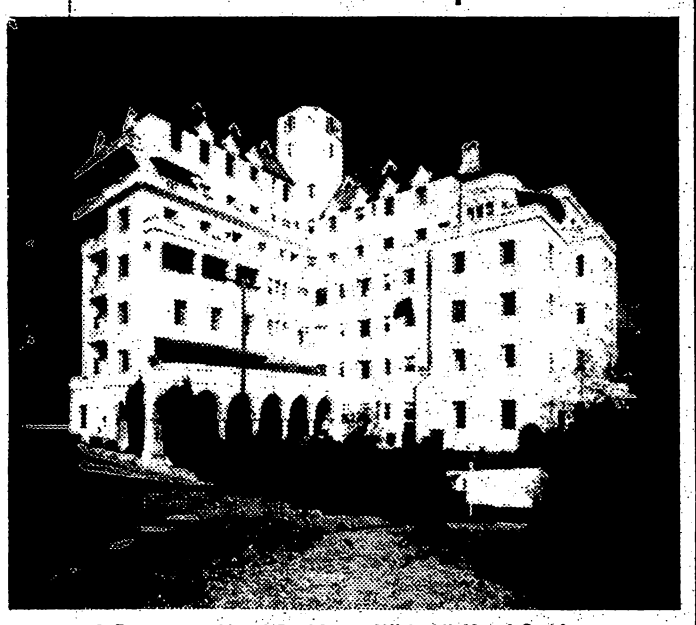

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Lear Siegler Stake in Tollvision

Buys 9.3% of Subscription TV Shares—Manufacturing Toll Gear

Lear Siegler Inc., electronics firm of Santa Monica, Calif., which has total assets of $112,000,000, has invested $1,860,000 in Subscription Television Inc., West Coast (Pat Weaver) home toll tv system, and Lear Siegler has no qualms about the matter. This is stated, in effect by LSI chairman John G. Brooks and president Albert C. Handschumacher in a special letter to stockholders.

They say that LSI's participation in the subscription tv system has brough inquiries from stockholders and their representatives.

It's explained that Lear Siegler bough 9.3% of the Subscription Television stock, or 280,000 shares, and the $1,860,00 paid for this represents less than 1.7% of the LSI assets total.

There is a service subsidiary, called Lear Siegler Service Inc., which has contracts from the pay-tv outfit which cover installation and maintenance services on a cost-plus service fee of 8% after taxes. The parent Lear Siegler corporation has fixed-price contracts with the tv enterprise totaling nearly $8,000,000 for engineering and production of certain equipment.

Lear Siegler points to the identity of its parters in the Subscription Television operation, including Reuben H. Donnelly Corp., the Los Angeles Dodgers and San Francisco Giants baseball clubs and the investment banking firm of William R. Statts & Co.

It was last October that Subscription Television made a public offering of stock and received nearly $20,000,000 in funds. It was from this position that Subscription Television was able to award contracts of the aforementioned $8,000,000 to Lear Siegler.

Broadcast Material To Win a Place in The JFK Memorial Library

Washington.

NAB prexy Le Roy Collins asked broadcasters to donate film clips and tapes of the late President Kennedy to the John F. Kennedy Memorial Library at Harvard.

Collins said NAB agreed to a request of White House press secretary Pierre Salinger that broadcast material be included in the library.

Collins said the Kennedy library will be unique in reflecting not only state papers and other written material but also the late President's "long and continuing recognition of the effectiveness of radio and television communications and his frequent use of the media."

Specifically, NAB requested audio and visual tapes and silent and sound-on-film appearances by Kennedy in his pre-Presidential and White House years.

Scripts of speeches, panel shows, interviews and other radio and tv programs involving the late President were also requested.

Collins said NAB hopes to have the material collected within 60 days to be submitted to the planned $6,000,000 library for the late President.

NAB'S PEAK MEMBERSHIP

Washington.

NAB disclosed its AM radio membership has reached an all-time high of 2,005 stations.

NAB v.p. for station services William Carlisle said the new total represents a 7.5% increase over last year's mark.

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Saar Radio Faces Germany Eviction

Saarbruecken.

Saarland Radio, which has kicked off a tremendous feud in West Germany by announcing that it is stepping up its power and increasing its commercial time next month, may be kicked out of the important German Radio and Television Working Group.

The ARD (which stands for Arbeitsgemeinschaft der deutschen Rundfunkanstalten — Working Association of the German Radio Outlets) is considering ousting the Saar from its organization.

Saar Radio, which is currently the second smallest of the chain of nine in West Germany, has had very low income from its small percent of listeners and from its limited commercial time.

Hence, to increase its finances the Saar officials decided that the station would become "Voice of Europe" in January 1964, doubling its power from 150 kilowatts to 300 kilowatts for the time period following 12 noon, and increasing its commercial time as well.

The station has announced plans for programs that consist of 10% ads, 10% information, and 80% music, but would allow potential clients to block whole segments of time and originate or control the programs, completely different from the current German system in which the advertisers can buy spots only.

Now the ARD has announced that the Saar plans are a four-fold violation of the ARD rules which stipulate—1. Advertising must be separated from the rest of the program; 2. Advertising may have no influence on the program; 3. No spots after 10 p.m. or on Sundays or holidays; 4. Length of commercials must be in a strictly regulated formula in proportion to the rest of the show.

The Saar is continuing with its plans, and waiting for another meeting of the general membership of the ARD on January, which it hopes will be more receptive to its plans.

The Saar Radio, which has had to be subsidized with more than a million dollars a year from the German radio collection fees made by the German post, will be self-sustaining with its new system. It expects to raise about $3,000,000 a year under its new increased commercial scheme.

Houston—May Ryals has joined the staff of KHUL-FM as a femme disk jockey and will be heard from 6 p.m. till midnight on Sundays. The outlet has another femme record spinner, Kasey Cunningham who is heard nightly.

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H'wood Flirts With, Never Weds Israel: New Nation's Film Studios Still Trying

By AZARIA RAPOPORT

Tel Aviv.

As of the end of 1963, as in previous years, the Israel Motion Picture Industry is still looking for the Magic Formula: *How to Succeed in Art and Business, even if it means trying*

Unlike Oranges, Tourists and polished Diamonds, Israel's feature films haven't made it yet, as money-makers abroad, or as artistic achievements anywhere. Each year the two medium-sized, amply-equipped local studios "promise" to produce the film that would at last represent prestige, or earn foreign currency for Israel. Our producers and foreign producers travel, make plans, announce intentions and sign contracts, for the international coproduction. It's always optimistic.

No Israeli masterpiece is yet visible. But at least three of the five features produced and shown locally this past year have recouped their negative costs and made some money for their picture. So perhaps that really supports optimism.

As anticipated (see VARIETY Annual Edition, 1963), five Israeli features have been released, out of six scheduled for completion. One of them, "Hamartef" (The Cellar), the story of a young German Jew and his psychic rehabilitation, even got a special citation 'Recommended for showing to Youth and Schools" at the Berlin International Film Festival, 1963. Curiously, it didn't fare so well in Israel, for its heavy style of direction and its gimmickery (having the star, Shimon Israeli, play all parts in different and thick make-up), didn't strike here the response it evoked in Berlin, where anything Israeli proves to be received warmly, for fear of certain accusations.

"Eldorado" (a 'B' picture), did very well at the boxoffice, on the strength of it's smooth and unpretentious running and common story of converted convict, golden-hearted whore and a 'Dolce Vita' Tel Aviv High Society party-turned-orgy into the bargain. Yet it also enjoyed favorable reviews for Jaffa backgrounds, as well as for decent performances by stars Gila Almagor and Haim Topol.

"Rak Be'lira" (One Pound Only), a muddled comic affair, starring Gideon Singer and Yascov Ben Sira, failed critically, but reimbursed its producers at the boxoffice due to the farcical qualities of its stars and their personal popularity. "Af Mila Le'Morgenistein" (Not a Word to Morgenstein), a musical comedy based on the Ephraim Kishon stage-comedy, failed completely through the cooperation of three directors and a score of scripters. In the process, even good performances by Gila Almagor and Axraham Ben Yosef, as well as the music by Moshe Vilensky, failed to impress the audience.

The recently released "Eshet Ba'Gibor" (The Hero's Wife), the Peter Frye feature starring Batya Lancet (who also wrote the script), merited only meager boxoffice returns and bad reviews, stressing the pretentious story and unfulfilled promises by two of Israel's most striking theatre personalities.

Pace Increases

Yet, for all the shortcomings, 1963 had been the first year to have an Israeli feature released roughly once in two months. Added to the regular flow of documentaries, some of which have shown real distinction, imagination and technical ingenuity, it started looking like a regular industry. With some of the documentaries receiving prizes, special mention and wide distribution in festivals abroad and on foreign networks, an Israeli film stopped being regarded as amateurish a priority.

Israel has an audience that is most film-minded. Cinemas sell close to 50,000,000 tickets per year (to a population, sans television), yet numbering only a little more than 2,000,000). The government had set up a special office, for the encouragement of local films and coproductions. It has always been hoped that Americans or Britons of Jewish family origin would help. Mostly it's just been talk.

In production, some in advanced shooting, others in preparatory stage, there are now eight pictures, only two involving foreign participants or assistance. "Salach Shabati," a comedy about newcomers from oriental countries learning the ways and customs of the Western civilization that is modern Israel, is produced, written and directed by Ephraim Kishon, who stage-comedy "The Licence," is scheduled for a spring opening on Broadway, adapted by Jerome Weidman. It is being processed at the IMPS (The Merzlia studios) and has as director of photography Floyd Crosby ("High Noon") and Wally Millner as sound engineer, assisted by some of the country's best cameramen and soundmen. Haim Topol stars, as Salach Shabati, with a supporting cast including Gila Almagor and other prominent theatre actors.

"Mishpachat Simhon" (The Simchon Family), is based on a radio serial, a family-comedy depicting scenes from everyday's life and reacting to local problems in or combination of a situation-comedy and a comedy-of-manners. It is directed by Yoel Silberg and stars Meir Margalit (of Shweik fame on the stage). The script has been written by the author of the series, Moshe Ben Ephraim.

The international appeal, somewhat questionable in the above mentioned case, had been kept in mind by the producers of "Havou Banot La'Eilat" (Let's Have Girls for Eilat). While the previous features might have some appeal for Jewish audiences abroad, the scenery and tourist-appealing qualities of Israel's Red Sea port, Eilat, are hoped to attract attention from the general viewers abroad. The comedy is based on a plot as simple as it sounds. This pioneers' country lacks females and tries to hold the interest of cute female-tourists, even at the cost of matching one of them to the long-standing Bachelor-at-arms. Participating in this production, directed by Nathan Akselrod, one of Israel's film-pioneers and Leo Filler, are members of the Habimah Theatre, shortly to appear on Broadway, during its American tour.

The Content

Israel Weisler, better known as Pouchou, has authored at the time the "Havourah Shekazot" (Such a Gang), a delicate, sensitive local feature about the days of the underground groups fighting British restrictions in Mandatory Palestine. Pouchou has now written and directed, together with coproducer Amazya Hiouni, another comedy, telling the story of a gang of kids, who keep for a "pet" . . . an elderly lonely old man, "Oulay Teriu Sham" (Won't you come down?) is also processed, like the two previous features, at IMPS.

The Geva Studios are preparing three productions. One is "Daliah Ve'Hamaliceim" (Daliah and the Sailors), a comedy about seamen, written by Yosh and Manya Halevi, to be directed by Menahem Golan (who directed Eldorado) and starring Daliah Lavi (unless other commitments prevail). Ivan Lengeyel (director of some sensitivity and grace, who did "Sinya" last year) is directing for Geva the film version of "New Face in the Mirror," based on the best-seller by Yael Dayan, Genral Dayan's daughter. The story of a girl joining the Israeli Army, has scored some interest at the time, in the U.S. and other countries and the feature will be shot simultaneously in Hebrew and English versions, with Dina Doron ("Sinaya") in the lead and one foreign actor, whose name couldn't be disclosed as yet.

Another project on the Geva agenda is the Kishon comedy "The Canal," pending completion of "Shalach Shabati."

Margot Klauzner, head of the IMPS, is preparing to produce her own story "Mrs. Sabina & Her Boarders" (a drama). Slated to direct this feature is Czechoslovak, director of good standing Franticek Cap (winner of some awards, director of "Men Without Wings," "Decision by the River" etc). Franz Lederer, the European actor, is scheduled to play the main boarder. Mrs. Klauzner is also preparing to shoot a documentary about "Russian Jewry," for which she applied to the Soviet Ministry of Culture and Cinera, and had been verbally promised access to files and archives. Also in preproduction stages is a feature about Jewish-Arab relations in Israel.

Jew-Arab Romance

Another feature of this nature is to be produced and directed by Peter Frye, telling the story of a Jewish boy and an Arab girl (both of them 14), who suffer through backward ideas and traditions outdated, like the one demanding murder of the girl, just because she had been seen walking hand in hand with a boy.

Foreign interest is promised for

(Continued on page 190)

A Franco-Israeli Film

Tel Aviv.

Franco-Israeli coproduction of "Never on Saturday" is now scheduled for spring 1964. Semi & Joe Siritzky, of Athos Film in Paris, have pacted director Alex Joffe and scripter Jean Ferry to do a feature based on an idea by Israeli producer Jack Steiner and story by Shabtay Tevet.

Robert Hirsch (of the Academie Francaise) is expected to star and photography would be entrusted to Walter Votiz.

Upper Class Fun In India: Unreel Films at Home

By N. V. ESWAR

Bombay.

Gaining momentum here, and an important side-issue for film distributors are the rising number of private shows held with 16m versions of films. On a very conservative estimate, the 16m versions of Indian films alone net a little over two million rupees a year to the distributors.

It has become a habit of some in the upper strata of Indian Society to unreel a 16m film at home every week-end in the company of friends and relations. Also a 16m show has become a common item after a business lunch.

That there is verdant business in 16m is evidenced by the fact that while 16m rights were available on a perpetual basis for whole territories on royalties ranging from Rs. 2000/—to Rs. 5000/—, the Royalties asked today, aside from print costs, are as much as Rs. 30,000 to Rs. 50,000/— for the above average films and Rs. 7.500 to Rs. 10,000/— for the so-so films.

The numerical drop in the production of Indian films gave considerable fillip to business on foreign films. But full advantage was not taken by the foreign film distributors. A number of imports were literally allowed to rot on the wharves without earning a cent.

OPERAS TUMBLE FORTH

Menotti's Got One on Trampoline, One in Air

With one new opera, "The Last Savage" launched some months ago in Paris and due for presentation Jan. 23 at the Met Opera in Manhattan, composer Gian-Carlo Menotti is completing another opera, "Martin's Lie." This was commissioned by Americans among the Friends of Canterbury Cathedral in Britain.

Composer is always his own librettist. In this instance the story concerns a lad facing a tragic choice between truth and love in the 14th Century. Setting is a monastary-orphanage. "Martin's Lie" is due for mounting during the 1964 Bath Festival either at the Abbey there or Wells Cathedral.

Meantime Menotti's cantata, "The Death of The Bishop" commissioned and premiered at the last May Festival in Cincinnati will be heard in the eastern U.S. this summer at Tanglewood with Erich Leinsdorf conducting.

SOUTH AFRICA: GOOD SHOW COUNTRY, BUT CENSORSHIP CLOUDS GATHER

By EVELYN LEVISON

Johannesburg.

Dominant value in South Africa's theatre during 1963 was musical. It opened and closed to Rodgers and Hammerstein, Kern and Hammerstein, Lerner and Loewe. Against this was discord over the banning of "Who's Afraid Of Virginia Woolf?" by the recently-appointed Censorship Control Board. Add disappointment expressed by a few managements about the response accorded some of their offerings (John Fernald's production of "The Cherry Orchard" was one; "The Tiger and the Typists" directed by Taubie Kushlick another) and the total impression of 1963 comes clear.

Way ahead in b.o. returns was "My Fair Lady," which clicked one year on Nov. 2 in Cape Town, last call in a record-breaking run. "Sound of Music" at the Brooke Theatre, Johannesburg, rose above indifferent reviews. "The King and I," directed by Des Morley, and the lively Burke-Brickhill revival of "Oklahoma," now doing good business in Johannesburg, both made debuts in Durban, and also made theatre history for that city by being the first of its locally staged shows to tour to other centers.

"Show Boat," presented by the Johannesburg Operatic and Dramatic Society and stunningly staged by Anthony Farmer with a mixed black and white cast headed by Maori bass Inia Te Wiata, was a wow. Operatic commitments that made it necessary for Te Wiata to be in London mid-November limited the season, but the show played to capacity during its run at the 1,000-seater Civic Theatre, and fully justified the Society's decision to risk presenting such a costly production for a brief period. So insistent was the demand for seats by closing date, that plans have now been made for a "Show Boat" revival in February, when the same lead will return to the Republic to resume his role before embarking on a six-month tour of his home country, New Zealand.

On a much less ambitious scale, Leon Gluckman's "Minim Bili" ("Bili" being Zulu word for "Two") successor to last year's homegrown moneyspinner "Wait a Minim," proved a profitable investment both at Johannesburg's Intimate Theatre, where it opened, and on an extensive tour of the Republic. Enthusiastic audience reaction to his unpretentious but pungent satirical revues has encouraged Gluckman to combine the best items in both shows into a streamlined entertainment which he will present in association with the Decca Record Co. and their South African representatives Gallo (Africa) Ltd., in London's West End this year.

Among the youthful cast of South Africans who appeared in both productions here, and who devised all the material for both revues on a cooperative basis, are Paul and Andrew Tracey, folk-singing brothers with a profound practical knowledge of African tribal instruments culled from their father Hugh Tracey, founder of the International Library of African Music, and a world authority on the subject, singer Michel Martel, comedy dancers Kendrew Lascelles and Zelide Jeppe, and ex-schoolmaster Jeremy Taylor, whose zany cod on the peculiarities of South African English "Ag, Please, Daddy" was the highlight of "Wait a Minim," and a sensational seller on disk.

Love Those Greeks

Outstanding dramatic fare, and a memorable experience for legit lovers here was visit to Johannesburg's Civic Theatre of the Athens Drama Co., sponsored by Leon Gluckman, venturing some of his "Minim" loot. Two contrasts in Greek classical theatre were presented, (1) "Iphigenia In Aulis" of Euripides with Costas Kazakos (Agamemnon), Aleka Katseli (Clytemnestra) and Marie Moscholiou (Iphigenia), and (2) "Lysistrata" of Aristophanes.

From abroad also came the Theatre D'Union Culturelle, whose annual visit to the Republic brought plays by Moliere, Anouilh and Andre Roussin.

Visiting personalities from Britain and the States included three husband-and-wife theatre teams . . . Sir Donald Wolfit and Rosalind Iden, who came here for Colin Fish and Leon Gluckman in "The Master Builder," John Fernald, head of London's Royal Academy of Dramatic Art, and his wife Jenny Laird, who respectively directed and played leading role in Chekhov's "The Cherry Orchard" for the Performing Arts Council of the Transvaal; and Jerry Kilty and Cavada Humphrey, who with Fred Sadoff and British actress Karel Gardner gathered glowing notices from press in Port Elizabeth, Durban and Johannesburg for their "Who's Afraid of Virginia Woolf?", before the play came to an abrupt, lamented and much disputed end in October.

Comedy highlight of the year, from a profit point of view, was undoubtedly the French farce "Pajama Tops." With his own theatre still pulling in the crowds for his long-running production of "Oliver," actor-manager Brian Brooke first staged the farce at the Playhouse in Johanesburg, transferred it to the Brooke when "Oliver" finally went on the road, and then joined the cast in place of an actor unable to travel, and took the show on a successful countrywide tour.

Yiddish Comedy

Strong reception of Neil Simon's U.S. comedy "Come Blow Your Horn" at the end of last year, encouraged Roy Cooke, who manages affairs at Johannesburg's Alexander Theatre, to repeat the recipe with Leonard Spiegelgass' "Dear Me, The Sky Is Falling," which opened in November directed by Ricky Arden. Large Jewish population ensured a healthy sendoff, though some critics labelled "Momma Libby" as being too hackneyed a character.

Two double bills presented by Taubie Kushlick evoked widely differing response from Intimate Theatre audiences. "The Private Ear and The Public Eye," with British actress Thelma Holt imported to play femme lead in both, was acclaimed by press and public, the earlier mentioned "Tiger and The Typists" was, with few exceptions, rejected with equal unanimity by both.

A new husband-and-wife management—Margaret and Robert Langford—who went into business at the end of last year, presented two well-directed productions . . . "Woman In a Dressing Gown" by British playwright Ted Willis, and Friedrich Durrenmatt's grimly humorous "The Physicists." In both Miss Inglis, rated South Africa's No. 1 actress, and Langford played key roles.

At Johannesburg's first Theatrical Garden Party, held in October to raise money for the Actors' Benevolent Fund, Miss Inglis presented a trophy in the name of her late husband Stewart Leith to the actor elected by popular vote as "best" of the year. Award went to Siegfried Mynhardt, oldtimer on the South African stage, and equally at home in English or Afrikaans. This for his performance as the Senior Fellow in P.A.C.T.'s production of "The Affair," this management's greatest success of the year.

Transvaal Subsidy

P.A.C.T. (The Performing Arts Council of the Transvaal, replacing the now defunct National Theatre Organization) staged seasons of opera, ballet, music and drama at Johannesburg's Civic Theatre in 1963, and proved that this $850,000 playhouse, about which there was some dispute when it was opened August, 1962, is playing an important part in the city's cultural life. P.A.C.T. productions this year ranged from presentations of "Tosca" and "The Marriage of Figaro," directed by Josef Witt from the Vienna State Opera, and performances of "Giselle," "Coppelia" and "Swan Lake" with French ballerina Yvette Chauvire, and Royal Covent Garden dancers Maryon Lane, David Blair and Beryl Grey leading the recently formed Transvaal Ballet, to J. M. Synge's "Playboy of the Western World," an Afrikaans translation of Ionesco's "Rhinosceros," and a Christmas production of the Gian-Carlo Menotti opera "Amahl and the Night Visitors,"

(Continued on page 190)

ANZAC LEGIT MUST IMPORT ACTORS

Australian Pay Scale Tops London's, But Not New York's—Yanks Have To Learn That Purchasing Power Relates To Wholly Different Type of Economy—Transportation Biggest Financial Risk—New Zealanders Can't Be Prodded To Buy Tickets First Week

John McCallum, as joint managing director of J.C. Williamson Theatres Ltd., the largest theatrical management in the Southern Hemisphere, and former star of British films, West End and Australian stage, is probably the most qualified key Aussie legit figure to express opinions on the difficulties facing an Australian theatre management to-day, and the reasons why there is a steady flow of talent from Down Under to overseas. Below, transcribed from an exclusive tape-recorded interview, he speaks to VARIETY*'s Melbourne correspondent, Raymond Stanley.*

Melbourne.

Question: What are some of the problems, non-existent in America or Britain, an Australian theatre management has to face today?

Answer: There are many. We are dependent upon supply of properties and stars. We haven't the local product, except very rarely. What is successful in London and New York isn't necessarily successful in Australia. Sometimes the local scene is even more difficult still because what is successful in Sydney is not necessarily successful in Melbourne, and vice versa. If a play or musical doesn't take we haven't another on the road waiting to come in, as happens in London and New York. Seasons have to be set a long time ahead. In consequence, not only because of this but because imported leading players naturally insist on a guaranteed playing time, if a show is a flop we can't take it off, we're stuck with it, and have to take losses on the chin several weeks and sometimes months, as happened with "Carnival."

Q: Can you give reasons why it's costlier to stage a show in Australia than America or Britain?

It's Way Out Yonder

A: To start with there's the expense of bringing out the stars, and sometimes the directors too. Some have to come first class and, by the time we pay expenses for rehearsals, it's $2,000 per person before the opening night. Costs are higher all round than in England. The standard of living is higher, also the basic wage; labour, materials etc., cost considerably more. But the big thing is the cost of transport because of distances. It's 500 miles at least between each move and cost of transport is very high. Few people realize that to go to Perth from Melbourne is further than to go to New Zealand. It's like going from London to Cairo. The costs of taking a show to Perth now are just about prohibitive unless it's a cast-iron attraction. Shipping to New Zealand also is very difficult. A margin of three weeks has to be allowed for safe shipping time because freighters alter their dates and we have to be sure of opening on a set day. Cost of flying is about $150 per person, even with the discount we get, so it's a big item to send a large company there. Orchestras are another problem because it is difficult to obtain good players in the first place. We try to pick up as many as we can to save the very high $44.10 living away allowance. (The actor, incidentally, gets $14.60 living away allowance). It's becoming increasingly difficult to build up an advance at the boxoffice. This is a very big worry. Even with the attraction of well known and big names we have what we call "the hang-back." There's an apathy about going to the theatre in the beginning—"oh well, there's time." This is a typical Australian attitude. It's a very hard one to get over, with all the publicity in the world, and particularly in New Zealand. We find that where in New Zealand a play has a stay for 2½ or 3 weeks the first week is very bad, whoever the star is. And then they realize what a good attraction it is, but it is too late. It is difficult to make up in the last two weeks what you've lost in the beginning.

Q: Would it help if seats were sold at reduced prices at first?

A: It wouldn't help. It isn't price resistance. We find that there aren't any complaints about the price—in fact the cheap seats are the hard ones to sell, and our top price for a musical is only $3.30 and for a straight play $2.50. With "How to Succeed," the circle and stalls are full but the upper circle isn't. Everybody here wants first class now and wants to be in the stalls or circle and preferably in the first four rows. It is a question of social status. Lowering the price of seats is not the answer.

Role of Video

Q: Has competition from tv reached its peak now?

A: I think it has in Melbourne and Sydney—its been here now since 1956 and people are used to it, they have become discriminating in their choice of programmes. I don't think that it has yet in South Australia, Queensland and Western Australia. It has only been there for a short time — these states are going to have another station soon—and people are still paying off their sets. Therefore they want value from them and are staying at home. We're finding that audiences for a straight play in Brisbane, for instance, have been cut by half since television came in.

Q: Do critics' comments have as much effect on the boxoffice as overseas?

A: No they don't — nothing like New York and London. But they're getting more important and now they can keep people away from a play, although they can't send people in. "The Miracle Worker" for instance got rave notices, but these didn't send the public in. If we do get rave notices it takes several days or even weeks before the boxoffice starts really ticking. It is either hit or miss in this country now. They all want to see "My Fair Lady," they all want to see "How to Succeed." Anything short of the very best they don't want to see. Whereas some years ago—before television certainly—a moderately good play could achieve a moderately good success, it can't now. it's either good or it's very bad at the boxoffice — there's nothing much in between. And we are compelled to spend more and more money on productions. "Camelot" will cost $225,000—by far the most money spent on any show in Australia.

Q: Shows seem to go better in Melbourne than Sydney—can you give any reason for this?

Gambling Hurts B.O.

A: In Sydney there is legalized gambling with one-armed bandits —poker machines. They're making a very serious inroad into theatre audiences, not only our's but other managements' and also cinema audiences. I understand that over $260¼ million went through these machines last year in New South Wales. The Government collected $26¼ million in taxes, so the Government likes them. But naturally this money—a lot of it at any rate—would have gone into other forms of entertainment, and of course we're suffering very severely. It has reached a critical stage in Sydney for all theatres and cinemas.

Q: Is it more remunerative to present for a short season the one-man or one-woman show — like Marcel Marceau, Joyce Grenfell, Victor Borge and John Gielgud?

A: No it isn't, unfortunately, because there is the problem of fitting in with other attractions. To give dates a long way ahead for a season of two or three weeks' duration in a theatre might interrupt the run of a very successful play. With these short seasons these individual artists are naturally very highly paid and they're not as remunerative as a straight play doing well over a long season.

Q: "My Fair Lady," "How to Succeed" and other musicals were strict copies of the overseas productions—is this sometimes a handicap?

A: Sometimes yes, sometimes no. With "My Fair Lady" there was no point in changing. It was such a brilliant production by Moss Hart that it would have been very wrong and presumptious on our part to change it. Sometimes we do our own productions and we would rather do this because it is creative work, and employs Australians on design and decor and is much more interesting altogther. We have the workshops and wardrobe to make everything. It depends entirely on the vehicle and how it should be done. With "Camelot" we are doing our own production and we feel that there is scope in this case to do this. In the case of "Bye Bye Birdie," it would have been wrong for us to have tried to do anything different.

Q: In the past five years Williamsons have staged only three Australian-written shows—Ray Lawler's "The Piccadilly Bushman," the musical "The Sentimental Bloke" and the comedy "Who'll Come A'Waltzing." Does this indicate there's generaly a lack of Australian playwriting talent, or that the home-written product spells death at the boxoffice for the large commercial management?

A: There's a good deal in both those suggestions, principally the first. There is a lack of Australian playwriting talent, there's no getting away from that. We've had one or two plays which have been successful. "Summer of the 17th Doll" was a milestone, and we have, I think, a very promising playwright in Patrick White, the novelist. He has to really arrive yet but his last play is a most interesting one, called "Night on Bald Mountain." And there are one or two others—like the ones you mentioned. "Piccadilly Bushman" I do think was a good play and well worth while staging. It just broke even for us.

Q: Is that a case where if you'd brought back somebody like Peter Finch it would have given it that extra boost?

A: Oh, undoubtedly. Peter Finch would be success here whatever he was in. But he won't come, not yet anyway. It's not as easy at that . . . But here was a case of an Australian play which we could cast with Australians—we always try to do this, by the way. It neither lost nor made money; we thought it was very well worth doing. But "The Sentimental Bloke" was a success. "Who'll Come A'Waltzing" was a financial failure—it lost over $13,500. We are a commercial management, not a subsidized one, so it's no good for us to put on Australian plays just because they are Australian. They must merit a professional production obviously and must pull at the boxoffice. It's a pity about "Waltzing" because it didn't deserve that loss at all, but was just another case of Australians not wanting their own I'm afraid. There is still quite a lot of that.

Salary Difference

Q: Are Australians who fill leading roles paid as highly as overseas people coming Down Under?

A: Not as much as people coming out here. Because those people are generally accepted stars in their own country and won't come except for considerably more than they can get at home. Even if for casting reasons we do have to import somebody who is not a star they are not going to leave England or America where they have commitments as often as not and have to keep up flats or a house, and come here for the same money as if they were living here. If anybody comes here for a year it's a pretty big commitment in their lives, so naturally they won't come except for good money. We do pay overseas people more, but at the same time local actors are well paid. They are better paid than in London. We pay considerably more for musical leads and supporting players than they do in London. And our chorus men are paid $44.10 minimum and girls $40.73 minimum, considerably higher than in England.

Q: What about America?

A: Oh no— the economy's entirely different there and that is one of our problems. Because of our different economy and different prices of admission, the offers that we can make to American artists seem small to them. But in terms of what money buys here . . . when they get here they realize it's quite different. Of course we can't offer them the money that they get over there. In the case of the Belafontes and people in that category, they don't make as much money as they do in America, but they want to come here, and they do make a great deal of money. A good Broadway actor who is not a star but is known on Broadway will want more to come here than he gets at home normally and that is our trouble — to match that. Consequently in the acting field we generally import more from England than the States.

Want Imported Talent

Q: Do you try to cast here in the first place?

A: Yes we do. But it does get back to this boxoffice business. If we say "imports from London," just those words make a difference at the boxoffice. Australians want imported stars. They won't accept their own as yet, which is why talented leading players here go abroad. However, we do try to cast them as often as we can.

Q: Is it a case of building up the people here?

A: Well, we've tried that. But the plain fact is the Australian public will not go to see their own. We've tried with several people. We always try to cast here. It saves us a lot of money. But there hasn't really been a very successful Australian star, who has become a star in Australia, since Gladys Moncrieff. They want to see her. But they just don't go and see their own as yet and the Peter Finches and people have to go away.

It's Scrounge Everywhere

Q: Do you envisage a time when Australian theatre will be self-supporting, except for normal exchange of stars as, say, between London and New York?

A: The theatre can't be said to self-support an actor anywhere. Take an actor in London. He does film work, radio work, television work and stage work—very few rely on stage the whole time. The same applies in New York, except for the stars. Therefore it isn't something that can be expected here with so little theatre. The answer is no. An actor will always have to be a jack of all trades, especially nowadays. With the emphasis now on the musical he's got to be better equipped—he's got to be able to sing and dance quite often to have continuous employment. Very few can do that.

Q: Do you think there'll be more television work in the future?

A: Yes, I do. We are catching up on the American product and we'll have to do our own. We should do our own. It has difficulties at the moment of course—the product has to be exported from here for it to make it worthwhile. The local market is not big enough. I think local production should be subsidized by the Government. The Government has taken a tremendous lot of taxation out of television in one way and another, and I think if they put a little bit of that back to foster local production it would pay off handsomely.

Legit Tastes in Switzerland

By GEORGE MEZOFI

Zurich.

Legit taste in Switzerland seems to be shifting from the formerly predominantly popular classical or semi-classical plays to contemporary authors. This is confirmed by performance statistics of 1962-'63 at the nine principal Swiss legit houses of Zurich, Basle, Berne, Lucerne, St. Gallen, Biel-Solothurn and Chur. Some of these houses, however, are not 100% legit stands, but also embrace opera, operetta and ballet. Only four, in fact, are strictly legit: the Zurich Schauspielhaus (Switzerland's top stage), smallseaters Komoedie Basle and Atelier Theatre Berne, as well as Stadttheatre Chur, a provincial house. On the other hand, Stadttheatre Zurich (not counted here) is the country's sole stage devoted exclusively to opera, operetta and ballet.

Contemporary authors (18) outnumber the classics and or semi-classics (such as G. B. Shaw, Ibsen, Nestroy, etc.), two to one among the most frequently performed plays. Topping the list is Switzerland's own Friedrich Duerrenmatt. His "Physicists" is heading the hit list at not less than four out of the nine houses: Komoedie Basle (41 performances), Atelier Theatre Berne (78), Staedtebundtheatre Biel-Solothurn (37) and Stadttheatre Chur (8). It also rates high at Stadttheatre St. Gallen, with 15 performances, whilst the Zurich Schauspielhaus, where "Physicists" had a record-breaking run of 65 performances during the 1961-'62 season following its world premiere at that house, registered a hit with Duerrenmatt's latest comedy, "Hercules and the Stable of Augias."

Another Swiss author, Max Frisch, scored with his "Andorra," though a Broadway casualty, at St. Gallen and Chur. Peter Ustinov's "Photo Finish" topped the list at Zurich's Schauspielhaus with 36 performances and also fared well at Stadttheatre Berne. American authors were not too lucky this past season. Only William Inge's "Bus Stop," at Atelier Theatre Berne, and Arthur Miller's "Death of a Salesman," at Stadttheatre Lucerne, managed to make the grade, whilst Tennessee Williams' "Period of Adjustment" and "Orpheus Descending," Thornton Wilder's "Skin of Our Teeth" and Michael Shurtleff's off-Broadway play, "Call Me By My Rightful Name," had to be written off as casualties at various theatres.

G. B. Shaw once again brought them in with "Arms and the Man" and "Caesar and Cleopatra" at Basle, but "Candida" failed to do the trick at Lucerne. Among the classics, Schiller topped the list at Berne with "Joan of Arc," but it was a lean season for Shakespeare, with only one successful production (Antony and Cleopatra) at Lucerne, whereas Berne even registered a flop with "Midsummer Night's Dream."

Decish Due in Jan. On PRS 4% B.O. Cut Bid

London.

The Performing Right Tribunal is expected to give its ruling by the end of January on a claim by the Performing Right Society for 4% of b.o. takes for pop concerts. At present, PRS receives 1% of three-quarters of the earning capacity of a hall.

Increase in PRS' slice of the take is being opposed by the Cinematograph Exhibitors Assn., Harold Davison Ltd., Harold Fielding Ltd. and promoters Larry Parnes and Vic Lewis.

Latter group is fighting the proposed increase on the grounds that the element which attracts the kid audiences to pop concerts is the performer, not the material he uses. PRS contends that the songs they sing are the attraction and that an author is entitled to share in the economic success of his work. His return, it adds, should be conditioned by the size of audience.

Istanbul Legit as $1.10 Bargain; Many Plays & Fans Turkey-Trot In

By EROL KENT

Istanbul.

Istanbul has gradually become one of Europe's most active theatrical centers. The Municipal Theatre, a city-subsidized company which will celebrate its 50th anniversary next year, has recently added a sixth house to the five theatres which it already operated in various parts of the city. Also, about a dozen strictly "private enterprise" companies perform an international repertory of plays. Prices of admission are unbelievably low by American standards (about $1.10 top for the private theatres and a 55c. top for the subsidized ones), but no one complains since production costs and general expenditures are scaled down accordingly.

First three months of the 1963-64 season offered no outstanding Turkish plays (with the possible exception of two one-actors by Gingor Dilmen, mentioned later in this report), although about a dozen scripts of strictly local interest have been put on. The following is a round-up of the principal Istanbul companies, including the titles of the plays they have so far presented this season:

MUNICIPAL THEATRES—"The Comedy of Errors," Victor Hugo's "A Thousand Francs' Recompense," Arnold Wesker's "Roots," Francois Billetdoux' "Tchin-Tchin," Durrenmatt's "The Physicists," Ustinov's "Photo Finish," Tennessee Williams' "The Rose Tattoo," Ronald Mitchell's "The Gilded Clock," Goldoni's "Mirandolina," Horst and and Pillau's "The Window Opening on the Yard" and several Turkish scripts have already been presented in repertory on this company's six stages. Three plays which will soon be added to the repertory are Saroyan's "The Time of Your Life," Brecht's "The Good Woman of Setzuan" and Pirandello's "Six Characters in Search of an Author." The Municipal Theatres function under the Artistic Direction of Muhsin Ertugrul, grand old man of the Turkish theatre, who has 110 actors, 70 apprentices, half a dozen directors, four designers (including David Pursley, a young American from the Dallas Theatre Center) and an army of technicians under his command. The Company, apart from its regular evening and to present six special matinees a week for children aged from 7 to 12, plus five matinees a week for youngsters aged from 12 to 16, on the stages of its various theatres. Mr. Ertugrul is now also planning to start puppet shows for children aged from 3 to 7, thereby completing his dream of luring every citizen of Istanbul to the theatre as they move from the cradle to the grave.

KENT PLAYERS—Yildiz Kenter, one of Turkey's leading actresses, who operate this company with her actor brother Musfik Kenter, opened the season with a three-character Turkish play called "Rose of the Sea." This was followed by Edward Albee's "Who's Afraid of Virginia Woolf?" retitled here "Who's Afraid of the Bad Wolf?"

DORMEN THEATRE—A revival of Emmanuel Robbles' "Montserrat" (not the Lillian Hellman version) was followed by Deval's "Tovaritch," presented with nostalgic 1920s costumes and props.

ORALOGLU THEATRE—"A Far Country" and British - thriller "Signpost to Murder," presented in repertory were followed by "On Borrowed Time," revived as a vehicle for actress-manager Lale Oraloglu's talented 8-year-old daughter Alex.

LITTLE THEATRE—This 285-seat theatre run by Engin Cezzar, formerly from Yale and the Actor's Studio, and his actress wife Gulriz Sururi, started the season with "Othello" and followed it with a bill of two one-act plays, "The Ears of Midas" and "The Living Monkey Restaurant," both written by Gunger Dilmen, a playwriting student at the Yale Drama School. The first play is a pleasant fantasy with an ancient Greek setting about the King Midas legend and the second a rather macabre piece about a tourist couple visiting a Hong-Kong restaurant where live monkeys' brains are served as a delicacy.

ARENA THEATRE—J. P. Breal's recent Paris hit "The Great Ear" and Marc Camoletti's "Boeing-Boeing" have been the two successful plays in this theatre's repertory so far.

MUNIR OZKUL THEATRE—"Sunday in New York," which has been having a long run at this theatre, will soon be replaced by "Romanoff and Juliet."

Istanbul's remaining five theatres have been playing mostly local light comedies and farces or else Turkish adaptations of light foreign fare. The most outstanding among these efforts was a local adaptation of "Blythe Spirit" in which Madame Arkadin became a Turco-Armenian clairvoyante.

As for the National Theatre, which presents plays in five playhouse, in Ankara and two theatres in the provincial cities of Izmir and Bursa, their repertory has so far consisted of Pirandella's "Right You Are," Ben Johnson's "Volpone," Pedro Bloch's "Enemies Don't Send Flowers," Durrenmatt's "The Physicists," Ustinov's "Photo Finish" and several Turkish plays.

The outstanding artistic event in the early part of the current season in Ankara is considered to be a full-length rendering of Tchaikowsky's "The Sleeping Beauty" presented by the Turkish National Ballet. The production was under the personal direction of Dame Ninette de Valois, who is able to devote more time to the Turkish ballet company (which she originally founded) now that she has retired from the British Royal Ballet (which she had also founded and made world-famous).

20 Groups Spark Athens Theatre

By RENA VELISSARIOU

Athens.

The theatrical season in Athens runs from mid-September to mid-May. In the summer months most of the legit groups move to open air theatres or tour the provinces.

The present winter season is one of the liveliest in Athens with 20 groups performing at an equal number of theatres, presenting Greek or foreign plays.

National Theatre in tourist-dominated summertime is heavy with Greek tragedies at the Epidavros and Athens Festivals. Current season opened with "Antony and Cleopatra" by Shakespeare with Anna Synodinou, Thanos Kotsopoulos and Lycourgos Kallerguis in the leading roles.

National Theatre has included this year the following plays: "Donna Diana" by Augustina Campania Moreto, "The Country Girl" by William Wycherly," Deardree of Sorrows" by John Millimgton Sygne." The Chalk Circle" by Johannes Von Gynther." Becket or the Price of God" by Jean Annouille and "Christ Suffering" a medieval classic.

Costas Moussouris produced "A Man For All Seasons" by Robert Bolt of Britain. It is very well staged and acted as all plays presented by this theatre and it may survive to end of the season. Anyway Moussouris has bought the rights for three more plays:" After the Fall," by Arthur Miller, "Man and Boy," by Terance Rattingan and "Life in Your Hands" by Peter Ustinov.

Dimitri Horn achieved a per-

(Continued on page 192)

At 70c Top, Chile's Capital Counts 11 Houses, 3,650 Seats

By HANS EHRMANN

Santiago.

On the same day that Hitler invaded Russia in 1941, a group of students from the University of Chile presented a program of one-acters at the unearthy hour of ten in the morning. Lucho Corboda, whose company was Santiago's only permanent theatrical attraction at that time had lent them his Teatro Imperio. That same evening he almost repented of his generosity: the students had accidentally packed his wig with their costumes and Cordoba was forced to appear in his own hair. Two years later, another student performance, this time at the Catholic University, laid the foundation for another University theatre.

Out of such slender beginnings, a theatrical movement was born. At present there are 11 legit houses in Santiago, seating a total of 3,650 spectators. There are well over 30 professional productions a year, ranging from Shakespeare and Moliere to Brecht, Durrenmatt and Albee, plus approximately 25% of plays by Chilean authors.

Due to their professionalism the two university theatres have grown up into companies quite different from their U. S. counterparts. In the beginning they were a reaction against Spanish style companies which, in spite of attractive star personalities, tended to over-improvise. Plays were often staged in a matter of days without a proper dress rehearsal it was far from unusual that actors should catch their first glimpse of the scenery on opening night. The prompter was a very important character indeed in these companies.

The university theatres imposed a diametrically opposed trend: team work replaced stars, rehearsal periods averaged a minimum of two months, the prompter's box became a thing of the past, the director came into his own and scenery and lighting acquired an importance heretofore undreamt of. The aim of these companies was to reestablish the dialogue between the trends of world theatre and Chilean audiences both in technique and repertoire.

A renewal of the theatrical scene, in many ways similar to that of Chile, took place at the same time in Argentine, Uruguay and Brazil.

At first the efforts of the Chilean university theatres were strictly amateur, involving a great deal of personal sacrifice for the actors. In the course of time, however, they obtained state subsidies channeled through the universities and were fully professionalized, also obtaining their own theatres.

Inevitably there was a period of considerable friction between old-time professionals and "these youngsters," but this became a thing of the past when the best of the surviving pros were assimilated by the University of Chile Theatre Institute and Catholic University Experimental Theatre.

Once these companies were firmly established, a series of new pocket-theatres (100 to 200 seats) followed in their wake, representing the unsubsidized branch of Chilean theatre. The number of playwrights is constantly increasing and Jorge Diaz and Egon Wolff, the best of these, may yet be heard of on a more international scale.

Theatre-going is cheap in this country: the average admission costs 50c and top prices (Saturday/Sunday) come to 70c. Of the eight drama critics, the bulk are in their mid 30s and have grown up with the university theatres, but there are exceptions at both ends: one aisle sitter is aged 19; another has reached a ripe 77 and also happens to be deaf. He sits in the front row and has been seen to place the mike of his hearing aid on the stage.

BERLIN SHOW BIZ CAPSULATED

By HANS HOEHN

Most Troublesome Play	Rolf Hochhuth's "Der Stellvertreter" (The Deputy)
Best New Play	Peter Ustinov's "Photo Finish"
New Musical Hit	Irving Berlin's "Annie Get Your Gun"
Most Surprising Top Performer	Heidi Bruehl, Annie of "Annie Get Your Gun"
Best actor	Martin Held (in several plays)
Best actress	Luitgard Im, Maria Becker and Maria Wimmer may fight it out
Most Successful German Film	Rialto's "Treasure of Silver Lake"
Most Successful Imported Film	Billy Wilder's "Irma La Douce"
Surprise Song Hit	Marlene Dietrich's "Where Have All the Flowers Gone"
Best Radio Station	AFN-Berlin
Best Ice Show	"Holiday On Ice" and Viennese Ice Revue (a tie)
Most Impressive	NBC's "The Tunnel"
Most Important Tv Coverage	Visit of the Late JFK in Germany

Learning Courage In Face of Television; Films' Built-In Values

By NORMAN B. RYDGE

(Chairman, Greater Union Theatres)

Sydney.

Over the past several years, it has been my pleasure to report the reconstruction and remodelling of important key release houses forming part of the Australia-wide theatre circuit owned and operated by Greater Union Theatres. This year we believe new history has been made for we have gone a step further. When this Anni issue of VARIETY goes to press, a brand-new city theatre will have been built and opened in Melbourne.

It has a special significance to the film trade in Australia, for it is the first time in many years and certainly since the advent of television seven years ago that there has been an increase in the number of city theatres in any state in this country.

This should not be interpreted as a sign that the exhibition business has solved its problems and reached a comfortable state of stability. Indeed, this is far from being the case so far as the overall picture is concerned. It is inevitable, with the multiplication of video transmitters, that there will be a further mortality in cinemas.

It does, however, reflect the confidence of my own organization and its continuing faith in the future of the Motion Picture Industry. In the year now ending we have been encouraged by the success attending our special showmanship efforts on behalf of both hardticket and semi-hardticket, longrun attractions. We have proved to our satisfaction that there is a solid demand for top-grade product when sold and presented in the modern manner.

It has meant a realization and wholehearted acceptance of the need for an entirely new concept in the marketing of motion pictures, involving the application of new ideas and methods of operation.

In only one respect, I believe there can be no disturbance to the fundamental principles which have governed the past. I mean the personal sense of values, ethics if you like, without which no industry can ever hope to build a future.

This precious sense of values is exemplified in the pride which any business takes in keeping faith with and fostering permanent relations with its clients. It requires the moderating influence of give and take and the realization that there must be a measure of reward for both parties. Neither can prosper indefinitely at the expense of the other party.

New minds are being applied to our industry in the conduct of its affairs all over the world, and it is proof of the flexible outlook of showmen that each new idea, every practical innovation, is welcomed with keen appreciation.

It is however, to my mind, inherent to the health and stability of our industry that the application of revisions of policy be based on the preservations of a true spirit of equity for all concerned —the producer, the exhibitor and the patron.

Widow Continues Austria's Oldtime Extempore Troupe

By EMIL MAASS

Vienna.

The Tschumer Theatre after the family name of the owner, is believed to be the last operating extempore stage in Austria. Mrs. Karoline Tschumer always corrects this remark to "*in the world*," but the years have taught VARIETY caution. This sympathetic elderly lady did not give up when her husband died two years ago. Karl Tschumer had founded his "amusement speciality" 48 years before that. Mrs. Karoline Tschumer wished to celebrate at least its 50th anniversary. Now that she has reached her goal and intends to keep on, as business is not so bad, as sophisticates would expect.

The theatre is a shack, wooden stage and simple wooden benches. Settings are primitive, but fitting a nearby inn helps out with some furniture. It is in that inn, anyway, where the members of the cast meet to "discuss the play."

The Latin word *ex-tempore* is actually too farfetched to characterize this method of theatre playing. One generally believes, that the actors play "just as they feel like." But that is not the fact. Under the chairmanship of Mrs. Tschumer they hold a meeting a la cabinet members.

There are not less than 700 plot-manuscripts from comedy to bloody drama. Titles such as "When the Stork Bites a Girl," "The Wife of the Shoemaker is Crazy" et al. Latest addition is a crime story "The Man with the Mask." The sequence of the scenes is never changed. But what happens in each scene may undergo improvisation, but always within the plot that is sacrosauct.

So ex-tempore indicates merely, that there are "no lines" for the actors in the regular sense. Conventions they have, and habits, and surefire bits but no written-down lines.

Though the Tschumer Theatre cannot afford advertising, its 50 year festival performance on an empty lot in Ottakring, a suburb of the capital, was not only sold out (600), but seats were reserved for the following show. Weather permitting, troupe performs on an open air stage.

For the golden anniversary the take was "staggering," with 20c top. De luxe cars, that stood the day before perhaps in front of the Theatre an der Wien to see "My Fair Lady," and bicycles were parked side by side at the Tschumer entrance.

12-TONE 'WOZZECK' A PARIS OPERA HIT

Paris.

Despite its heavy gloom, World War I plot, impressionism, and 12-tone music scale, Alban Berg's "Wozzeck" got rave notices from the critics here and thus gave the new Paris Opera impresario Georges Auric his first real socko since taking over the mangagement 18 months ago.

Auric used German singers but now has plans for a French adaptation and production later this season or next year. The staging of Jean-Louis Barrault and the musical direction of Pierre Boulez were also lauded.

You Don't Do Biz By Spanish Phone

By HALSEY RAINES

Palma de Majorca.

Legend has it that Spanish telephone instruments all go back to 1877, the first year after Alexander Graham Bell won his "A" in advanced physics. Be that as it may. There's another legend that Castilian psychiatrists admit on the quiet that their toughest patients are the one who went dippy trying to do business by phone between Palma on the island of Majorca, and Valencia, or Ibiza and Marseilles, or any two other points you might pick. The only real beneficiaries of this situation are perhaps the wife dodgers who can take a holiday in confidence that it is virtually impossible for the little woman back in Paris, Rome or Brooklyn to break through the sound barrier.

When Sean Connery, the brawny Scot who liquidated Dr. No, came to Majorca with Gina Lollobrigida and Ralph Richardson to work in "Woman of Straw," he decided he would like to ring up Fred Goldberg, United Artists publicity and exploitation chief, in Manhattan. His first, now historic remark was: "I've got just time to do it before lunch."

The sequence of events from this point goes roughly as follows:

Wednesday: Call placed with hotel operator at Cala Ratjada, the film location base, at 1:45 P.M. (Spanish time). At 10 P.M. operator still reporting inability to get Madrid "pick-up," the first step in a transoceanic talk. Connery goes to bed.

Thursday: Attempts renewed. Connery, after cradling phone in his hands for half an hour because he is told "Mr. Goldberg is on," is informed no communication can be achieved because the service at 729 Seventh Avenue, New York, has been terminated.

"Impossible!" cries the star.

"It ees possible," says the operator firmly. "Thees subscriber maybe no pay hees bill."

"And with all that dough coming in from 'Dr. No.'" groans Connery out loud. "Try again tomorrow, and see if the bill's paid."

Friday: Connery out on a boat filming, having been informed that bad weather has knocked out all phone calls for 24 hours, when a frantic walkie-talkie message tells him to rush in, New York is waiting. Connery, picking up the phone in a mad sweat, hears a drum-piercing feminine voice call out: "Santa Maria! No me moleste, bestia! Mi padre informara a la policia!"

Saturday: Connery, now calling Goldberg at his home number, rushes in from a restful swim at 3 P.M. by an "Everything ready" message, only to hear an annoyed voice exclaiming: "By Jove, sir, are you calling Gibraltar?"

Sunday: Connery sits down to indite a long substitute telegram, but is told: "No telegraph service from the island today."

Monday: Connery complaining of hearing odd ringing sounds in his ears, resembling those of non-existent telephones. He gives strict orders no more calls to be attempted until he feels better. At this moment he is told frantically that Mr. Goldberg is on the wire.

"Fred!" he cries. "What a time I had! How are you, pal?"

Total silence for 15 minutes except for certain cricketlike chirps on the wire and some unprintable epithets.

The operator cuts in "The Paris call—she comes!"

"I've got no Paris call!" yells Connery.

"Ah, yes, eet ees a mistake. Mr. Goldberg he talk to Paris and we cut him off to speak you. Here is Mr. Goldberg."

"Can you hear me from Majorca?" booms Connery.

"Get off da phone, Majorca!" is the gruff answer. "This is Roma. Go fly a kite, Majorca."

Connery, snarling, casts the phone from him. A faint smile crosses his face as he sees it shatter. He rings for the maid, who looks at him in fright as she sees him, teeth clenched, clutching the bedpost. "You sick, sir?" she asks.

"Yes," says Connery. "Get me a bottle of scotch, a fast stenographer and a pair of shears. No, I've got the shears." He cuts the phone cord and adds: "You can carry this down with you."

Matador Plus a Rival Group Rule Barcelona Runs; Distribs: Ouch!

By JOAQUINA CABALLOL

Barcelona.

We have an old saying in Spain: "History repeats iself." What, in your country, too? Anyhow, around 1928, a big company was founded to control all the film houses in town, first and second run. The name of the corporation was CINAES. To some of the men in the film trade, CINAES was the wonder company, which would rule over picture distributors and even make their own prices. Sad to say, CINAES lasted about six years. All the parties who had entered their houses in the corporation regained the control of their property and had to start once again the fight with the distributors on the perennial question of what was, or was not, fair rental.

Now, some 35 years later similar circumstances arise. Something like what happened with CINAES turns up again. But now it is not a company, but an individual who has taken control of 10 first run houses out of the 27 which are the total which exist in Barcelona. The man who has done this job is the well known bull fight impresario Pedro Balana. In this latter activity he has been very lucky and it appears that as pic exhibitor is doing wonderfully since he came into it in 1942, 21 years ago.

The first house Balana bought in 1942 was Avenida de la Luz, a 300-seat situation in the station of the Sarria Underground. The first program he served was a Walt Disney Festival, six cartoons of the Three Little Pigs, which was destroyed after this projection. The second house he bought was the Alcazar and later on followed Principal Palacio, Tivoli, Borras, Poliorama, Coliseum, Novedades and Diagonal. Lately he has built new houses and these are Regio Palace, Aribau Cinema and Urgel Cinema, the latter with a seating capacity for 3,000, a very modern place, even luxurious, and well planned. Perhaps one must object to its situation in town (the same applies to Regio Palace) which undoubtedly is not central like the Tivoli, Coliseum and Novedades in the shopping and distinguished side of the city.

Urgel Cinema enjoys a third class working neighborhood, and unless the program does not appeal to everybody like the one with which he opened late in October 1963 starring moppet Marisol in "Marisol Goes to Rio," audiences from residential areas and those living in the suburbs of Sarria and San Gervasio, will not go near the place.

This absorption of locales by one operator has created certain uneasiness among the other exhibitors who have joined forces and created ACSA, a company which links almost all the houses where Balana does not prevail. The result of all this is that Barcelona's cinema business is in two hands only: Balana and ACSA.

As it is to be expected the victim is the distributor who must beg for dates, as exhibitors have taken control of the situation, and this problem arises at a moment when the market overflows with pictures of all nationalities. Undoubtedly in his heart of hearts the distributor hopes for some fight to arise among the ACSA group, or that the gigantic Balana organiaztion may fail in some place, which is nothing impossible, as the control of the enormous cinema business accumulated by the bull fight empresario needs very clear brains to carry it on. When a company becomes so big it is not the work of one man, but a chain of efficient individuals, each one in his place to make things run in good order with discipline and efficiency.

Numbers Game No More in Germany; Stress Pix Quality, Not Quantity

By HANS HOEHN

Berlin.

The West German film has gone through a number of very tough years. It has perhaps registered its all-time low—both artistically and commercially speaking—within the 1962-63 season. Several renowned companies went bankrupt, and the number of productions went considerably down. These figures speak an eloquent language:

In 1955, the West German film industry produced 122 pix.

In 1956: 120 pix; 1957, 111; '58, 110; '59, 106; 1960, 98; '61, 75 pix; '62, 64 and 1963, 50-to-60 films.

But there is justified hope that the German film industry has finally overcome its most critical time. Producer Horst Wendlandt believes the industry's absolute lowest level has reversed itself.

His opinion may not be generally shared by his colleagues as yet, but there's no denying that the average quality of the German film has improved in recent months. The time of those countless run-of-the-mill productions seems to be over. The fact may be stressed that Germany's producers (at least the majority of them) now do what they often haven't done before: they concentrate more on good stories. "The story's the thing, not the star," is more frequently heard among the domestic filmmakers.

Some new German pictures have the potentials of topflight moneymakers and it's interesting to note that nearly all of them have been based on good story material. Such productions as "The House in Montevideo," "The Gripsholm Castle," "The Big Love Game" (Der grosse Liebesreigen), "The Dead One of Beverly Hills," "Winnetou" are examples, among others. "Montevideo" is Helmut Kaeutner's remake of an old Curt Goetz film which once pleased millions of German cinemagoers. The late actor-director-author Goetz, one of the finest poets the German film ever had, also furnished the story material for "Beverly Hills." "Gripsholm" is based on a tale by the late (1935) Kurt Tucholsky, one of the best satirists and reconteurs of Germany's pre-Hitler era. "Winnetou" has been adapted from novels by Karl May, the idolized German adventure writer who is a sort of this country's Zane Grey, who died 52 years ago.

It's noteworthy that the outstanding writers mentioned above are all dead. This reveals a considerable drawback of the German film: the absence of good contemporary writers. This also goes for the stage and other media: Germany is still in search of good authors. Many of those who are utilized today lack originality. And with regard to the few really good ones: they often if not mostly feel offened because they know that, directly or indirectly, producers only hire them in order to cash in on their names.

The financial dilemma, of course, is also something that handicaps the native film industry. The aforementioned producer Wendlandt has this to say: "All in all, one can say that the banks have lost interest in investing in films. The lack of capital is a big drawback for the German film industry. Many a good project can't see realization due to lack of interest on the part of the banks. And those banks still are interested in investing in films have a tendency to rather support a film that costs 1,000,000 ($250,000) instead of 3,000,000 marks (750G).

Distributor's Influence

The situation of the German producer is still a far cry from being rosy. In the U.S. the producer is the boss, in Germany the producer must get along with the distributor who, in most cases, puts up the lion's share of the money. That the distributor has too much of his finger in the pie is rated as one of the most unhealthy situations about the domestic film industry.

Nearly two years ago a bunch of young German film intellectuals declared "Papa's cinema is dead." They prophesied a new era. Except one film ("Bread of Former Youth" which flopped) nothing happened. These young filmites are still mainly concerned with short films. They keep proving that they are good technicians but they go overboard with formalisms. This also applied to the above mentioned pic, "Bread of Former Youth." So it all proved a big disappointment along this line.

More or less the only young and new German film director who achieved something that stirred interest was Will Tremper. His "The Endless Night" is generally considered as one of the most interesting German pix of 1962. But Tremper isn't an adherent of the "Papa's Cinema Is Dead" movement. He goes his way more or less alone. It may be added that "Endless Night" was one of the biggest flops of the year. Also Tremper's initial (1961) film, "Flight to Berlin," was praised for quite a few good things but flopped badly at the boxoffice. Nevertheless, the Rialto-Film (Berlin), the most successful company in the land—the producing company of such pix as "Treasure of Silver Lake" and "Winnetou"—has hired Trempler to direct Betriebsausflug" (Excursion of Factory-Workers), an art-slanted pic in March.

Another new promising young film director, Edwin Zbonek, didn't click with "Man and Beast" but he is now on the commercial path. His latest, "The Henchman of London," is a CCC thriller based on a Bryan Edgar Wallace yarn entitled "White Carpet." Zbonek, incidentally, is of Austrian descent.

Berlin Theatre Data

STATE-OWNED

Opera House: 266 performances of opera, 30 ballets; 428,742 tickets sold.

Schiller - Theatre: 371 performances; 387,792 tickets sold.

Schiller (Studio): 88 performances; 15,914 tickets sold.

Park Theatre: 375 performances; 176,552 tickets sold.

PRIVATE THEATRES

Theatre on Kurfuerstendamm: 394 performances; 263,967 tickets sold.

Hebbel Theatre: 404 performances; 209,503 tickets sold.

Renaissance Theatre: 369 performances; 205,740 tickets sold.

Comedy Theatre: 418 performances; 199,472 tickets sold.

Berlin Theatre: 341 performances; 140,554 tickets sold.

Tribuene-Theatre: 320 performances; 95,676 tickets sold.

'Subsidy' Patriotic Word for Chile

By HANS EHRMANN

Santiago.

One question most American artists have to face at some stage of their visits to Chile concerns the lack of government subsidy of the arts in the U.S. Very few of these visiting artists are particularly enthusiastic in their defense of Uncle Sam's hands off policy where cultural coin is concerned.

Chile is in many ways fortunate, for it has obtained strong subsidies for the arts, without the drawback of political strings.

Total subsidies for show biz amount to approximately $500,000 a great deal of coin for Chile. Of this 60% is provided by the state and channelled through the universities (90% of this item goes to the U. of Chile) and the remaining 40% is provided by the Municipality of Santiago. Box office accounts for an additional income of $100.000, i.e. 20% on the total of subsidies.

The above sums give life to two 90-man orchestras, two ballet companies and three theatre companies. The U. of Chile, through its Music Extension Institute runs the National Symphony Orchestra and the National Ballet, part of whose subsidy is derived from a law establishing a special tax on cinema admissions. The Theatre Institute at the Teatro Antonio Varas is a professional Co. and also a branch of the U. of Chile's manifold activities in the cultural field.

Municipality of Santiago supports the Philharmonic Orchestra, the Ballet de Arte Moderno and a theatre company. The Catholic University's Experimental Theatre (also professional) also owes part of its financing to a state subsidy.

The story of most of these groups, whether musical, theatrical or choreographic is similar. They began their work with a great deal of enthusiasm and practically no money. As they improved, they received increasing support from the State or Municipality, allowing them to professionalize.

The municipal artists have yearly contracts; those dependent on the University of Chile have the same status as state employees in other fields, including pensions.

A certain amount of red tape has been inevitable under this setup and the different artistic units also suffer from the drawback that job-stability in some individuals cases has led to a bureaucratic mentality not particularly conductive to artistic progress.

However these minus aspects are well compensated for by the intensity of local artistic activities which, without subsidies, could never have reached their present levels in the different fields.

Where London Showfolk Seek Out Refreshment

By DICK RICHARDS

London.

Over the last few years London has lost at least three notable show biz "parish pumps," where showfolk gathered. They were the Screenwriters' Club, the Bolivar and the back bar of the Cafe Royal. Screenwriters, was a smart, modestly small club in the shadow of the Dorchester. It's title was a misnomer for it catered for all branches of the film business, writers, artists, producers, directors, technicians, and the entertainment press. As so often happens, financial problems caused wealthy folk outside the business to be made members. Prices became too stiff for the lesser paid brethren, but suspiciously low to the big leaguers. Result, nobody was fully satisfied and a happy hunting ground folded.

The Bolivar, a short stagger from the original Broadcasting House, was the hangout of sound radio folk, a warm, hospitable eaterie. It still functions as the BBC Club but none enters without a nostalgic twinge for the old Bolivar nights. As for the back bar at the Cafe Royal. It survived only briefly after Charles ("Mr. Piccadilly") Forte decided to turn his back on the famous restaurant's longtime showbiz and literary traditions and gave the place a new, commercial face-lift. In retrospect the Back Bar was not a particularly comfortable joint, but it had atmosphere and a faithful bunch of patriots. The grey marble bar was too high, the place was a shade cramped. But it was a gluepot for actors, agents, and scribes and was presided over by a bland horn-rimmed spectacled bartender named Jimmy, who was a sounding board for what was going on in the business, but had the polished savvy and discretion of knowing just how much vague hint and innuendo he should indulge, over the bar.

New Spots

Newest link in showbiz social camaraderie is the Pickwick Restaurant Club, recently opened opposite the Arts Theatre Club off Charing Cross Road. Wolf Mankowitz, Leslie Bricusse, Sammy Davis Jr., and Anthony Newley form the committee, with Harry Secombe as chairman. It's managed by Desmond Cavanagh, who has the distinct advantage of being assisted by his wife, a sister of film

(Continued on page 192)

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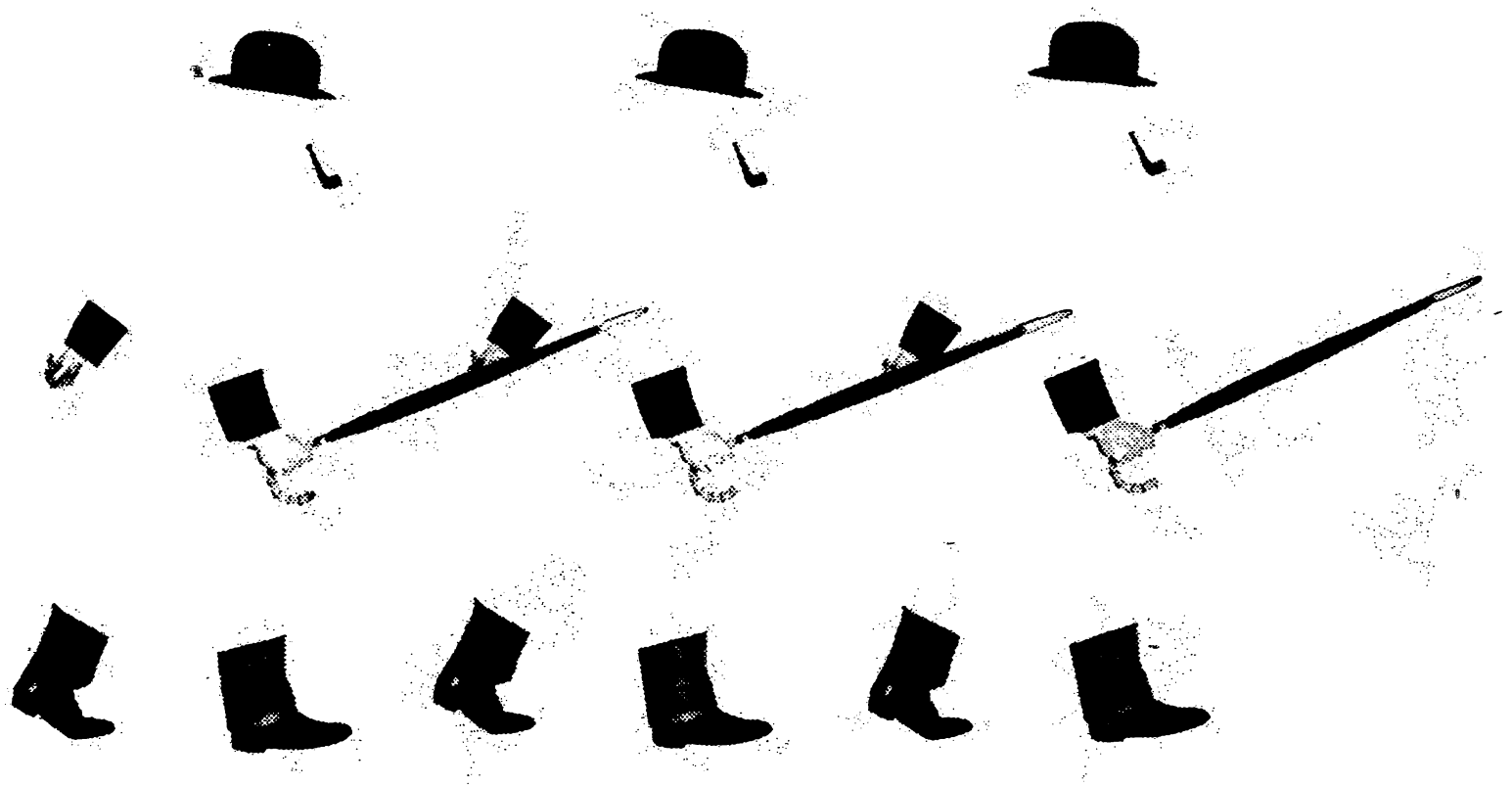

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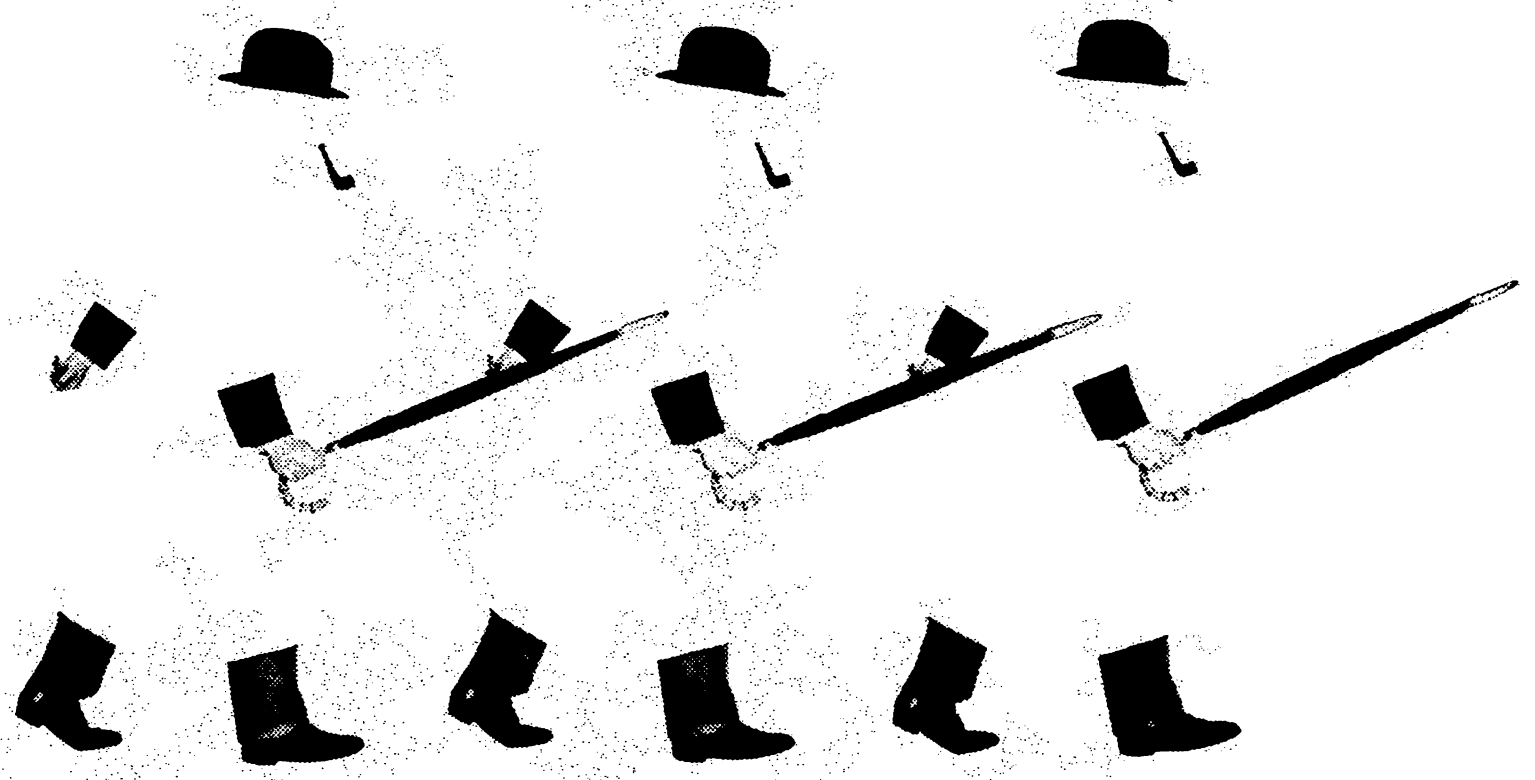

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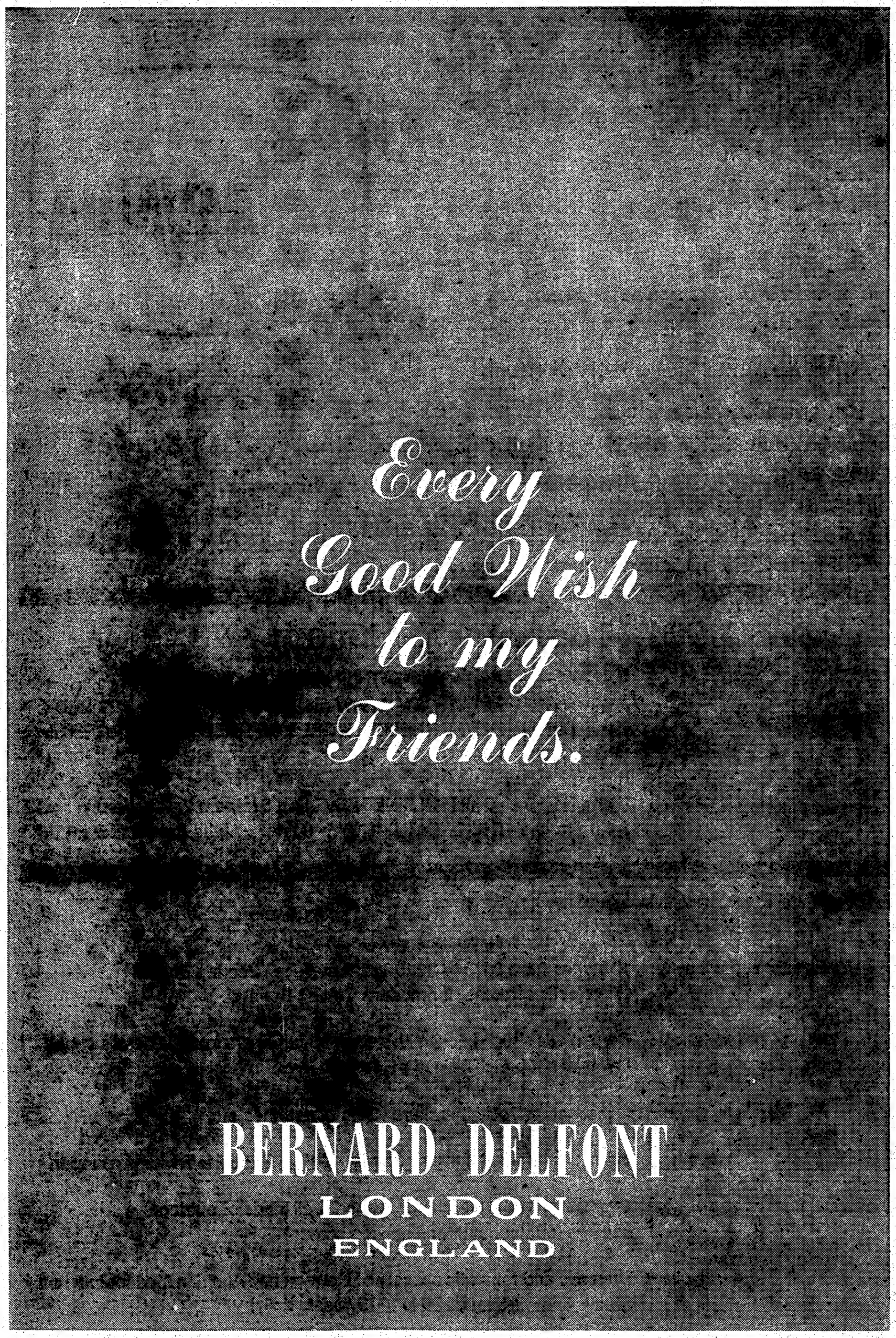
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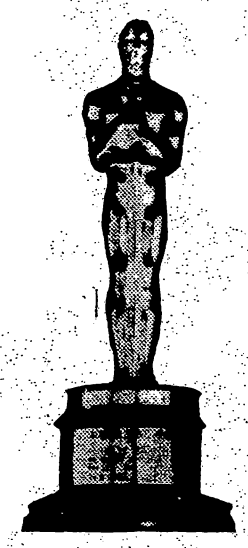

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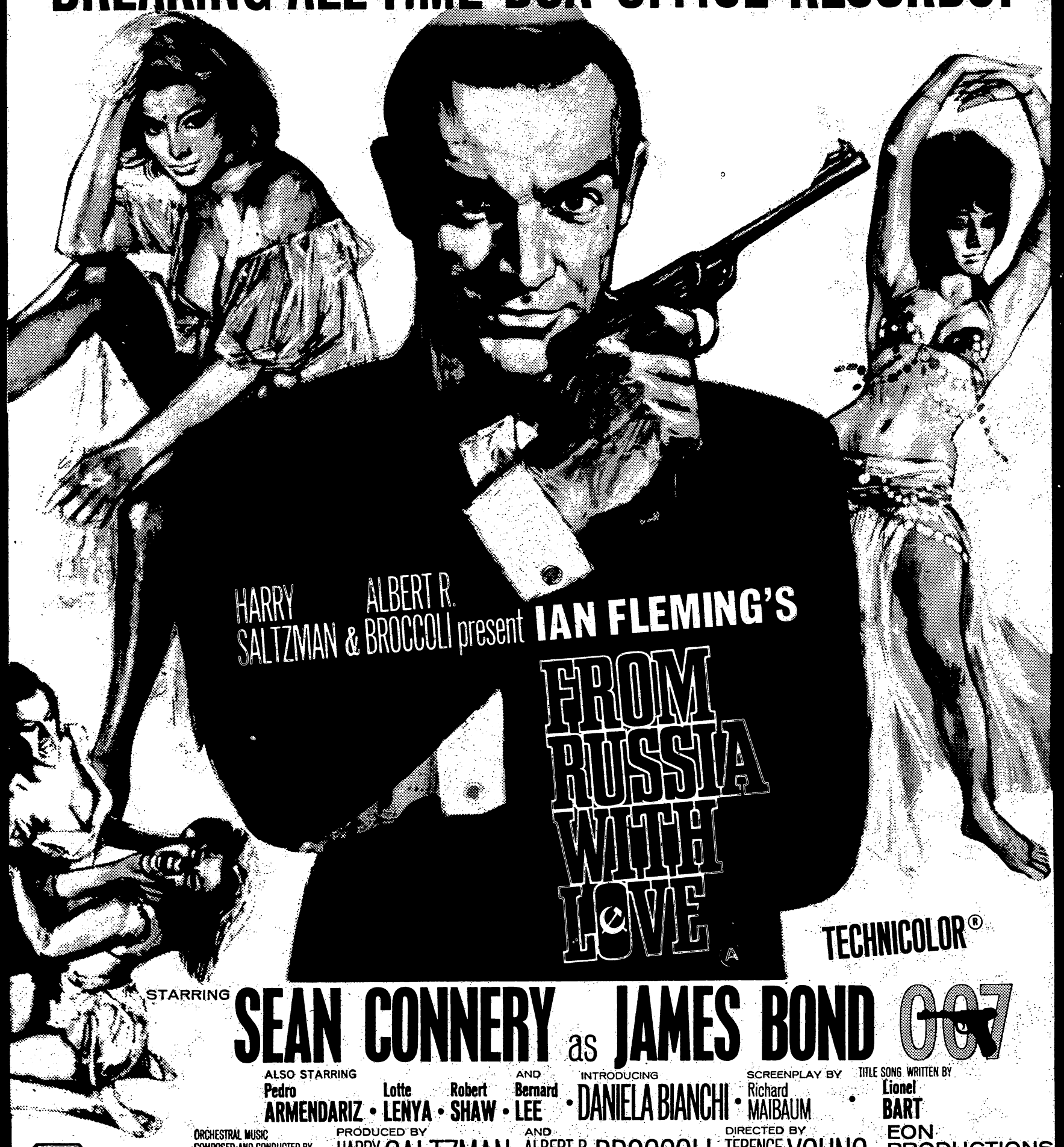

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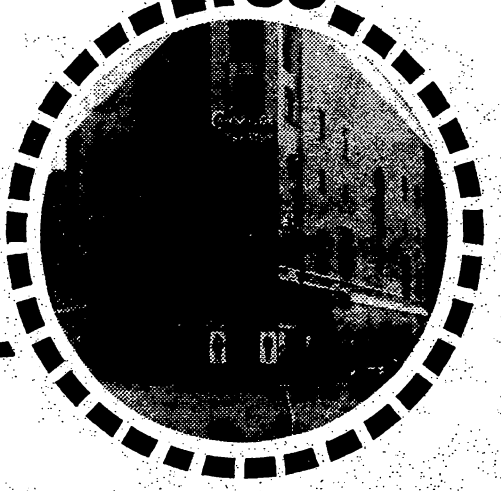

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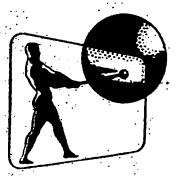

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And How Are Things In So. Africa?

Continued from page 166

with 14-year-old London actor Keith Collins brought out for juvenile lead.

This year a Performing Arts Council of Natal will come into being, and Sir Tyrone Guthrie and Durban actress Mary Peach have been invited to the Republic to inaugurate the new group's activities with a play celebrating the 400th anniversary of Shakespeare's birth. Similar celebrations in honor of the Bard will take place throughout South Africa, and plans are also forging ahead for the ambitious program of events lined up for an outsize Johannesburg Festival, skedded for September of this year.

Concerts over the past few years have commanded a growing South African following. Mark this season for 10-year-old piano prodigy, Marian Friedman, in debuts with civic orchestras in Cape Town, Durban, Pietermaritzburg and Johannesburg. Ovations went to Ruth Slenczynska, Michel Block and Shura Cherkassky. On the lighter side, Cliff Richard, Helen Shapiro, Jim Reeves, Carmen Cavallaro and German singer Freddy all did well on countrywide tours.

A new production outfit headed by H. S. Udwin ,former theatrical manager of African Consolidated Theatres, has formed two companies to bring imported entertainment to the Republic . . . Theatre International, with ambitious plans for future stage shows, and Concert International, promoting tours by concert artists. A season presented by four well known Italian opera stars inaugurated the second company in November, with a visit from two U.S. pop singers, Duane Eddy and John D. Loudermilk, to round off the year.

On Nov. 1, in terms of the Publications and Entertainments Bill passed by Parliament in February of last year, the 11-man Censorship Control Board under the chairmanship of Professor Dekker of Potchefstroom University met for the first time. The new body will deal with all films and stage productions, as well as local publications and all imported reading matter. Nationwide protests were registered by writers, artists and managements to the new Censorship Act, which was also strongly criticized in Parliament by the Opposition.

In the past no form of entertainment censorship other than for films has operated in South Africa, and it remains to be seen what effect the new body will have on the flourishing creative life of the country. With a banning order on an adult film like "Boccaccio '70" reversed by the Minister of the Interior himself last year, it is to be hoped that the Censorship Control Board will take a long, broad and enlightened view of the powers at its disposal, and will do nothing to hamper progress either in literature or the arts.

PETER SAUNDERS

AMBASSADORS THEATRE
London, W.C.2

DUCHESS THEATRE
London, W.C.2

Aussie Cinema Biz Off To $47,898,000 in '62

Melbourne.

Figures recently released in Canberra by the Commonwealth Statistician show that takings at Aussie cinemas fell from $68,656,500 in 1956-57 to $47,898,000 in 1961-62. In the same period, the number of theatres operating slipped from 1,939 to 1,645.

They Only 'Flirt' With Israel

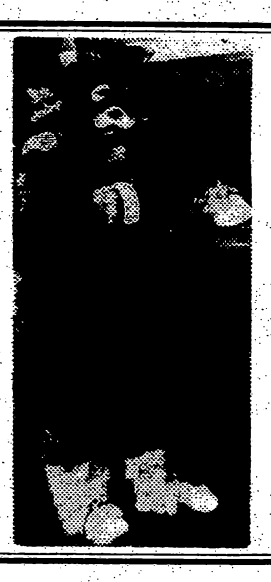
Continued from page 166

at least five more features, but nothing is sure as yet, judging from previous experiences. Cyril Frankel, of England ("The Very Edge") is planning to produce and direct "The Fifth Wheel," a story by Israel's noted playwright, Moshe Shamir, about a Kibbutz member, sent to Haifa-port to bring a new tractor to his community and becoming involved in so many funny happenings to give both laughs and the country-side a good showing. It is to be produced at Geva, by ARC Films.

Arthur Brauner (CCC of Berlin) is planning a coproduction of an Israeli story, also the exteriors for his "Nathan Der Wiser," for 1964 in Israel, with Wolfgang Gluck directing. Mr. Gluck, the Vienese tv and film director, had been twice here already to see whether he could doctor the remains of an old Israeli feature, made in 1954 and never publicly shown, "A Stone on Every Mile," which is to be produced by Elor Films and called "Bab El Wad." Mr. Gluck had been commissioned to shoot a 60 minutes feature on Philosopher Martin Buber, for the European tv.

Shai Ophir and Shimon Israeli, two Israeli performers of good standing, noted for their one-man shows, are planning an Israeli comedy featuring both of them, to be directed by an American director, who had known Shay K. Ophir since his Broadway days. Director John McGrath, of England (BBC "Z" Cars) has shown great interest in filming a script based on the Habimah production of "Yaldei Hazel" (Children of the Shadows), by Ben Zion Tomer, also to be shown by the Habimah and their American Tour.

The above list does not include various American producers and directors who had plans for features and studios in Israel, but somehow don't seem to be able to make use of the advantages offered to them by the government of Israel and its special encouragement bills. Thus, it seems, Israel films will have to rely on local resources and hope for a miracle in this field, the like of which has made other phantasies in this country into reality.



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VARIETY

Wednesday, November 27, 1963

18 INTERNATIONAL

There's Gold In Them Thar Hills— Being Dug Out by German Westerns

Frankfurt, Nov. 26.

They laughed when a German producer went to Yugoslavia to turn out a "western," starring ex-Tarzan Lex Barker. And they howled at the filmization of German westerns based on the cowboy heroes, dreamed up 70 years ago by a German novelist who never saw the real wild west—author Karl May.

'Ben-Hur' on Gene... Release

"Re...

2. "Winnetou the First," base... on a novel written in 1893 by Karl May, directed by Harald Reinl, and ready for Christmas preems in this country.

And the film that started all th... shootin' flurry, of course, was "Treasure of the Silver Sea," the Barker western shot in Yugoslavia that got 'em all cowboy and Indian crazy.

Forty-one-year-old German producer Horst Wendlandt was riding the Edgar Wallace wave, of re-making detective stories, when he was hit with the notion that the best-selling novels for the young folks in West Germany were the old westerns turned out by Karl May in the last century.

Treasure' Started It All

And "Treasure," his first attempt at filming one of the out-of-date horse hero stories, came out just about a year ago. And it proved the biggest grosser of all the post-World War II German films. In its first three months, the film made up its production costs, which ran to an unseemly high of nearly $1,-000,000. Film likely will be the biggest grosser in the country this year; followed by a German co... edy ...

To date "Treasure" has been bought in more than 60 European, Asian, African and South American countries. In Italy, it grossed $60,-000 in four weeks. In Austria it's the biggest success since the end of the war, even out-grossing the former topper, the Romy Schn... er starrer, "Sissy."

...War of the Westerns

In the current "War of the Westerns," all the hard-hit German producers in search of a little quick money are trying to turn out something similar. And the battle is on to see who can draw the fastest gun—with Karl May, 70 years later, still in the lead.

Meanwhile, Wendlandt is going around the world on his quick cleanup with the "Treasure." He's sold it to the Russians, and also sold (to an as yet undisclosed buyer) in the U.S. for what he claims is the highest price ever paid in America for a German film—$100,-000 cash plus a split of ...ie profits.

Not only that, but he's raised so much Yank interest that Metro is going to film a western sequel called, "Winnetou Two" as a co-production with Wendlandt next year.

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CHORUS — SINGERS — DANCERS
Production Director—
STANLEY WILLIS-CROFT from London

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Production Director—
GEORGE INNS, from London
★★★★★

— Commencing February 1964 —

Tivoli Theatre, Melbourne
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JACKIE WARNER—from New York
EVELYN PAGE—from New York
Production Director—
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American Representative: RUTH WEBB, 1650 Broadway, Suite 704, New York 19, New York
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Actor-Managers of Greece

Continued from page 168

sonal success this season in presenting at the Kentricon Theatre the one-man play "The Diary of a Madman" by Nicolayef Gogol. This will be followed by the "Love That Has No End' by Andre Roussin.

Perhaps Greece's most popular young actress, Aliki Vouyouklaki, is presenting "A Sunday in New York" with Costas Voutsas and Georges Pantzas in the two principal male roles.

Jenny Karezi preferred a local play by Campanellis to start with this season, titled "The Neighbourghood of Angels," with Nicos Kourkoulos and D. Papayannopoulos. This play proved a flop, however, and was followed soon by a local version of the "Born Yesterday"

Oldtimer. Caterina Andreadi, is doing very well, however, with the local play "The Dealer" by Dimitri Psathas which followed her summer hit "It is Never Too Late," by Sommer Longue.

Elsa Vergui is continuing with the "Balcony" by Jean Genet which will be followed by the local play "The Uprooted" by Alecos Lidorikis.

Alecos Alexandrakis is presenting at the Alfa Theatre "The Chinese Wall," by Max Frisch. His second play will be a local one by K. Mourselas "Madhouse World." Alecos Alexandrakis has selected for his program this season also "They Were All My Children," by Arthur Miller.

A Greek play "The Island of Venus," by Alexis Parnis is presented in Athens and Pireaus at two theatres by two different groups. In Athens is performed by B. Diamantopoulos and Sapfo Alkeou and in Pireaus at the Municipal Theatre by Vilma's kyrou group. Both performances are very well staged and acted.

'European Journal'

Rome.

A monthly video news program combining talents and facilities of eight European video nets is slated for unveiling this month.

Called "Il Giornale dell'Europa" (A European Journal) in Italy, opening show is work of six newsmen, one for each producing network. Italy is repped by Sandro DeFeo, France by Pierre Gresgraups, Britain by Paul Fox, Belgium by Andre Hagon, Switzerland by Alexandre Burger, W. Germany by H. H. Westermann.

Italy's first entry will be "Shooting in Rome," directed by Giuliano Tomei.

Yank Author Finds 1st Experiences in German Pix Reads Like Script

Berlin.

James Wakefield Burke, U.S. author residing here, could cite his own experiences in German picture making as a film script.

Arthur Brauner (CCC) asked him to help on the script of his western, "Old Shatterhand," and sent him to Yugoslavia where the pic was shot. At first it wasn't easy to get a director. After they got Leopold Lahola, they found it necessary get rid of him because of his inexperience with westerns. Luckily, they found Hugo Fregonese to take over.

Then Ladislas Fodor and Robert A. Stemmle, the two scripters, "disappeared," if indirectly. Most of what the two had written had to be thrown away. And Burke had to start all over again. And it was tough and quick writing in faraway Titoland.

Finally, Burke was asked to take over a role in this pic. He plays a colonel in this, his screen debut.

Brauner calls his CCC western a German-French-Italian co-production made in collaboration with Avala-Film, Belgrade. But at least it's a multi-nation film. With the exception of Ralf Wolter, a German comedian, all cast members are foreigners.

Roast Beef of Old England

Continued from page 169

actress Jeanne Moreau. Unique feature of this club is that there is no membership fee. Unless the committee gives an applicant the thumbs up he has no chance. The Sean Kenny decor is Dickensian. So's the menu, with such olde-worlde dishes as "Humble Pie," steak-and-kidney. Gag has not yet worn thin of watching actors persuading their agents to eat humble pie.

White Elephant

The White Elephant, in Curzon Street, quickly established itself as No 1 rendezvous for entertainment big shots and has had no difficulty in retaining its reputation. This is not a cheap club, but it has a deluxe atmosphere. Les Ambassadeurs, Siegi's and 21 Room are still magnets for the stars and producers, especially visiting American firemen, but can no longer be rated as predominantly theatrical oases. The Dorchester Bar no longer retains such a firm core of star-studded tipplers (the May Fair and the Westbury have provided keen opposition) but is still a pop thespian stamping ground.

Savage Club

There are still a number of professional clubs, though with the exception perhaps of the Savile and the Garrick, most admit that it is a struggle to "get by." The Savage Club, with its distinctive necktie and its years of tradition, recently suffered a blow by having to move out of its spacious premises off Pall Mall because of future re-planning. The members now share the amenities of the National Liberal Club. One cynical Savage was heard to say:*"Two lost causes getting together."* Another speculated how long it would be before all the Savages went into politics and all the Liberals went on the stage! To the visitor, the great loss is that most of the Savage Club's treasures, books, pictures, and mementoes of past glories have to be stored.

Green Room Club, again a club with history, atmosphere and too few active members, still has happy sessions in its underground premises behind the Strand, and this is one that features the one-armed bandits in the bar. Sometime ago the Stage Golfing Club moved temporarily, but now appears to have settled down permanently, to rooms above the Salisbury tavern in St. Martin's Lane. The Salisbury for years, by the way, was regarded as one of London's top theatrical pubs but rarely, now, do the big names penetrate its old fashioned, glass walled surroundings.

The Water Rats

Grand Order of Ratlings, better known as The Water Rats, have no regular club premises but hold their regular meetings at the Eccentric Club, subsequently adjourning to a nearby tavern for "after business" tippling. Nor does the Vaudeville Golfing Society have a permanent place for its activities, meetings being held in a West End saloon and much of its business and social activities being confined to various 19th holes. The modest club premises and at the moment these are in the heart of theatreland.

The New Arts Theatre Club, revitalized, re-jigged, re-decked, under the vigorous guidance of Kenneth Rive and Nat Cohen is aiming successfully to restore past glories by making the club more of a showbiz rendezvous. Economic reasons brought in a huge number of worthy members from all walks of life. This boosted the bank balance, but tended to swamp the real aim of the club, which has a theatre, film shows, club lunches and dinners with star legit speakers and so on. To this end the Critics' Circle members and the Film Publicity Guild, neither of which body has a place to lay its head, are being encouraged to use the New Arts as an H.Q.

And talking of clubs—of a very different breed—there's still no place like Al Burnett's Stork Room for attracting the pro's who like to burn the candle into the dawn. Every night, but particularly on Sundays, the place, which has a distinctive character exclusively its own, is the rendezvous for performers of all calibres, and particularly visiting Yanks. There they "insult" their host, Al Burnett, and will go into their own acts at the drop of a cue. Maybe the old New York Leon & Eddie's matched it. But very few others ever have. Some glamor, excitement and panache attach to the Caprice, under the bland and affable Mario Gallati, and the Ivy. The Caprice which, rumor cynically has it, was built around Henry Sherek's table, is a top eaterie, favored by the stars, and those who can afford to goggle at them. It is no place to go for a confidential business yack, since tables are closely adjacent and, at lunchtime, particularly, a tape recorder would reveal an incessant wave of irrelevant chatter, largely femme.

Isow's restaurant, in Soho, is Jewish influenced and is a regular hideout for top film and tv execs who want no social fiddle faddle over their gefulte fish. To them lunch is a mere continuation of the day-by-day hatchet work of existence in the Wardour Street (Film Row) jungle. Rule's, Scott's and Simpson's are other well known eating houses with firm showbiz support.

When it comes to taverns, there are many scattered around town. Folk you may meet in those adjacent to theatres depends, largely, of course, on who's working or rehearsing where. In Wardour Street the Duke of Wellington, the Intrepid Fox and the Ship are Three that cater considerably for the people who work in Wardour Street. The Grosvenor Arms near the BBC's Aeolian Holl usually has a full quota of musicians.

The pattern has changed over the year. Necessarily rising costs have raised club membership fees sometimes to exorbitant proportions and driven members to saloon bars. There is more commuting to town and so less hanging around the local bars. And showbiz has spread its tentacles so widely over London that people tend to drink and eat acording to geography. For instance, it is necessary to make a safari to Shepherd's Bush to pass a convivial time of day with the employees of BBC's Television Centre.

Greetings from

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SIMONE SIGNORET

YVES MONTAND

'Beatlemania' Bites Britain as Four From Liverpool Become a Show Biz Phenomenon; Press Clips Top Queen's

By ROGER WATKINS

London.

Assuming the proportions of a nationwide, unstoppable infection, the U.K. has fallen victim to what is locally known as "Beatlemania." The epidemic, pleasant enough, stems from four Liverpool pop singers—John Lennon, Paul McCartney, Ringo Starr and George Harrison—known professionally as The Beatles.

And, according to authoritive and veteran show biz trade sources, Britain has never seen anything like it.

In less than a year, The Beatles have sprung from total obscurity to the most publicized foursome in British entertainment history. It's gotten so big that Fleet Street hardly lets a day go by without either frontpaging or splashing a Beatles story and or pix.

But Fleet Street's affection for the four Liverpublians, who have set afire in Pan Alley, Film Row and broadcasting, generally, does not spring from any reason other than they make good news and good reading.

Teenagers' Faves

For instance, at almost any performance of the group whether it's for tv, stage or club, the crowd of teenage fans that encircle the location is usually so vast they have to be controlled and literally held back by dozens of police. London airport was recently besieged on their return from an overseas engagement. Firms are being forced to give an afternoon's "Beatle-leave" to young employees who risk getting trampled, crushed or asphyxiated in the thousands-strong crush for concert tickets.

Newsreel shots by the dozen, presspix, by the score and millions of words are being filed as Lennon, McCartney, Starr and Harrison collect press clippings exceeding that of the royal family. There's hardly a top writer in Fleet Street who at some time or another during the last few hectic months has not penned a feature piece on the group—either singly or as a collective phenomenon.

Concurrent Series

So hectic is the rush to get those highly individual mops of hair and smiles beaming out from the feature pages, that the Mirror and Sketch were running Beatles series concurrently with the Express which covered the broader field of The Liverpool Sound, too) and the Mail just days behind.

Overall, presswise, the publicity has reached saturation point with full, nationally-circulated stories on Beatles' coming and goings, doings and sayings, which are now all but a regular column in the U.K.'s assorted newsheets.

While the starchy Times hasn't exactly hopped on the bandwagon with the applauding feature bit, it nevertheless lightens its main newspages from time to time with Beatles-stimulated news reports. The somewhat less reserved Telegraph however has tended to whoop-it-up with newspix and yarns much as in the style of the more popular press.

Merchandising Angles

Result of the tremendous press exposure, tv appearances (BBC-TV even made a documentary on the lads along with radio and disk releases has not only sparked off a great merchandising glut—Beatles' sweaters, pencils, combs, stationery, various publications, and, of course, stills—but has kids dialing B-E-A-T-L-E-S on the telephone.

From the boxoffice point of view, with Beatlemania at its fever pitch, the quartet is an absolute sellout. Tickets attract as much black marketering as do those for a football Cup Final or those rare occasions when, say, an artist of the calibre of Frank Sinatra gives a performance.

They have triumphed in most show biz media, and now have their first feature film coming up. It's a Walter Shenson production for United Artists' release.

British Disk Best Sellers

London.

Want Hold Hand (Parlophone)	Beatles
She Loves You (Parlophone)	Beatles
Glad All Over (Columbia)	Clark Five
Were Made For Me (Columbia)	Dreamers
Secret Love (Decca)	Kirby
Only Want Be With You (Philips)	Springfield
Dominique (Philips)	Singing Nun
Maria Elena (RCA)	Tabajaros
Don't Talk To Him (Columbia)	Richard
24 Hours From Tulsa (United Artists)	Pitney

Music Business: It's A Know-How Business; Musings of Veteran

By HANS HOLZER

The conversation went like this.

Holzer: "So you like my song, huh?"

A&R Man: "Great song. Perfect for my new Group."

Holzer: "So?"

A&R Man: "No dice. They can't read."

Holzer: "So what? They can learn the melody by ear."

A&R Man: "N-nh. They can't read lyrics either."

* * *

Back in 1953, Seeco had just recorded a ballad of mine entitled "Bewitched Am I." There was a line in the lyric that went "Lead me through Eden's portal . . ." It was all very high class. Two weeks after release, I was approached by the representative of a singer who had just acquired his 17th manager (that year, that is) and it seems as how the young man liked my song, "except you gotta take out that line about the British Prime Minister."

* * *

Friend of mine went to see the head of a music firm so well known we shall call it Cohen-Callahan. He had a song he thought they would go for. But Mr. C. was disdainful.

"Your songs are constructed like nothing," he said, and raised his eyebrows. My friend slunk home, shattered. Two days later he returned with another hunk of material. This time Mr. C. hardly looked at the masterpiece and exclaimed, "Your construction is all wrong. You don't know how to write music. This song will never get any place."

Triumphantly, he threw the manuscript back at my friend, waiting for the inevitable sigh. Only my friend was laughing his head off. The song was a top Gershwin number.

* * *

One of the incidents in my book "Ghost Hunter" (recently published by Bobbs-Merrill) involves a certain West 56th St. restaurant where the alleged ghost of an advertising man had been observed after his untimely passing by his own hands. The late Danton Walker, a fellow-spook specialist, tipped me off to the case, and one night after the regular customers had left, we put a lady-psychic, a volunteer, into trance to see if the ghost would talk to us. He did, and the first thing he wanted was a stiff drink. Now Mrs. Meyers, my psychic, a vocal coach by profession, is as gentle, non-drinking a lady you want to meet. Possessed by the Madison Ave. souse, she became a raving alcoholic until I took her out of the trance state. When she awoke, remembering absolutely nothing, she was high as a kite.

It was the first time anyone had become inebriated by a ghost!

LAWRENCE WELK

Has Another Hit Dot Album!
"WONDERFUL, WONDERFUL"

Special Tastes Rule So. Africa

By EVELYN LEVISON

Johannesburg.

Dominating disk of 1963 in South Africa was a German LP made by a semi-classical vocal group—the Gunter Kallmann Choir—which generated its success from the title tune, an old world type ballad translated into German from an English song published in 1952 as "Elizabethan Serenade." Original writers were Ronald Binge and Christopher Hassall, poet and lyricist of many Ivor Novello shows, who died some months back.

New title, pruned to "Elizabeth Serenade," is also name of this LP which has triggered off more interest than even the Presley and Cliff Richard longplayers issued this past twelve months. S. African sales have far outpaced figures notched up in Germany where disk was waxed, and after eight months there is still healthy traffic over dealers' counters. Title song will later be issued as a single when sales of the LP begin to sag . . . still a far way off.

Other bestselling LP's of the year emigrating from Germany were Bert Kaempfert's "Original Swinging Safari" and "Freddy Auf Höher See," filmstar-singer Freddy having registered favorable impact during his recent personal appearance tour of the Republic.

Top USA LP's were Elvis Presley's "It Happened at the World's Fair" and "Trini Lopez at P.J.'s." Bestsellers ex England were "Summer Holiday" (Cliff Richard songs from pic soundtrack) and "Please Please Me" (The Beatles). Locally made LP moneyspinners included Dickie Loader's "Exclusively Yours," and, in Afrikaans, two Charles Jacobie disks, "Die Singende Beesboer" ("The Singing Cowboy") and "Veelsydige Charles Jacobie" ("Versatile Charles Jacobie").

Still way ahead as the favorite in the field of stage show recordings is the "My Fair Lady" Broadway original, with Harrison, Andrews and Holloway. Gaining impetus from the success of the touring company that has been playing S. Africa since November, 1962 (longest run ever for any show in this territory) the LP sales figures now top 80,000 and disks are still coming off the presses. Bestselling local cast recording of the year is "Oliver" made by the Brian Brooke Co. before the show opened in Johannesburg prior to nationwide tour.

Top pop artist on singles was Cliff Richard with waxings of "Bachelor Boy" and "Lucky Lips" his top sellers. Other important singles:—"From a Jack to a King" (Ned Miller), "Blue Train" (John D. Loudermilk) "Happy Birthday, My Darling" (Bob Gallion), "Ruby Baby" (Dion) and "I will Follow Him" (Little Peggy March). Introduction of the Bossa Nova to local dance floors jacked up Eydie Gorme's "Blame It on the Bossa Nova" into the hit charts, while good royalties were earned on local recordings of local tunes by the Meteors ("Meadowlands," written by Strike Vilakazi) and Johnny Kongos ("Tulips for Tomette" penned by mother and son team, Sylvia and Johnny Kongos).

As Others Hear Us; British Disks Making Their Mark on World Charts

By NORRIE PARAMOR & BOB BARRATT

London.

The past year has proved a considerable landmark for the British record industry. On the home front, at the time of writing, home-produced records fill two-thirds of the places in the U.K. hit parade, which from the advent of the rock 'n' roll era in the mid-1950 until quite recently had been dominated by American waxings. In addition, British artists, find ever-increasing acceptance in the world market. A breakthrough indeed.

In the U.S.A., the birthplace of popular music as we know it today, it is no longer a rarity to see a British disk hit the Top 100 chart. Dating back to the 1950s such artists as Frank Chacksfield, Cyril Stapleton and Edmundo Ros made it and Vera Lynn's "Auf Wiedersehen," Chris Barber's "Petite Fleur," David Whitfield's "Cara Mia" all succeeded in selling 1,000,000 copies during that decade.

The consistent album sales in recent years of orchestral music by Mantovani, Stanley Black, Johnny Gregory and Ronnie Aldrich, not forgetting the fine work Capitol have done with my (Norrie Paramor) albums, have been right up there.

The breakthrough began in earnest in 1960 with Marty Wilde's "Bad Boy," Mantovani's "Exodus Theme," Chackfield's "On The Beach" and the singles which introduced Anthony Newley to American ears. It gained momentum during 1961, spearheaded by Matt Monro's "My Kind of Girl," Helen Shapiro's "Walking Back to Happiness," "Tunes of Glory" by the Cambridge Strings, and Lonnie Donegan's humorous "Does Your Chewing Gum Lose its Flavor on the Bedport Overnight."

Acker Bilk's clarinet styling of his own "Stranger On The Shore" was a chart-topper in mid-1962 and went on to become a million-seller. The Tornados' "Telstar" filled the No. 1 spot at the start of 1963, also gaining them a gold disk. Among others who have enhanced the prestige of British talent in the U.S. were Charlie Drake, Cliff Richard, Kenny Ball, The Springfields and Ronnie Carroll, together with Frank Ifield and Rolf Harris, who, after reaching the top in Australia, have now settled on our shores and have cut their hit sides in London studios. Harris also just essayed a New York nitery engagement.

From Down Under

Comedian Charlie Drake achieved remarkable sales with "My Boomerang Won't Come Back" as did cartoonist-humorist-singer-songwriter Harris with "Sun Arise" and "Tie Me Kangaroo Down Sport" which climbed to No. 3. Kenny Ball's haunting jazz treatment of "Midnight in Moscow" reached No. 2 and found many customers also for his fresh approach to "Green Leaves of Summer" and "March of The Siamese Children." Richard's "Lucky Lips" followed up his previous chart-success in 1959 with "Living Doll" and The Springfields made several hit parade appearances, most notably with "Sliver Threads and Golden Needles." A rhythmic updating of the oldie "I Remember You" catapulted Frank Ifield and his subsequent re-stylings of "Lovesick Blues," "The Wayward Wind" and "I'm Confessin'" suggest that his importance as an international artist will be maintained.

Yank Break-Through

British songwriters too have been finding increasing acceptance for their work in the U.S. In addition to those already mentioned, "You Can Never Stop Me Loving You," "Portrait of My Love," "Diamonds," "Say Wonderful Things," "Scarlett O'Hara" and "From Me to You," have become familiar to American record-buyers via recordings by local artists. Special praise is due to Lionel Bart and Anthony Newley/Leslie Bricusse respectively for their scores of the smash musicals "Oliver!" and "Stop The World I Want To Get Off."

For teen-beat and rock 'n' roll disks it is an uphill struggle. But singles of an unusual, often comedy appeal by artists of especial individuality who have no direct equivalent among American singers, have been more readily accepted.

Turning to the rest of the world during 1963 recent achievements are most encouraging. British recording artists now have many fans in South Africa, where Richard's "Bachelor Boy," "It'll Be Me," "Lucky Lips" and "40 Days" all achieved the tops as did The Tornados' "Telstar." Other chart-riders have included The Shadows' "Dance On," "Foot Tapper" and "Atlantis," John Barry's "James Bond Theme," Jet Harris and Tony Meehan's "Diamonds," Kenneth McKellar's "The Longest Day" and Jimmy Justice's "Spanish Harlem."

"Telstar" was No. 1 in Australia too, where Richard and The Shadows have also been consistently among the bestsellers, while The Beatles and Gerry & The Pacemakers have successfully bowed the "Liverpool Sound" with "From Me To You" and "How Do You Do It" respectively. Ifield's "Lovesick Blues" proved that the local boy who made good overseas has not been forgotten.

New Zealand is always ready to welcome a good British disk and recent bestsellers have included Richard's "Summer Holiday" and "The Next Time," The Beatles' "Please Please Me" and The Searchers' "Sweets For My Sweet," together with "Lovesick Blues" and "Sun Arise."

Far East

In the Far East, Japan is probably the most promising market for British waxings. Alma Cogan has a strong record-buying following, ditto John Leyton. Cliff Richard, Hong Kong too has seen The Shadows' "Dance On" and "Foot Tapper" and Richard's "Summer Holiday," "Bachelor Boy," "It's All In The Game" and "Lucky Lips" on its bestseller lists, while "The Next Time" was India's No. 1 in April.

Israel is an exceptionally good market for British recordings, which have achieved innumerable Top 10 entries in recent months, and among the bestsellers were Richard, Ifield, Maureen Evans, Springfields, Beatles, Gerry & Pacemakers, Helen Shapiro, Billy Fury, Susan Maughan, plus several Shadows releases.

"Telstar" repeated its British and American success in France and Germany, in both of which territories Petula Clark remains a star name and Richard, Helen Shapiro and The Shadows are rapidly gaining recognition.

Lowlands and Scandinavia

In Holland, star performers have been The Shadows, Vera Lynn and The Tornados, not forgetting Cliff Richard who has had no less than seven Top-5 entries to date this year. Neighboring Belgium too gave an especially warm reception to "Telstar," "Bachelor Boy," "The Next Time" and "Lucky Lips."

Scandinavian tastes are currently running almost parallel to those in Great Britain. In Denmark Ronnie Carroll, Petula Clark, Brian Poole, Louise Cordet, Frankie Vaughan, The Shadows and Billie Davis have achieved good sales while chart-toppers include Russ Conway and Cliff Richard.

In Sweden Michael Cox, Ron Goodwin, Beatles, Ifield, Gerry & Pacemakers, Searchers, Heinz and Billy J. Kramer, have been highly successful, together with (as in Finland) several Richard and Shadows waxings. Ditto in the comparatively small but lively Norwegian market.

In recent months, Richard has sung in Spanish, French and German for recordings specifically aimed at these Continental markets and Ifield, Leyton and Miss Shapiro too have re-recorded some of their English-language hits for Continental release.

Our product has yet to make any real impact in such territories as Brazil, Argentina, Mexico, Spain and Italy but the feeling is that this year's breakthrough is only the beginning.

The Liverpool groups who have overrrun the U.K. charts during 1963 have not yet had time to make their presence fully felt overseas.

TEENS CALL TUNES IN PARIS

'RUBBED ELBOWS WITH—'

By L. WOLFE GILBERT

Hollywood

Started my varied career as a Coney Island saloon singer with a penchant for writing songs, because this was a good spot to introduce them. There were the College Inn, Perry's and Stauch's on Surf Ave. Eddie Cantor was in a bistro on the Boardwalk. This was where "Waiting For The Robert E. Lee" was born.

Around the corner was a ragtime pianoplayer wearing a derby hat who never said a word. This was Jimmy Durante. He played for the entertainers and songpluggers (including me) but never read a line to or for the customers. Lou Clayton and Eddie Jackson came along and changed that for Jimmy. Sime Silverman, editor of VARIETY, came to hear the trio, especially Jimmy, who had begun to talk, sing and make with jokes, and helped the Schnoz become the most beloved trouper of them all.

Prior to Coney Island I had done a single and played the Sullivan & Considine and Pantages circuits. Much later, I graduated to The Orpheum and Keith Theatres, culminiating at the famous Palace on Broadway.

On the Pantages circuit on or about 1907, right after the San Francisco Quake, I was on the bill with the noblest Roman of them all—the Boston Strong Boy, the champ himself, John L. Sullivan. The newspapermen had a Roman holiday dubbing "The Great John L." and myself as "Gilbert & Sullivan." Sullivan and I became fast friends. He called me Lazarus.

At that time writing parodies on the current song hits was a vogue—a forerunner of Allan Sherman today. So I did just that. Every day I'd make the rounds of the Roger Bros., Weber & Fields, Lillian Shaw, Nat Wills, Harry Cooper (of the Empire City Quartet, etc.) and kindred acts. Few of them ever paid me except with a meal, and I suffered no qualms of conscience when I later sold the same parody to a half a dozen of them without telling one act that I had sold it to the other.

Jolie

One day I walked into the Academy Hotel on 14th St., New York, looking for Al Jolson. At the time, he was doing an act with his brother, Harry, who had a good singing voice and another partner, a Jewish comedian Joe Palmer, who sang parodies. Palmer was a paralytic and had to be wheeled onstage. For that purpose, Jolson employed a chair similar to those seen on the Boardwalk at Atlantic City and maintained the illusion by wearing blackface and impersonating a professional chair-wheeler while he sang and whistled.

On this particular day, there was a snowstorm. Hungry as usual, I weathered the storm. As I walked into Al's room, I found him on his way out, draped, I noted enviously, in a good looking heavy overcoat. On a clothes tree hung another overcoat. Still shivering from the cold, I sang Jolson half a dozen parodies and then we talked money. Al wanted four of these parodies, and with a gulp in my throat, I said, "These are very funny, and so I have to get at least $7 for the four." Jolson responded, "You're nuts! I get parodies from Charlie Hoey of Hoey & Lee for $2 a piece."

I changed the subject and said, "Al, I see you've got two overcoats. Do you want to sell one to me?" Al replied, "Yes, I'll sell you one. This one is only four years old, and I want seven bucks for it." You guessed it, I got the coat, and Jolson got four parodies. As I left with the coat, Al said, "and besides I'm throwing in my partner Joe Palmer. You can have him." So the Jolson trio became Palmer & Gilbert. We still used the wheelchair, and we did two Jewish war veterans.

It was customary, via the laws of the Jewish Musicians Union, that if a producer intended to curtail any part of his pit orchestra, he must so notify the union on opening night. If he failed to do so, all the musicians must then remain intact for the run of the play.

Rumshinsky conducted on opening night, and as coproducer was to determine whether he needed the entire orchestra or not. This night, he counted the house and sensed he had a flop. He decided to do away with the bassoon player, one violinist, and the second drummer. But, he forgot to promptly notify the union. On the second day, realizing his mistake, and knowing that the saving of the musicians' three salaries might well make the difference between financial chaos and the ability to keep open, Rumshinsky appeared before the union committee.

Rumshinsky's Two Hats

He pleaded with tears in his eyes that it was an oversight, and that he could not afford the cost of the three musicians; that the salaries of these men might force them to close the show. This would put the cast, the ushers as well, out of work. The unioneers seemed to be impressed, and told Rumshinsky they would let him know their decision the next day. He started for the door and then suddenly stopped and said, "Gentlemen, when I was talking to you, I was talking as Rumshinsky, the producer. Now I address you as Rumshinsky, the composer. I need those three musicians to make music sound good!"

After the inauguration of Governor Whitman at Albany, there was a function called the Governor's Ball. Vincent Lopez ("Mister Nola") and his orchestra appeared on the scene. All the dignitaries were assembled in the large ballroom of the Ten Eyck hotel in Albany, as Vincent sat astride his piano stool and waited to play a dignified march to herald the entrance of the new Governor and his aides, who were flanked by the state militia.

A flunky came running into the ballroom warning Lopez to get ready. Vincent nervously asked, "What'll I play—what shall we play?" I was sitting next to Vincent, and I countered with "Hail To The Chief." "We don't know that," said Vince. In desperation I whispered, "play 'Stars And Stripes,' 'Semper Fidelis' or any Sousa March." "We don't know that stuff," shrieked Lopez. "Here comes the Governor," cued the aide, and as the imposing erect State militia started marching in, followed by Governor Whitman (each man in the militia—six foot two or three) Lopez and his then Hotel Pennsylvania dance orchestra went into "The Parade of the Wooden Soldiers"!

DID HIS CO-DIRECTOR MAKE KARAJAN SICK?

Vienna.

Angle-ridden and politicking-prone the Vienna Opera has long been. As per example there is the latest instance of the apparently very serious illness of conductor Herbert von Karajan with a "circulatory disease" which forced cancellation of artistic performance but not of ski partying in the Alps. It ends up with Karajan not so very sick and able to pick up dates in Britain at end of January.

Now it is heard here that Karajan wished to temporarily remove himself from Vienna, that there is a serious clash between him and the co-director.

There is now expectation that Karajan wil head the Vienna Opera on a visit to Paris next fall. Included would be a candlelight supper at $50 per in the Versailles Hotel of Mirrors. Doubt remains that the non-Italian Karajan will be on the stick when La Scala of Milan presents "La Boheme" in Moscow.

'LES IDOLS' RAGE BOOMS RECORDS

By GENE MOSKOWITZ

Paris.

Rise in France of a teenage group with buying power, due to more affluence here, has created a boom in the recording and music hall spheres of show biz. Youth cries out to youth, creating teenage "stars."

These types are called "Les Idols," naturally enough. In two years they have changed the realities of the record setup in France. It is estimated that there are over 16,000,000 French persons under 20. Buying power is pegged near a billion dollars.

Instant Stars

During a six month period in 1963 over 5,000,000 platters were sold as recorded by new singers, mainly of rock 'n' roll and twist syndromes. It gave the disk biz a new impetus after it had been in trouble the last few years. Here as elsewhere one record may "make" a star.

Oddly enough when, several years ago, American r'n'r was tried via vaude appearances and records it did not catch on. In some instances, exemplars were even laughed off the stage. This was the "middleaged" reaction.

Youth Pro-Yank?

Despite the DeGaulle emphasis upon French nationalism the young crowd continue to fancy things American — cowboy films, Yank dances, ice cream sodas hamburgers and such American outposts as Paris' own "Le Drugstore." So the time came when Le Twist caught on and with it and after it much else of American musical origin.

It really began in early 1961. The twist raged in niteries and among the young set who were now owners of their own record players. Family ties and social aspects were changing. Youngsters seemed to be finding their ease in belonging to groups and not in the family, in poetic solitude or with only a friend, a girlfriend or boyfriend as the case may be.

With all family members working more, and youngsters getting much more spending money, the impact on show biz was pronounced. Notable success was a blonde French youth with the Americanized monicker of Johnny Hallyday.

Quite 'Moral'

He twisted and pranced about but his songs, when audible, were rock and with lyrics that talked about simple friendships with girls and not the dramatic, sexy relationships of yore. Songs also dealt with parents, chided them but did not attack them, and were mainly about innocent flirts, military service and eventual marriage. But always it was about an easygoing palship with that old so-called French sex insouciance soft-pedaled.

Hallyday was not a symbol of revolt, for the new youth movement was not anti-social but "ad-

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A SONGWRITER BY ANY OTHER NAME...

By STANLEY GREEN

If anyone ever manages to establish some sort of ASCAP Hall of Fame, there is little doubt that among the most prominently represented songwriters will be Frank Roland, Ren G. May, Herbert Richard Lorenz, Dick Howard, Arthur Francis, and Gilbert Keyes. What's that? Never heard of them? That's not too surprising. For these happen to be the pennames of some of the giants among American composers and lyricists that were used at one time or another during their careers. The writers didn't keep their pseudonyms for very long, but they were used on published songs and may still be found on original sheet music copies.

Take this fellow Frank Roland. Sometimes he was also known as Noble MacClure. Most of the time, however, he was known by his real name, Victor Herbert. Herbert had no rival at the beginning of the century as the master of operetta. No other composer in the the field could match him in productivity or in marquee appeal. A Victor Herbert musical was always an event, and so was the publication of a new Victor Herbert song. In fact, Herbert even suspected that people bought copies of his music on the strength of his name alone. In 1904, to test the public's reaction to a Herbert composition sans the Herbert byline, the composer wrote a piano piece called "Al Fresco," and credited it to one Frank Roland. The sprightly number did quite well in sheet music sales, and a few months later satisfied that the public would buy his music on its merit, Herbert had the piece republished under his own name. But that wasn't the end of it. At about the same time, Herbert needed a gay number for a carnival scene in his forthcoming musical, "It Happened In Nordland." It wasn't long before "Al Fresco" was added to the new score and, with a lyric penned by Glen McDonough, it turned out to be one of the hits of the show. As for Noble MacClure—and what an imposing handle that one was—this name showed up on the sheet of at least three Victor Herbert piano pieces, "Get Together," "On Your Way," and "Valse a la Mode."

Irving Berlin

The improbable name of Ren G. May was actually an anagram. Mix the letters around and they spell Germany. Think of a famous song writer whose last name has a certain identification with Germany and you get Irving Berlin. In contrast with Victor Herbert, Berlin used his pen name toward the beginning of his career. As a young songwriter fresh from his success with "Alexander's Ragtime Band," he would work from midnight to dawn picking out tunes on the piano in his publisher's office. His output became so impressive that Ted Snyder, his publisher, thought that it would be a good idea to make it seem as if he had more than one prolific writer in his stable. Therefore, it was Ren G. May who was credited with two popular numbers of the day, "Pullman Porter On Parade" and "As I Was Aviating Around." They didn't last very long but then neither did Ren G. May.

The most all-encompassing pseudonym was Herbert Richard Lorenz. This one not only stood for one writer, it referred to three—Herbert Fields, Richard Rodgers and Lorenz Hart. The Team of Rodgers & Hart had met Fields when they were all quite young. Fields' father, Lew (Weber &) Fields, had given the songwriters their first professional break in 1919, and the following year Rodgers & Hart supplied half the score for a Lew Fields musical called "Poor Little Ritz Girl." The show wasn't any staggering hit, and the boys went back to writing amateur musicals for any organization that would hire them. During this time they kept up their friendship with Herbert Fields who was anxious to pursue a career as a playwright. In 1924, the trio decided to take a crack at Broadway together. They collaborated on a comedy—not a musical comedy—called "The Melody Man" which they conveniently tailored to the specifications of Lew Fields. Since the play was about the music business, two satirical songs, "I'd Like to Poison Ivy" and "Moonlight Mama," were interpolated and credited to the same three-headed individual—Herbert Richard Lorenz—who was responsible for the play. Needless to say, this protective anonymity was never again required.

The identity of Dick Howard does not need too much detective work. Howard Dietz merely turned his name around and chose a first name that sounded closest to his last name. Dietz's use of a nom-de-plume stemmed from the fact that for most of his life he was MGM's top publicist by day and one of Broadway's brightest lyric writers by night. For a while he thought that the best way to keep his business career entirely separate from his writing career was to adopt a pen name. This didn't exactly work out too well, and the idea was soon abandoned. But not before Dick Howard got at least four songs published. In the mid-Twenties, before forming his more-or-less steady partnership with Arthur Schwartz, Dietz worked with a number of composers, including Ralph Rainger and Jay Gorney. As Dick Howard, Dietz wrote the lyrics to two songs with Rainger, "Seems to Me" and "Got a Man On My Mind." Also as Dick Howard, Dietz collaborated with Gorney on two songs for a 1930 Paramount film, "The Battle of Paris," starring Gertrude Lawrence. The titles were "What Makes My Baby Blue" and "When I Am Housekeeping for You."

Ira Gershwin and Gus Kahn

Arthur Francis was a name that came into being through genuine modesty. It was used by Ira Gershwin who merely combined the names of his younger brother, Arthur, and his sister, Frances. His self-effacing reason: brother George had already won a reputation by the time Ira began writing professionally, and he didn't want to seem as if he were taking advantage of his brother's fame. Ira Gershwin used a pen name for a longer period of time than the other writers discussed. The first published song written by George and Ira together, "Waiting for the Sun to Come Out" (1920), still bears the credit line on the sheet music, "Words by Arthur Francis." It was not until four years later, when he collaborated on the score of a musical called "Be Yourself," that Ira Gershwin was finally identified publicly as Ira Gershwin.

Gus Kahn may have flirted briefly with the name Gilbert Keyes, but at least he kept his own initials. Records show that on original copies of "Toot Toot, Tootsie" and "On the Alamo," Kahn was billed as Keyes, though later credit listings revealed his true identity. "Toot Toot, Tootsie" was a collaboration of Gus Kahn, Ernie Erdman, and Ted FioRito, with Robert King credited with an assist on the melody. Now, *there* was a fellow who really made a name for himself!

My Friend, The Son

By MAURICE ZOLOTOW

A year ago, last December, Allan Sherman came back to New York. He had been away for two years and those two years had turned his life upside down. From an obscure producer of television shows for CBS and Westinghouse he had become an overnight sensation with "My Son, the Folksinger." He rang me the afternoon he got into town. Would we join him for dinner at Danny's Hideaway that evening?

I naturally wondered whether success had changed Allan Sherman—whom I had known for 10 years as a kindly, modest, gentle, lovable, plump individual, with a bizarre sense of the ridiculous in life and a giver of enormous and delightful parties. Now he had become a rich man, with almost a million-seller LP, and a series of concert engagements lined up—with more records scheduled, with night-club engagements, with film companies bidding for him, with two networks wanting him at $5,000 an appearance.

Eight of us foregathered at the restaurant. Present were NBC percussion virtuoso Bobby Rosengarden, insurance executive Dave Streger, myself, Sherman — and our wives. At once, I seemed to detect a shocking alteration in Sherman. Had he gone Hollywood? Did he have delusions of grandeur? For, with the air of a rajah, he at once took over the ordering of dinner. Waving his hands majestically, he spoke to the captain in a bold, almost arrogant voice:

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Pop Tunes Puffing Cigs for 100 Years Via Frank Plugs and Moralistic Raps

By JIM WALSH

Vinton, Va.

By the time this is in print the U.S. Surgeon General's Committee on Smoking & Health probably will have made public its anxiously awaited report on the effects of nicotine addiction.

Regardless of what the committee's findings may be, there should be some interest in going back over the years and seeing how "the weed" has fared in sheet music and on records. This account can claim only to being representative instead of comprehensive.

A hundred years or so ago two ditties of the kind commonly called "college songs" had to do, respectively, with cigars and pipes. One, which many oldtimers remember from its first line, "'Twas off the blue Canary isles," told of the sufferings of an unfortunate smoker who consumed his last stogie at a time and place when he couldn't get another supply. It was called "My Last Cigar." The other was a paean of praise to "My Meerschaum Pipe."

Probably of about the same era, or even older, is a song which advises the hearer to "Smoke Tobacco" as a solace for all the ills that afflict mortality. The "Old Tobacco Box" tune popular with hillbilly fiddlers and git-tar players is most likely of equally great antiquity.

Off-hand, the historian can't think of any vehemently anti-nicotine musical propaganda of that period, but there must have been some.

It probably would be a good bet that the most unabashed plug any cigaret ever got on a phonograph record was contained in a 1901 "descriptive specialty," issued by Eldridge R. Johnson before he founded the Victor Talking Machine Co., and called "A Sleigh Ride Party." The record is by the once world-famous Haydn Quartet. The voice of the quartet baritone, Sam Rous, is heard saying, "Waiter, bring me a pack of Sweet Caporal cigarets—the only kind worth smoking!" Rous, who became assistant director of the Victor a&r department and author of the first editions of the Victor Book of the Opera, didn't smoke).

A few years later that famous Kansas agitator against liquor and tobacco, the sainted Carrie A. Nation, while in London made records for the old Gramophone Co. in which she denounced both booze and smokes.

In 1892 Princess Eulalie of Spain visited the Chicago World's Fair and publicly smoked a cigaret. Newspapers throughout the country began a campaign to have the shameless hussy deported. Smoking by women however, began to catch on, though at first only among a dribble of the sporty set, and toward the turn of the century Anna Held sang Ivan Caryll and

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Record Pluggers Are People—Too

By VARNER PAULSEN

(Program Director, WNEW-Radio, New York)

He was dressed in a mohair suit with wide vents, Continental shoes with buckles instead of laces and a white tie to match his Dean Martin tab collar shirt. On one arm clung a tall, redheaded model dressed in a bikini, uneasy with her one-day title of "Miss RPM of 1963." Under his other arm he had a number of promotion copies of his firm's latest—"Bikini Bossa Nova."

He had to do *something* to attract attention at his radio station stops. Without the crowd-pleasing redhead, which surely would trigger the interest of the stations' talent and program execs, his other alternates were limited.

The policy of Station A requires that he slip the new releases under the front door.

Station B, much more liberal, allows him into the building on Thursdays from 2 to 3 p.m. But then, he is restricted to the lobby from whence came the expression: "lobbyist."

Station C doesn't want him in the building at all. They want new releases mailed, preferably from a foreign country, since the librarian is a stamp collector.

No such problem at Station D. He is admitted freely into the building as long as he is smuggling an exclusive, advance release of a surefire hit.

Station E doesn't want to see him unless he has a Top 10 "rocker." They don't play classical music, recorded by a classical artist—say—like—Perry Como.

Station F only plays "standards." They don't want those wailing rockers—say—like "Now" by Lena Horne. The program director of this station believes "Now" is a steal from an old New Orleans rhythm and blues classic called "Have A Magilla."

Is a puzzlement.

And so it goes for many of the record promotion representatives who freely wince at being called "record pluggers."

Musical Liaisons

These men, however persistent in their desire to exploit their product, are the closest link between the creative forces in music and the medium whose basic raw material is talent.

Like a midwife, they may not always deliver a prize package, but they perform a unique service of keeping the broadcaster aware of the new creations—screaming or melodic. At WNEW-Radio, we want to hear what's *new*—and as quickly as it comes off the presses—or before. We could not establish the proper rapport with the record reps if we were difficut with which to do business.

In a way, broadcasters are in the business to supply services. Services to people. Sometimes for money. Frequently free to community organizations. Certainly to the many sources who supply product, whatever it may be.

We do have a few restrictions imposed on the hard working record reps but they are logical and well taken.

Active studios are off-limits. We do not want the working personalities disturbed. But, this rule also applies to our own staff who have no busines in the studios. Another policy involves new releases. They must be given to our Chief Librarian, Al Trilling. Since personalities do not clear or build their own music programming, releases are approved by management.

We respect the record reps and the job they have to perform. We endeavor to make it as easy as possible for them to communicate with us. We've been calling our business "communications" for some years—and if a communication is not a two-way street we are closing doors on those who are willing and able to contribute.

Most record reps are valuable, necessary, industrious and anxious people. Except a chap I know who had the audacity to knock on a broadcaster's door to plead for a few plays for someone called The Singing Nun. And, she isn't even an American. Something called "Dominique" I think. What a nut.

"Mr. Piano Personality"

"BIG" TINY LITTLE

and His W-i-i-l-d Ones

Ed Sullivan TV Show, Jan. 12th, "HONKYTONK - HOOTENANNY"

17th Coral Record Album to be Released in January. Already Booked Solid 8 Months in 1964.

Management: HAROLD JOVIAN-PREMIERE ARTISTS AGENCY

1046 Carol Drive, Hollywood 69, Calif.

British Songs Hit On Home Grounds

By HUBERT W. DAVID

(Chairman, Songwriters Guild of Gt. Britain)

London.

No more than two years ago the British songwriter was completely overshadowed in his own Hit Parade by song material imported from the U. S. A recent checkup has shown that it is now no unusual thing for 16, 17 or 18 numbers out of the Top 20 to be the work of British tunesmiths and sung by British recording artists.

The boxoffice always tells the tale and it has been illustrated beyond any shadow of doubt that the British record-buying public prefers the homegrown product both as to the material itself and the singer who presents the song on record. With a vast teenage buying wave triggered off by some smart salesmanship on the part of our eager enthusiastic recording execs, yes, the whole music industry in Britain is *thinking English*.

This state of affairs has been brought about mostly by the *American* music men themselves. Many so-called stars come to Britain for nationwide tours, billed as the American "tops," but our boys and girls are dumbsters and they have quickly realized that most of these American artists being foisted on them were far less entertaining than the local boys—so they came to the inevitable conclusion that the whole thing was a bit of a phoney -and once bitten, twice shy!

The Battle Is On

If, in the future, you in the States hope to get any sort of representation in our Hit Parade, then I do implore you to send Britain only your very best artists. Good singers are associated with good songs, but I must warn you that we have girded our loins, and donned our armor, and our songwriters and singers are fit and ready to do battle on our own doorstep!

It is doubtful if current American pops were ever any better than their British counterpart, but American exploitation certainly was better and probably still is. For many years we suffered from a lack of initiative on the part of our recording companies' a. & r. men. They had only a fixed sum available to produce their crop of records, so what was easier (and cheaper) than to plump for the American hits, where they got the packaged production with artist included, all ready on a "master" for immediate pressing! By this method, they had no need to spend vast sums on studio costs with British artists and band fees mounting higher and higher — much of course to the detriment of the British song and its writer, who couldn't get any sort of showing.

But this has changed. The recording companies seem to prefer British songs and it is a break for a publisher, because he doesn't have to pay away royalties abroad nor barter with his rivals for British representation of an American hit. The publisher makes far more money out of a British tune, and in consequence I think the day is not far away when, in conjunction with the Songwriters Guild, every publisher is going to be happy to work through a Standard Contract devised by our Guild.

American Heyday

The British songwriter had a pretty lean time during the 20s and 30s, for after the wonderfully successful partnership between my father, the late Worton David and Horatio Nicholls (Lawrence Wright), British songs took a back seat. This was solely due to the fabulous run of hit songs being turned out by American writers of the calibre of Irving Berlin, Cole Porter, Walter Donaldson, Jerome Kern, Rodgers & Hart, and later Rodgers & Hammerstein. The world has never seen such a phenomenal output at any other time during this century. I hate to admit it, but, at that period, the British writer (with very few exceptions) didn't have what it took! He just couldn't produce those wonderful sentimental melodies that shook the world for almost a generation. How could one possibly emulate Kern's immortal "All the Things you Are," the "unusual" words and music of Porter, or the masterly film scores which Berlin created for Ginger Rogers and Fred Astaire with as many as six hits in one film!

That was America's day of plenty—and we are suffering for this now for the only American songs heard regularly on our air today are *the oldies*. So at least you still get quite a showing although you may not now get the glamour of the Hit Parade. But even with the oldies, you may soon get a shock—for publishers here are busy combing their catalogs to find old British material that can be reexploited. It is here that television is helping, and in particular such programs as The Black & White Minstrel Show, lend a visual background.

And The Future

As I have mentioned earlier, the British wave of success is rather geared to the buying power of the teenagers, but there is a growing feeling in the U.K. that with proper exploitation, we shall soon see special recordings made for the moms and dads—so we are game for anything. There is a real spirit of adventure alive once again in the British music industry.

Our Guild cannot always be expected to agree with our counterpart in the States, the American Guild of Authors & Composers, but I am delighted that our secretary, Victor Knight, and Miss Miriam Stern, executive director of AGAC, have been working so very closely together. I feel that all this get-togetherness on their part may in time lead to the Utopian position where the *best* British songs go automatically to America and the *best* American songs come to Britain.

Payola Gets You Nothing

By RALPH J. GLEASON

San Francisco.

(Following comments by the San Francisco jazz critic appeared in his San Francisco Chronicle column under the caption, 'A Real Hit Is in the Groove." Much that has been written about the payoff rackets in pop music have stressed the bad ethics. Gleason makes an equally deplorable accusation—"payola" doesn't pay, accomplishes nothing, can't prevent and can't make a hit. Graft is paid for advantages that are illusory. As a publication which has frequently denounced "payola" in its columns, VARIETY *reprints these comments, and adds its own amen.—Ed.)*

More on payola: The most fascinating thing about the whole payola situation is that you do not need to give payola in order to have a hit.

In other words, not even payola can make a hit and you can't make a hit by spending money. The hit is in the groove, as the record men say. And nowhere else.

Fantasy, the local record company which has had two national hits in the past year—Vince Guaraldi's "Cast Your Fate to the Wind," which was up in the top 25 and their current hit, Little Johnny Taylor's "Part Time Love," which is now 43 on the chart—is the living proof that you don't have to give payola to get hits. Some strong stations where the jockeys are on the take have not played the records.

"We can sell without it," says Saul Zaentz, the sales manager. "The hell with them. If they don't want to play it, that's their problem. We sold 'Cast Your Fate' without them and we're going to go over 400,000 with Little Johnny Taylor without them. Luckily, a lot of guys don't ask for anything."

All that it proves is that if the record has it, you don't need the payola. And even in a case where payola jockeys own the artist, the record company and the song publishing rights and plug the disc unmercifully, they can still lay an egg. There's a current example that almost fits this description. It shows no signs of becoming a hit despite promotion out of all proportion.

"They ask for 35 or 40 copies of an album by the artist sometimes," one distributor complains. "And if you turn them down, they get very salty."

A small, independent manufacturer (a man who puts out half a dozen records a year and hopes one will catch on) says, "The little guy like me hasn't got a chance. They bleed us to death. They want a piece of the rights or they want money. And if you don't go along, they'll get on the phone and call all around the country and keep their friends in other cities from playing on ti too."

His view that you have to go along with payola represents the opposite point of view from that of Fantasy. Once in a while, these small-time manufacturers, who are sort of wildcaters in the record business, come up with a hit, but it's rare.

A man who is today a major record-company executive told me a couple of years ago that San Francisco had become the worst payola city in the U.S.A.

"I can't let you use my name; they'd ruin me," he said. Another man who was then and still is high in the executive echelons of the major company he works for, said: "We have got to do something about this before the business rots to pieces."

What can be done about all this? I'm not sure. After the original payola investigation and the FCC crackdown, stations were making announcements and refusing even to accept free discs.

The FCC code doesn't really scare disc jockeys; only station owners and operators. In some cities, like New York where disk jockeys have been tried and convicted, there is local legislation. There is no effective Federal legislation. Only the record industry itself and possibly the Federal Trade Commission can get in here and clean this up.

Bros. Four Net 7½G For JFK Dallas Scholarships

Dallas.

The Brothers Four recent benefit concert at Southern Methodist U. Coliseum showed a lusty $7,500 net. With house scaled at $3 top, the take is going to the John F. Kennedy Memorial Scholarship Fund for the Children of Dallas Policemen and Firemen killed in action. The stage crew and ticket force waived their fees and the Brothers Four worked gratis, drawing only travel expenses.

The benefit was a replacement for ticketholders to the Peter, Paul & Mary concert scheduled for Nov. 23, which was cancelled due to the assassination of President Kennedy here Nov. 22.

HEROINE'S COSTUME PROBLEM

Maternal Angles Threaten Paris Hit of "Wozzek"

Paris.

"Wozzek" is a hit at the Paris Opera House in its current "new" staging, with hundreds of turnaways nightly, but will have to come off after only a dozen or so showings, much to managing director George Auric's chagrin. Unless he can find a new leading lady who can sing the difficult role in German—and he says he can't.

What's wrong with Helga Pylarczek, who has the role now? well, much . . . but in about two months, at the most, she will be a mother, and her costumes are beginning to be a bit too difficult to alter for each new performance.

Incidentally, one of the Paris critics who reviewed the show at its opening, apparently uninformed of the facts of life, lambasted Mme Pylarczek for "being neglectful of her appearance in public; she is getting inexcusably fat."

MILLION (and Over) RECORD SELLERS

As far as possible this is a roster of recent pops which have sold 1,000,000 records or better. They are identified only as to Title, Artist and Label. No record number is indicated, but ASCAP or BMI clearance is identified by appropriate symbol. The extraordinary smash sellers that have gone into multiple millions have been spotlighted in VARIETY *from time to time, such as the seasonal "White Christmas" and "Rudolph, the Red-Nosed Reindeer." Perhaps the single pop artist record-holder is Bing Crosby with "White Christmas (20,000,000 sum total over the years). There are instances of perennials, such as "Star Dust," "St. Louis Blues," and the like, having sold into staggering totals because of multiple recordings; these two, for example, may have had as many as 1,000 different versions each over the years. This and other footnote information for programmers, is basically something for individual spotlighting, depending on the usage of this information. It might also be spotlighted that, especially with the rock 'n' roll, quick-flash disksellers, not always have their "gold record" claims (1,000,000-or-better sales) been verified. Some time later the RIAA (Record Industry Assn. of America) set up a confirmation system to verify and officially police "gold record" claims for 1,000,000 singles. A standard of $1,000,000 in sales at factory price for albums was also set up at the time.*

A BIG HUNK OF LOVE†	Elvis Presley	RCA
A FOOL SUCH AS I*	Elvis Presley	RCA
A GUY IS A GUY†	Doris Day	Col
A HUBBA-HUBBA-HUBBA*	Perry Como	RCA
A LITTLE BIRD TOLD ME*	Evelyn Knight	Dec
A LOVER'S QUESTION†	Clyde McPhatter	Atl
A ROSE & A BABY RUTH†	George Hamilton	ABC
A-TISKET, A-TASKET*	Ella Fitzgerald	Dec
A WONDERFUL TIME UP THERE†	Pat Boone	Dot
ABA DABA HONEYMOON*	D. Reynolds/C. Carpenter	MGM
AGAIN*	Vic Damone	Merc
AIN'T IT A SHAME†	Fats Domino	Imp
AIN'T THAT A SHAME†	Pat Boone	Dot
ALL BY MYSELF†	Fats Domino	Imp
ALL I HAVE TO DO IS DREAM†	Everly Bros.	Cad
ALL I WANT FOR CHRISTMAS*	Spike Jones	RCA
ALL OR NOTHING AT ALL*	Frank Sinatra	Col
ALL SHOOK UP†	Elvis Presley	RCA
ALL THE WAY*	Frank Sinatra	Cap
ALLEY OOP†	Hollywood Argyles	Lute
ALLEGHENY MOON†	Patti Page	Merc
ALVIN'S HARMONICA*	David Seville	Lib
AMAPOLO†	Jimmy Dorsey	Dec
AMERICAN PATROL*	Glenn Miller	RCA
AMONG MY SOUVENIRS†	Connie Francis	MGM
ANNA†	Sylvano Mangano	MGM
ANNIE HAD A BABY†	H. Ballard & Midnighters	King
ANNIVERSARY SONG*	Al Jolson	Dec
ANYTIME†	Eddie Fisher	RCA
APRIL LOVE*	Pat Boone	Dot
APRIL SHOWERS*	Al Jolson	Dec
AT THE HOP†	Danny & Jrs.	ABC
ARE YOU LONESOME TONIGHT†	Elvis Presley	RCA
AUF WIEDERSEHN†	Vera Lynn	Lon
AUTUMN LEAVES*	Roger Williams	Kapp
BACK BAY SHUFFLE*	Artie Shaw	RCA
BABY†	D. Washington/B. Benton	Merc
BABY FACE*	Art Mooney	MGM
BALLERINA*	Vaughn Monroe	RCA
BATTLE OF NEW ORLEANS†	Johnny Horton	Col
BE BOP BABY†	Rick Nelson	Imp
BE MY LOVE*	Mario Lanza	RCA
BECAUSE†	Perry Como	RCA
BECAUSE OF YOU†	Tony Bennett	Col
BECAUSE THEY'RE YOUNG*	Duane Eddy	Jamie
BEEP BEEP†	Playmates	Roul
BEER BARREL POLKA*	Will Glahe	RCA
BEGIN THE BEGUINE*	Artie Shaw	RCA
BELIEVE WHAT I SAY†	Rick Nelson	Imp
BIG BAD JOHN†	Jimmy Dean	Col
BIRD DOG	Everly Bros.	Cad
BLACKSMITH BLUES†	Ella Mae Morse	Cap
BLUEBERRY HILL*	Fats Domino	Imp
BLUE DANUBE WALTZ*	Leopold Stokowski	RCA
BLUE MONDAY†	Fats Domino	Imp
BLUE MOON*	Marcels	Colpix
BLUE SKIRT WALTZ*	Frank Yankovic	Col
BLUE TANGO*	Leroy Anderson	Dec
BOLL WEEVIL†	Fats Domino	Imp
BOOGIE WOOGIE*	Tommy Dorsey	RCA
BONY MORONIE†	Larry Williams	Spec
BOUQUET OF ROSES†	Eddy Arnold	RCA
BREATHLESS†	Jerry Lee Lewis	Sun
BRIDGE ON RIVER KWAI*	Mitch Miller	Col
BROKEN HEARTED MELODY†	Sarah Vaughan	Merc
BUTTERFLY†	Charlie Gracie	Cam
BUTTONS AND BOWS*	Dinah Shore	Col
CALCUTTA*	Lawrence Welk	Dot
CALIFORNIA HERE I COME*	Al Jolson	Dec
CALYPSO MELODY*	David Rose	MGM
CANADIAN SUNSET†	Hugo Winterhalter	RCA
CAN'T HELP FALLING IN LOVE†	Elvis Presley	RCA
CARA MIA*	David Whitfield	Lon
CARAVAN*	Ralph Marterie	Merc
CATCH A FALLING STAR*	Perry Como	RCA
CATHY'S CLOWN†	Everly Bros.	WB
CHAINS OF LOVE†	Joe Turner	Atl
CHANCES ARE*	Johnny Mathis	Col
CHANGING PARTNERS†	Patti Page	Merc
CHANSON D'AMOUR†	Art & Dotti Todd	Era
CHARLIE BROWN†	Coasters	Atl
CHARMAINE*	Montovani	Lon
CHATTANOOGA CHOO CHOO*	Glenn Miller	RCA
CHATTANOOGO SHOE SHINE BOY†	Red Foley	Dec
CHERRY PINK, APPLE BLOSSOM WHITE†	Perez Prado	RCA
CHIPMUNK SONG*	David Seville	Lib
CHOO CHOO CH'BOOGIE*	Louis Jordan	Dec
CHRISTMAS ISLAND*	G. Lombardo/Andrews Sis.	Dec
CIRIBIRIBIN*	Harry James	Col
CITY LIGHTS†	Ray Price	Col
CLAIR DE LUNE*	Jose Iturbi	RCA
COCKTAILS FOR TWO*	Spike Jones	RCA
COLD COLD HEART†	Tony Bennett	Col
COLD COLD HEART†	Hank Williams	MGM
COME ON-A MY HOUSE*	Rosemary Clooney	Col
COME GO WITH ME†	Del Vikings	Dot
COME SOFTLY TO ME†	Fleetwoods	Dol
CONFESS*	D. Day/B. Clark	Col
CORINA, CORINA*	Joe Turner	Atl
CRAZY ARMS†	Ray Price	Col
CRAZY OTTO†	Johnny Maddox	Dot
CROSS OVER THE BRIDGE*	Patti Page	Merc
CRUISING DOWN THE RIVER*	Blue Barron	MGM
CRUISING DOWN THE RIVER*	Russ Morgan	Dec
CRY†	Johnnie Ray	Col
CRY ME A RIVER*	Julie London	Lib
CRY OF THE WILD GOOSE†	Frankie Laine	Merc
CRYING IN THE CHAPEL†	Orioles	Jub
DANCE WITH ME†	Drifters	Atl
DANCE WITH ME, HENRY†	Georgia Gibbs	Merc
DANCING IN THE DARK*	Artie Shaw	RCA
DAVY CROCKETT†	Bill Hayes	Cad
DAY-O (BANANA BOAT)*	Harry Belafonte	RCA
DE DE DINAH*	Frankie Avalon	Chanc
DEAR HEARTS & GENTLE PEOPLE*	Bing Crosby	Dec
DECK OF CARDS*	Wink Martindale	Dot
DEEP IN THE HEART OF TEXAS†	Horace Heidt	Col
DEVOTED TO YOU†	Everly Bros.	Cad
DIANA†	Paul Anka	ABC
DING-A-LING*	Bobby Rydell	Cam
DOGGIN' AROUND†	Jackie Wilson	Brun
DONNA†	Ritchie Valens	Del-Fi
DON'T†	Elvis Presley	RCA
DON'T ASK ME WHY*	Elvis Presley	RCA
DON'T BE CRUEL†	Elvis Presley	RCA
DON'T COME KNOCKIN'†	Fats Domino	Imp
DON'T FENCE ME IN*	B. Crosby/Andrews Sis.	Dec
DON'T FORBID ME†	Pat Boone	Dot
DON'T LEAVE ME THIS WAY†	Fats Domino	Imp
DON'T LET STARS GET IN YOUR EYES†	Perry Como	RCA
DON'T YOU JUST KNOW IT†	Huey Smith	Ace
DREAM LOVER†	Bobby Darin	Atco
EARLY AUTUMN*	Jo Stafford	Col
EASTER PARADE*	Harry James	Col
EASTER PARADE*	Guy Lombardo	Dec
EBB TIDE*	Frank Chacksfield	Lon
EH CUMPARI†	Julius LaRosa	Cad
EL PASO†	Marty Robbins	Col
EVERYBODY'S SOMEBODY'S FOOL†	Connie Francis	MGM
EXODUS*	Ferrante & Teicher	UA
FASCINATION*	Jane Morgan	Kapp
FAME & FORTUNE*	Elvis Presley	RCA
FAT MAN†	Fats Domino	Imp
FEVER†	Little Willie John	King
FINGER POPPIN' TIME†	H. Ballard/Midnighters	King
FIVE-TEN-FIFTEEN HOURS†	Ruth Brown	Atl
FLAMINGO*	Earl Bostic	King
FLYING SAUCER†	Buchanan & Goodman	Luni
FRANKIE†	Connie Francis	MGM
FRIENDLY PERSUASION*	Pat Boone	Dot
FRENESI†	Artie Shaw	RCA
FROSTY, THE SNOWMAN†	Gene Autry	Col
GALWAY BAY*	Bing Crosby	Dec
GAMBLER'S GUITAR†	Rusty Draper	Merc
GET A JOB†	Silhouettes	Emb
GLOW WORM†	Mills Bros.	Dec
GOODNIGHT, IRENE†	G. Jenkins/Weavers	Dec
GOOD TIMIN'*	Jimmy Jones	Cub
GOIN' HOME†	Fats Domino	Imp
GOIN' TO THE RIVER†	Fats Domino	Imp
GONNA FIND ME A BLUEBIRD†	Marvin Rainwater	MGM
GOTTA TRAVEL ON†	Billy Grammer	Mon
GREAT BALLS OF FIRE†	Jerry Lee Lewis	Sun
GREAT PRETENDER*	Platters	Merc
GREEN DOOR†	Jim Lowe	Dot
GREEN EYES†	Jimmy Dorsey	Dec
GYPSY*	Ink Spots	Dec
HALF AS MUCH†	Rosemary Clooney	Col
HANDY MAN†	Jimmy Jones	Cub
HARD HEADED WOMAN*	Elvis Presley	RCA
HAVE YOU HEARD*	Joni James	MGM
HEARTACHES*	Ted Weems	Dec
HEARTACHES BY THE NUMBER†	Guy Mitchell	Col
HEARTBREAK HOTEL†	Elvis Presley	RCA
HEARTS OF STONE†	Fontane Sisters	Dot
HEARTS OF STONE†	O. Williams/Charms	Del
HE'LL HAVE TO GO†	Jim Reeves	RCA
HE'LL HAVE TO STAY†	Jeanne Black	Cap
HELLO MARY LOU†	Rick Nelson	Imp
HERE COMES SANTA CLAUS*	Gene Autry	Col
HE'S GOT WHOLE WORLD IN HIS HANDS*	Laurie London	Cap
HERE I AM BROKEN HEARTED†	Johnnie Ray	Col
HEY PAULA	Paul & Paula	Merc
HEY THERE*	Rosemary Clooney	Col
HIGH AND THE MIGHTY*	LeRoy Holmes	MGM
HOLIDAY FOR STRINGS*	David Rose	MGM
HONEYCOMB*	Jimmie Rodgers	Roul
HONKY TONK†	Bill Doggett	King
HONEY BABE*	Art Mooney	MGM
HOT DIGGITY†	Perry Como	RCA
HOW HIGH THE MOON*	L. Paul/M. Ford	Cap
HOW IMPORTANT CAN IT BE*	Joni James	MGM
HOW MUCH IS DOGGIE IN WINDOW*	Patti Page	Merc
HUBBA HUBBA†	Perry Como	RCA
HUMORESQUE*	Guy Lombardo	Dec
I APOLOGIZE*	Billy Eckstine	MGM
I ALMOST LOST MY MIND†	Pat Boone	Dot
I BELIEVE*	Frankie Laine	Col
I CAN DREAM CAN'T I*	Andrews Sisters	Dec
I CAN'T BEGIN TO TELL YOU*	Bing Crosby	Dec
I CAN'T GO ON†	Fats Domino	Imp
I CAN'T STOP LOVING YOU†	Ray Charles	ABC
I CRIED A TEAR†	LaVern Baker	Atl
I GOT STUNG*	Elvis Presley	RCA
I HEAR YOU KNOCKING†	Gale Storm	Dot
I HAD THE CRAZIEST DREAM*	Harry James	Col

(Continued on page 199)

Blues On The Danube & Watch That Step On The Rhine

Modern Germany's 'Riverboat Shuffle' for Teen-Twisters And 'Bavarian Beatniks'

By HAZEL GUILD

Frankfurt.

They call it the "Riverboat Shuffle" here. And the new form of relaxed music and entertainment for the teenagers in Germany is reviving much of the leisurely, casual charm of a cruise with a showboat down the Mississippi.

Only today, in busy bustling modern Germany, thousands of youngsters are being slowly wafted down the Rhine, the Main, the Elba, the Isar and the Danube Rivers to the tunes of Dixie, the blues, oldtime jazz, and the cool contemporary sounds of modern jazz . . . or even to the jumping, shouting music of the Twist.

Twisting on the high seas—or on the riverboats cruising offshore down the major rivers of Germany—has become a new rage to avoid some of the local villages' short-sighted bans on the wild strains of the Twist music.

When the city officials at the town of Bregenz called a halt to the Twist last year, some enterprising shipboard operators started offering the local teenage communities "twist parties" aboard the riverboat Montafon.

And on the Saturday and Sunday sprees aboard the ship, the teenagers could twist to their hearts' content—without worrying about the old blue laws that ban dancing in many communities in Germany on Sunday, and about the local regulations that prevented the young people from doing the Twist any night at all.

And just as the twist parties onboard the ships have become part of the West German scene, so the "riverboat shuffle" is another phase of the same lure to a kind of mixed musical and spiritual freedom.

"Once you're cruising on the river, you're free from just about all the strict codes in Germany," one bearded youth explained.

And so the last decade has seen more and more of the young people taking to the rivers for their Saturday and Sunday entertainment.

It's two o'clock in the afternoon on Saturday, the stores and factories have just shut down. And along the waterfront at Frankfurt, Wiesbaden, Heidelberg, you can watch just about the same scene . . .

A crowd of teen-agers, looking amazingly like their American counterparts, clad in levis and heavy sweaters, are gathering at the dock. Parked nearby are the motorized bicycles, mopeds, motorcycles, and old broken down Volkswagens that brought them to their destination.

And as they board the ship — plunking down about two dollars for a 10-hour cruise—they carry an odd assortment of "instruments."

One boy clutches a homemade guitar, a couple of others carry bongos, a pretty girl with a crew-cut has an enormous eggbeater in her hand, a lad with a Truman Capote look of concentration drags a heavy teen washboard, and even a couple of heavy iron pots for carrying coals are pulled aboard.

From this polyglot collection of music-makers comes the music — with variations ranging from oldtime Dixie to the coolest jazz. Sometimes the ship offers a broken down piano to help with the cool sounds. And certainly many of the pure young voices can carry a tune like "John Brown's Body . . ." or "Deep River."

And so the cruise begins.

The young people are not only armed with a strange collection of instruments, but many of them are also carrying the official-looking German brief cases, which generally wrap around a collection of sandwiches, a couple of bottles of beer, or even stretch to conceal a huge two-liter bottle of Chianti wine.

True the riverboats serve food, soft drinks, and beer and local wines—but the additions carried in the brief cases enable many a teenager to keep within his limited spending for the cruise.

Not only is the shipboard the

(Continued on page 201)

LESTER LANIN
Internationally
Famous Society Orchestra
His latest release: Volume No. 20
"Lester Lanin Dance Album"
America's Best Selling Dance
Albums

Nashville Disks Felt Overseas

America's country & western music is beginning to make a dent in the European disk market. That's the report from W. E. (Lucky) Moeller, exec-veepee general manager of the Jim Denny Artist Bureau in Nashville, who recently toured several countries in Europe.

Moeller pointed out that many of our c&w artists are already being displayed in record shops throughout Holland, Germany and France. "Even with the language differences," he said, "the people of Europe are buying the sound of c&w music. If our songs and lyrics can be properly translated and rendered with the same feeling in the various languages, c&w music would be the most popular music in Europe."

Moeller, who spent a week with Connie B. Gay's "Town & Country" show, mentioned that The Willis Bros., who record for Starday Records, were quick to realize the acceptance of the country music sound by Europeans while they were playing in Amsterdam and recorded two songs in German there before leaving.

The 18-day "Town & Country" show in Amsterdam was the first of its type to present a command performance for royalty when it was requested to play a command performance for Queen Julianna and Prince Bernhard at The Hague. The show also appeared on the world-wide Telstar communication satellite, and was done simultaneously on Dutch tv, Voice of America, Eurovision-TV, Radio Free Europe and the Armed Forces Network.

Moeller feels that in the coming year many country artists will follow The Willis Bros.' lead and record their songs in the native langauge of the European countries and that there will also be many more c&w performers hitting the European personal appearance circuit.

Moeller already has made arrangements for a number of c&w artists and groups to appear in Frankfurt, Berlin, Paris and London.

Duo Acquires 90th Floor, Texas Jazz Landmark

Dallas.

The 90th Floor, Texas' jazz landmark, has been sold by pianist Dick Harp to Herb Kravitz and Neil Vandenberg, who will continue operating the suburban intimery "for listeners only."

Harp and his trio will stay on the dais, with guest acts.

'Hiawatha' Assist

In 1956 Bing Crosby was the first to record my song, "I Heard The Bells On Christmas Day." The lyric I adapted from a poem by Henry Wadsworth Longfellow. Bing had previously recorded several of my songs, including "Rudolph The Red-Nosed Reindeer" and he knew that I generally wrote words and music. Shortly after he recorded "I Heard The Bells" he was visiting in New York and I went up to see him.

As I entered the door, he turned his head, took the pipe out of his mouth and greeted me with: "So you finally got yourself a decent lyric writer."

Johnny Marks

Performance Collections In European Lands

By EMIL MAASS

Vienna.

The collection—distribution systems of the various national societies of authors, composers and music publishers differ considerably. But the basic idea remains the same. They want performance fees paid by users for profit of copyrighted music. So-called "little rights" cover bars, cafes, restaurants, ballrooms, concert halls, radio, tv et al. There are millions of such places, where copyrighted music is "consumed" in contrast to grand rights more easily negotiated—and policed—as to operettas, musicals, opera, staged presentation on the air, and so on.

Performance fees collected, less collection expenses and a percentage for pensions and charity, are divided annually among members of the societies per a point system, again varying from country to country.

These are the salient facts in Austria:

(A) Program system—Musicians and orchestra leaders forward monthly a list, containing the titles of the compositions played. According to an intricate system each public performance receives "points" in which attendance, admission scale are "weighted." A general license fee suffices for most users.

(B) Program and Estimate. A certain percentage is held back ending investigation by a special commission of titles believed not properly marked on the submitted program lists. The larger part of points are, however, free of doubt.

(C) Estimate only. Still in use in very small countries, where the performance fee collection agencies are encountering difficulties. Systems A and B require a huge office force and with negligible revenues smaller agencies cannot afford it.

To come to a true audit as closely as possible is the axiom of every society. Much checking is entailed because of changes, errors, human carelessness and cheating. Pianist John Doe repeats compositions of his friend pianist John Smith and vice versa. But generally speaking, there are better "morals" in this respect nowadays.

Societies discovered years ago and stick to the figure 12, which is divisible by 2, 3, 4, 6—and there are three kinds of members to be fed, the authors, the composers and the music publishers. In some countries there is a fourth group, the arrangers. In most European countries the author, the composer and the publisher receive one-third each of the total points each compositions reached, also if the money comes from a foreign country, where there are other rules than the one-third payment.

The following societies collect and distribute to Western countries:

Zamp (Zavod za Autorskih prava) Belgrade (Yugoslavia).

ZAIKS, Warsaw (Poland) Bureau pour la Protection, Budapest, Hungary.

OSA (Ochranny autorsky), Prague, Czechoslovakia.

AWA (Antstalt zur Wahrung), Berlin German Democratic Republic.

Each time a new country is born—and that's rather often these days—a new "collecting agency" will soon start operations, meaning more money for this part of the amusement trade.

Brushed Off 2 Years Ago, Indie Disk Prods. Now Welcome Even at Majors

Hollywood.

The indie disk producer is rapidly gaining in stature these days, according to many execs in the wax whirl here. Diskeries, especially the smaller ones, are relying more and more on masters submitted by the freelance producer.

Mike Maitland, prexy of Warner Bros. Records, is sold on the indie: "With the great and growing diversity in the market today," he says, "there's no one a&r department in the world that can possibly answer the demand."

Though Capitol Records prexy Alan Livingston estimates only two or three percent of his company's total output originated with indies, he opines, "the advantage is greatest with the little and middle-sized companies. By using the independents, they avoid keeping a great number of a&r people on staff—which is expensive. The big advantage for us is getting production talent we wouldn't otherwise get under contract."

Indie producer's cut is generally a 2% to 3% override, or 8% of gross sales, out of which the producer gives 5% to the artist. Rarely does diskery give advance-in-royalty cash outlay, however.

Dot prexy Randy Wood is deluged with masters from the indies. "There's hardly a day that goes by that I don't see a dozen or 15 new masters on my desk." Wood spins every platter submitted and goes so far as to say the "great majority" of Dot hits during the past 18 months have had their origin with the indie producer.

On the negative side of the ledger is Neely Plumb, Coast a&r chief for RCA Victor, who says, "We're reluctant to take masters from the independent producer because you also have to take an option on the artist at the same time. Therefore, you're jeopardizing the position of someone on your own roster."

Plumb recalls two or at most three masters diskery picked up from the indies during 1963. "The percentage is infinitesimally small," he concludes.

With opinions on the subject as diverse as they are, it's mebbe too early to say anything more than the trend is here; whereas two years ago, it was a tightly closed door to the freelancer, 1963 witnessed its opening—even if only a crack.

EDDIE LANE
And his SOCIETY ORCHESTRA
Currently Hotel Astor, New York,
Anthony M. Rey, V.P. & Gen'l Mgr.
Mgt.: Imperial Artists Corp.

Euterpe and The Lucky Lyricist

By IRA GERSHWIN

The authorities on respectable English and formal prose warn against sliding into slang or into polysyllabic humor or the mixed metaphor or the genteelism or the inadvertent jingle or overuse of the foreign phrase, and other verbal mire. And, especially, sentences must never get bogged down in, or become contaminated by, the cliche. Inasmuch as I have little to do with formal prose, I bow respectfully to all the advice, rules, and definitions given by the usage and abusage arbiters—going along with them all the way from Ambiguity to Zeugma. But, alas, much of what they advocate doesn't apply to the lyric-writer. The jingle quality (inadvertent or deliberate), for instance, is part and parcel (oops! cliche) of lyric writing. As for *cliche* itself:

Eric Partridge, in his "A Dictionary of Cliches," lists alphabetically—leaving out X and Z—over 2,000 phrases that "careful speakers and scrupulous writers shrink from . . . Under A are such examples as "as a matter of fact" and accidents will happen"; under Y: "Your guess is as good as mine" and "young in heart." In a matter of minutes I have selected an example from each section: "at (a person's) beck and call"; "build upon sand"; "cross the Rubicon"; "dance attendance on"; "eat humble pie"; "flash in the pan"; "good Queen Bess"; "hitch one's wagon to a star"; "I mean to say"; "*je ne sais quoi*"; "keep one's nose to the grindstone"; "lay one's cards on the table"; "make the welkin ring"; "*non compos mentis*"; "on one's mettle"; "pay the piper (and call the tune)"; nothing in Q; "red-letter day"; "six of one and half a dozen of the other"; "this vale of tears"; "upset the apple cart"; "vanish into thin air"; "(the) writing on the wall"; "year in (and) year out."

Why this deluge of watered-down phrase? If not immediately obvious, the answer is: because I have used every one of them, and hundreds of others, in songs. So, I list them not flauntingly, nor to thumb-nose, but because the literary cliche is an integral part of lyric-writing. If I were doing editorials, I might never write, say: "Things have come to a pretty pass" (re some disturbing conditions), but I like it when it is sung to start the verse of "Let's Call the Whole Thing Off."

As Congreve didn't quite put it:

Not only hath music charms
to soothe the savage breast;
To soften rocks, undo the
clenched fist . .
It refurbisheth the puissance
the cliche once possessed.

(How fortunate the priv'leged lyricist!)

Drafts Trade Practice Rules to Establish Marketplace Equity

The American Record Merchants & Distributors Assn. (ARMADA) has drafted a complete set of trade practice rules to be advocated before the Federal Trade Commission in an effort to achieve "a sane and lawful marketplace for phonograph records."

Amos Heilicher, ARMADA president, explained that the reason his organization has undertaken the initiative in establishing rules for the entire phonograph industry is because unlike other trade lines the wholesale disk distributors are responsible for promotion of product.

"We are the ones who have to go out and make a 'hit'—to obtain exposure of particular records through radio programming, super salesmanship, window display or by other media," he stated. He also added that this function makes the wholesale distributor the key figure in this trade.

"We have striven for an FTC-sponsored trade practices conference since 1961," Heilicher said, "so we could put an end to the furious and chaotic competition which has existed in this business." He described this competition as involving use of discriminatory discounts, discriminatory "advertising allowances" and other unlawful practices. These conditions have led to over-extension of customer financing; to "profitless prosperity," and to disappearance of many small businessmen operating record stores, he declared.

The FTC in September disclosed its intention to hold a trade practice conference for the phonograph industry but so far has not announced a date. Trade opinion, however, is that the FTC will hold

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MILLION (and Over) RECORD SELLERS

Continued from page 197

I LIVED MY LIFE†	Fats Domino	Imp
I NEED YOU NOW*	Eddie Fisher	RCA
I NEED YOUR LOVE TONIGHT*	Elvis Presley	RCA
I SAW MOMMY KISSING SANTA CLAUS*	Jimmy Boyd	Col
I STILL LOVE YOU†	Fats Domino	Imp
I UNDERSTAND*	Four Tunes	Jub
I WANT YOU, I NEED YOU, I LOVE YOU†	Elvis Presley	RCA
I WENT TO YOUR WEDDING†	Patti Page	Merc
I YUS GO NUTS AT CHRISTMAS†	Yogi Yorgeson	Cap
I'LL BE HOME†	Pat Boone	Dot
I'LL BE HOME FOR CHRISTMAS*	Bing Crosby	Dec
I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER*	Billy Williams	MGM
I'M IN LOVE AGAIN†	Fats Domino	Imp
I'M LOOKING OVER A FOUR LEAF CLOVER*	Art Mooney	MGM
I'M WALKIN'†	Rick Nelson	Ver
I'M WALKING†	Fats Domino	Imp
I'M WALKING BEHIND YOU*	Eddie Fisher	RCA
I'M SORRY†	Brenda Lee	Dec
I'VE GOT A GAL IN KALAMAZOO*	Glenn Miller	RCA
I'VE HEARD THAT SONG BEFORE*	Harry James	Col
IF I KNEW YOU WERE COMIN' I'D HAVE BAKED A CAKE*	Eileen Barton	Natl
IT'S ALL IN THE GAME*	Tommy Edwards	MGM
IT'S IN THE BOOK†	Johnny Standley	Cap
IT'S JUST A MATTER OF TIME†	Brook Benton	Merc
IT'S LATE†	Rick Nelson	Ver
IT'S MAGIC*	Doris Day	Col
IT'S NOT FOR ME TO SAY*	Johnny Mathis	Col
IT'S NOW OR NEVER*	Elvis Presley	RCA
IT'S ONLY MAKE BELIEVE†	Conway Twitty	MGM
IT'S YOU I LOVE†	Fats Domino	Imp
IN A SHANTY IN OLD SHANTY TOWN*	Johnny Long	Dec
IN THE MOOD*	Glenn Miller	RCA
INDIAN LOVE CALL*	Slim Whitman	Imp
INTO EACH LIFE SOME RAIN MUST FALL*	E. Fitzgerald/Ink Spots	Dec
ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI*	Bryan Hyland	Kapp
IVORY TOWER*	O. Williams/Charms	DeL
JAILHOUSE ROCK†	Elvis Presley	RCA
JALOUSIE*	Arthur Fiedler	RCA
JEALOUS OF YOU†	Connie Francis	MGM
JEZEBEL†	Frankie Laine	Col
JIM DANDY†	LaVern Baker	Atl
JINGLE BELLS*	Andrews Sisters	Dec
JINGLE, JANGLE JINGLE*	Kay Kayser	Col
JOSEPHINE†	Bill Black's Combo	Hi
JUMPIN' JIVE†	Cab Calloway	Col
JUST A DREAM†	Jimmy Clanton	Ace
JUST WALKING IN THE RAIN†	Johnnie Ray	Col
KANSAS CITY†	Wilbert Harrison	Fury
KISS OF FIRE†	Georgia Gibbs	Merc
KISSES SWEETER THAN WINE†	Jimmie Rodgers	Roul
KOOKIE, KOOKIE LEND ME YOUR COMB*	E. Byrnes/C. Stevens	WB
LA BAMBA†	Ritchie Valens	Del-Fi
LA DEE DAH*	Billie & Lillie	Swan
LAST DATE†	Floyd Cramer	RCA
LAURA*	Woody Herman	Col
LAWDY MISS CLAWDY†	Lloyd Price	Spec
LEROY†	Jack Scott	Carl
LET ME GO LOVER†	Joan Weber	Col
LET THE GOOD TIMES ROLL†	Shirley & Lee	Alad
LIPSTICK ON YOUR COLLAR*	Connie Francis	MGM
LITTLE BITTY GIRL*	Bobby Rydell	Cam
LITTLE BROWN JUG*	Glenn Miller	RCA
LITTLE DARLIN'†	Diamonds	Merc
LITTLE STAR†	Elegants	Apt
LITTLE THINGS MEAN A LOT*	Kitty Kallen	Dec
LITTLE WHITE LIES*	Dick Haymes	Dec
LISBON ANTIGUA*	Nelson Riddle	Cap
LONELY BOY†	Paul Anka	ABC
LONELY BLUE BOY†	Conway Twitty	MGM
LONELY TEARDROPS†	Jackie Wilson	Brunswick
LONESOME TOWN†	Rick Nelson	Imp
LONG GONE†	Sonny Thompson	Miracle
LONG TALL SALLY†	Little Richard	Spec
LOVE IS A MANY SPLENDORED THING*	Four Aces	Dec
LOVE LETTERS IN THE SAND*	Pat Boone	Dot
LOVE ME†	Fats Domino	Imp
LOVE ME TENDER†	Elvis Presley	RCA
LOVE SICK BLUES*	Hank Williams	MGM
LOVE SOMEBODY*	Doris Day	Col
LOVING YOU†	Elvis Presley	RCA
LOVELIEST NIGHT OF THE YEAR*	Mario Lanza	RCA
LUCILLE†	Little Richard	Spec
LUCKY LIPS†	Ruth Brown	Atl
LUCKY OL' SUN†	Frankie Laine	Col
MA BLUSHIN' ROSIE*	Al Jolson	Dec
MACK THE KNIFE*	Bobby Darin	Atco
MACNAMARA'S BAND*	Bing Crosby	Dec
MAGIC MOMENTS*	Perry Como	RCA
MAKE LOVE TO ME*	Jo Stafford	Col
MAMA*	Connie Francis	MGM
MAMA (HE TREATS YOUR DAUGHTER MEAN)*	Ruth Brown	Atl
MAM'SELLE*	Art Lund	MGM
MANANA*	Peggy Lee	Cap
MARIA ELENA†	Jimmy Dorsey	Dec
MARIE*	Tommy Dorsey	Dec
MARIE*	Four Tunes	Jub
MAYBE YOU'LL BE THERE*	G. Jenkins/Weavers	Dec
MELODY OF LOVE†	Billy Vaughan	Dot
MELANCHOLY SERENADE*	Jackie Gleason	Cap
MEMORIES ARE MADE OF THIS†	Dean Martin	Cap
MICKEY*	Ted Weems	Dec
MOCKING BIRD HILL*	Patti Page	Merc
MOCKING BIRD HILL*	L. Paul/M. Ford	Cap
MONA LISA*	Nat King Cole	Cap
MOMENTS TO REMEMBER*	Four Lads	Col
MOODY RIVER†	Pat Boone	Dot
MOONGLOW*	Morris Stoloff	Dec
MOONLIGHT BECOMES YOU*	Harry James	Col
MOONLIGHT GAMBLER*	Frankie Laine	Col
MORITAT*	Dick Hyman	MGM
MR. BLUE†	Fleetwoods	Dolt
MR. SANDMAN*	Chordettes	Cad
MULE TRAIN*	Frankie Laine	Merc
MUSIC, MUSIC, MUSIC*	Teresa Brewer	Lon
MY FOOLISH HEART*	Billy Eckstine	MGM
MY HAPPINESS*	Connie Francis	MGM
MY HAPPINESS*	Jon & Sondra Steel	Coral
MY HEART HAS A MIND OF ITS OWN†	Connie Francis	Col
MY HEART CRIES FOR YOU*	Guy Mitchell	Col
MY MAMMY*	Al Jolson	Dec
MY PRAYER*	Platters	Merc
MY SPECIAL ANGEL†	Bobby Helms	Dec
MY TRUE LOVE†	Jack Scott	Carl
MY TRULY, TRULY FAIR*	Guy Mitchell	Col
NATURE BOY*	Nat King Cole	Cap
NAUGHTY LADY FROM SHADY LANE*	Ames Bros.	RCA
NEVER BE ANYONE ELSE BUT YOU†	Rick Nelson	Imp
NEW JOLE BLON†	Moon Mullican	King
NIGHT†	Jackie Wilson	Bruns
NIGHTMARE*	Artie Shaw	RCA
NO NOT MUCH*	Four Lads	Col
NUTTIN' FOR CHRISTMAS*	B. Gordon/A. Mooney	MGM
NOW IS THE HOUR*	Bing Crosby	Dec
OH*	Pee Wee Hunt	Cap
OH JOHNNY, OH JOHNNY*	Orrin Tucker	Col
OH JULIE†	Crescendos	Nasco
OH MEIN PAPA*	Eddie Fisher	RCA
OH-OH I'M FALLING IN LOVE AGAIN†	Jimmie Rodgers	Roul
ON A SLOW BOAT TO CHINA*	Kay Kyser	Col
ON THE STREET WHERE YOU LIVE*	Vic Damone	Col
ON TOP OF OLD SMOKY†	Weavers	Dec
ONE NIGHT†	Elvis Presley	RCA
ONE O'CLOCK JUMP*	Harry James	Col
ONLY THE LONELY†	Roy Orbison	Mon
ONLY YOU†	Platters	Merc
PAPER DOLL†	Mills Bros.	Dec
PAPA LOVES MAMBO*	Perry Como	RCA
PARTY DOLL†	Buddy Knox	Roul
PATRICIA†	Perez Prado	RCA
PEACE IN THE VALLEY†	Red Foley	Dec
PEGGY SUE†	Buddy Holly	Cor
PEG O' MY HEART*	Harmonicats	Merc
PEG O' MY HEART*	Peggy Lee	Cap
PENNSYLVANIA 6-5000*	Glenn Miller	RCA
PERSONALITY†	Lloyd Price	ABC
PETER COTTONTAIL†	Gene Autry	Col
PETITE FLEUR†	Chris Barber	Laurie
PIANO CONCERTO IN B FLAT*	Freddy Martin	RCA
PICNIC THEME*	Morris Stoloff	Dec
PINK CHAMPAGNE†	Joe Liggins	Spec
PINK SHOELACES†	Dodie Stevens	Crys
PISTOL PACKIN' MAMA†	B. Crosby/Andrews Sis.	Dec
PISTOL PACKIN' MAMA†	Al Dexter	Col
PITTSBURGH, PENNSYLVANIA*	Guy Mitchell	Col
PLAY A SIMPLE MELODY*	Bing & Gary Crosby	Dec
PLEASE DON'T LEAVE ME†	Fats Domino	Imp
PLEASE, PLEASE, PLEASE†	James Brown	Fed
POLONAISE (BY CHOPIN)*	Carmen Cavallaro	Dec
POLONAISE IN A FLAT*	Jose Iturbi	RCA
POISON IVY†	Coasters	Atco
POOR LITTLE FOOL†	Rick Nelson	Imp
POOR PEOPLE OF PARIS*	Les Baxter	Cap
PRAISE THE LORD & PASS THE AMMUNITION*	Kay Kyser	Col
PRETEND*	Ralph Marterie	Merc
PRIMROSE LANE†	Jerry Wallace	Chal
PRISONER OF LOVE*	Perry Como	RCA
PRISONER'S SONG*	Vernon Dahlhart	RCA
P.S. I LOVE YOU*	Hilltoppers	Dot
PUPPY LOVE†	Paul Anka	ABC
PURPLE PEOPLE EATER†	Sheb Wooley	MGM
QUEEN OF THE HOP*	Bobby Darin	Atco
QUIET VILLAGE†	Martin Denny	Lib
RACING WITH THE MOON*	Vaughn Monroe	RCA
RAG MOP†	Ames Bros.	Cor
RAGS TO RICHES*	Tony Bennett	Col
RAINBOW*	Russ Hamilton	Kapp
RAMONA*	Gene Austin	RCA
RAUNCHY†	Bill Justis	Phill
REBEL ROUSER†	Duane Eddy	Jamie
REMEMBER YOU'RE MINE*	Pat Boone	Dot
RETURN TO ME†	Dean Martin	Cap
RICOCHET†	Teresa Brewer	Cor
RIDERS IN THE SKY*	Vaughn Monroe	RCA
RIP IT UP†	Little Richard	Spec
R. M. BLUES†	Roy Milton	Spec
ROCK AND ROLL WALTZ†	Kay Starr	RCA
ROCK AROUND THE CLOCK*	Bill Haley	Dec
ROCKABYE YOUR BABY*	Al Jolson	Dec
ROCKABYE YOUR BABY*	Jerry Lewis	Dec
ROCKIN' ROBIN†	Bobby Day	Class
ROSE MARIE*	Slim Whitman	Imp
ROSE O'DAY*	Kate Smith	Col
ROSES ARE RED†	Bobby Vinton	Epic
'ROUND AND 'ROUND†	Perry Como	RCA
ROVING KIND†	Weavers	Dec
RUDOLPH, THE RED-NOSED REINDEER*	Gene Autry	Col
RUM AND COCA-COLA*	Andrews Sis.	Dec
RUNAWAY†	Del Shannon	BigT
RUNNING BEAR†	Johnny Preston	Merc
SAIL ALONG SILV'RY MOON*	Billy Vaughn	Dot
SAN ANTONIO ROSE*	Bing Crosby	Dec
SAVE THE LAST DANCE FOR ME†	Drifters	Atl
SEA OF LOVE†	Phil Phillips	Merc
SEARCHIN'†	Coasters	Atco
SECRET LOVE*	Doris Day	Col
SECRET LOVE*	Slim Whitman	Imp
SECRETLY†	Jimmie Rodgers	Roul
SEE YOU LATER, ALLIGATOR†	Bill Haley	Dec
SENTIMENTAL JOURNEY*	Les Brown	Col
SENTIMENTAL ME*	Ames Bros.	RCA
SEXY WAYS†	H. Ballard/Midnighters	King
SH-BOOM†	Crew Cuts	Merc
SHAKE, RATTLE & ROLL†	Bill Haley	Dec
SHINE*	Frankie Laine	Merc

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COPYRIGHT & GENTEEL SHARP PRACTICE

During 1963 Extensive Hearings On Proposed New Copyright Legislation in 1964 Established Gaps In Viewpoint—Libraries' Use of Photocopying to Duck Copyright a Shocker—Professional Creative Talent Discovers 'New Enemy' In Academic & Scientific Vested Interests

By ROBERT J. LANDRY

During 1963 there was incessant skull practice in New York and Washington, the two most-concerned centres, regarding a new Federal copyright statute to be presented for Congressional enactment in 1964 in replacement of the creaky mechanism of the 1909 law. Acting for the congressional committee of jurisdiction was the Register of Copyrights, Abraham L. Kaminstein. He conducted hearings, organized consultant trade groups, and marshalled an enormous volume of testimony. Kaminstein is a functionary of the Library of Congress, the repository of copyrights.

The many persons involved in the discussions, and their widely divergent attitudes, were predictable evidence of enormous difficulties in finding compromise positions for an undated and reformed copyright law. Nor was there unanimity on the "show business" side of the issue since book publishers and music publishers have different problems and goals; broadcasters and film companies take dissimilar views of property rights; and, finally, creators are addicted to vexation in their business dealings with those who buy, hire, lease or covet fiction in any form or music likely to attain sales, and/or performance points.

Much of the 1963 discussion was lawyer talk. Some of it was technical and boresome, or downright abstruse. But always it was clear that money was at stake. Copyright revision made a jousting field for those who wished to sell as limited a right as possible for as much money as possible against those who wanted fullness of control and tenure for as near to pittance as they could manage.

The discussions were reported at considerable detail in VARIETY and yet only fragmentarily, so vast was the subject. It was a job to keep even the broad trends clear, and never mind much of the sub-clausing. There was not even agreement as to what the broad trends were, or their significance.

THE JUKEBOX LOOPHOLE

One clear-cut villainy of the existing 1909 law stood out, the curious loophole through which the operators of musical jukeboxes have for 30 years eluded all payment of performance fees to composers and publishers. One great anticipated reform, when new legislation comes into operation, will give copyright owners a legal position from which to negotiate for fees from the jukebox proprietors. Latter will have to yield, for the first time, a portion of their vast haul of coins. At a guess there are probably 500,000 jukeboxes in the United States carging nickels, dimes and quarters from a music-fancying public in eating, drinking, dancing spots.

CULTURE AS DEADHEAD

But another villainy, unique to our present scientific age, came under the spotlight, to wit, free-riders wearing the livery of learning. This threat was a by-product of the photo-duplicating process whereby it is possible for libraries, colleges and cultural institutions, among others, to reproduce, at cheap cost, printed materials covered by copyright but without request to, or permission of, the copyright owners.

It took some time for the enormity of this threat to sift down into the consciousness of mere commercial minds accustomed to think of the administrators of culture as above sharp practice. But once it was realized that the men who live by foundation subsidy and academic tenure, independent of ordinary business risks, were remarkably indifferent to the rights of creative talent, a roar went up.

Apparently it started innocently enough. Students, researchers and professors sought out-of-print works. Or the existing library copies were falling to pieces from too frequent use. Libraries and other institutions would then photo-duplicate the desired material. But it was an easy step from a few copies to a great many copies and —rather more serious—cases came to notice where very recent printings were so treated. The librarians in their zest to serve their peers in scholarship chose to ignore publisher or author on the grounds that having to write a letter first and obtain permission was intolerable.

'WE'RE DIFFERENT'

Two defenses have typically been offered by the administrators of culture for their piracy. (1) Photo-duplicating was preponderantly with magazines and (2) Photo-duplicating was of scientific and technical material which physicists needed in a hurry. Taken together this constituted the unique thesis that the national interest was at stake, that scientists were a privileged class not to be hampered by forced consideration of copyright. Never was the conceit of the new intellectual elite more evident. They were above the accepted morality of payment of royalty.

The implications brought shudders to those whose incomes and self-interest were so blithely undermined by scholarship wrapped in the cloak of patriotism. But the incongruity of the nothing-should-stop-science argument lay in the obvious truth that our cold war with Russia certainly was no excuse for obliterating copyright as to short stories, novels, plays and so on. Access to mathematical and scientific data was one thing. Uncompensated and uncleared exploitation of creative writing by academic interests was quite something else.

GRANTS-IN-AID

Authors by and large must maintain themselves at gainful employment, perform a full job of work in order to afford the luxury of writing on the side. Grants-in-aid to working authors are hard to come by, generally niggardly and tend to be reserved to authors with college status. Against this, as the authors view the matter, academicians travel the world, attend seminars ad infinitum and have nearly everything they undertake subsidized by foundations. That such freeloaders take a condescending attitude toward authors working for, and dependent upon, sales and popularity was deemed unbearable intellectual arrogance.

Not that this latent feud between professional writers and professors who write only for prestige reasons to further higher rank and more subsidies exactly burst out into a public clash. Still, the Authors League of America certainly made its resentment articulate.

A key to payoff through copyright lies in the phrase "use for profit." Right here every "philantrophy" is prone to raise a joyous shout. *"Aha, we are clearly not for profit, just for careers and group advantage. We ride free of fees for performance."*

It is true that various bodies with copyright control under their supervision have, through the years, made various gestures to schoolchildren and schoolteachers, educational radio stations and those who read poetry to groups. Perhaps indeed the time has now arrived for some foundation to finance a scholorly investigation of the friendly sons and daughters of culture who never pay for the creative material they exploit. Suffice that the discussions under maestro Kaminstein's direction exposed that where royalties are staked out, either for payment or exemption, questions of fairness and motivation come to notice.

Breadth of the copyright issue appears in the very roster of people in attendance at the Library of Congress. The list includes spokesmen for Music Publishers Protective Assn., Music Operators of America, American Council of Learned Societies, American Assn. of University Professors, various recording, publishing and filmmaking companies, American Bar Assn., Sidney Schreiber for Motion Picture Assn. of America and so on. The interest of a great number of Federal departments and agencies, including the Army and Navy, in copyright was evident.

IT'S PROPERTY

John Schulman, for The American Patent Law Assn., remarked that "Copyright essentially is not a privilege, it is property, a property right in something which a person creates." Paul Sherman of MCA, introduced a tangential point that *"choreography and dances woven into present-day musicals are an integral part of a dramatic presentation,"* and hence entitled to protection.

As to the common practice of commercial rental libraries in the United States, Harry R. Olson Jr. of NBC observed: "Some remuneration should be paid to authors or copyright proprietors generally by people who lend books for profit."

The Washington discusions revealed the complexity of the performance market. Copyrighted writings are extensively used, for instance, in correspondence courses conducted by mail, and again for profit, or at least for not inconsiderable tuition fees. Irwin Karp for the Authors League hammered home anent the commercial lending libraries, *"There is money to be made and the only person who isn't making money is the author."* Edward A. Sargoy recalled the film industry problem: "Hundreds of feature films and shorts are in the hands of bootleggers and are being unauthorizedly rented all over the United States."

Here is a curious aspect. How did the bootleggers, or pirates, of copyright films get control of the prints? They have been stolen from the Army and Navy, the Veterans Administration, the Red Cross and other patriotic bodies" to which they were entrusted."

Philip Wattenberg remarked tartly "an educator makes a ditto copy or he makes a record without a license and he says, 'Well, this is not for profit, this is for education, it is fair use'." Attorney James A. McDonald remarked, "I think no one here would say that it was right to photocopy a whole work just because you do it quickly and economically." He added, "A company may subscribe to 10 copies of a scientific journal and yet have a hundred engineers working on the problem who on Monday morning must have on their desks the article which appears on page 36."

GENTEEL SHARP PRACTICE

The shoulder-shrugging of libraries about copyright came as close to scandalizing many of the lawyers as such sophisticated men would permit themselves to show. "The publishers 'reaction to this is violent.'" remarked Horace Manges of the American Book Publishers Council. "There is nothing we disagree with more completely." He went on to explain that many scientific volumes are retailed for $12, $15 and $20. Why would any corporation, labratory, engineering concern or university pay the market rate if some library stands ready to photocopy the work for half-price? Sharp practice indeed among the genteel!

There remained the recurring question of that booby-trap for all creators—"non-profit" organizations seeking exemption and special privilege, while itself living tax-free. Examples multiplied. Even the Federal government freeloads on the author and composer. All sorts of albums, books and other printed materials have been sent overseas. The manufacturer was paid his full price, the shippers theirs, the government employes full salary and so on. Only the creative talent was asked to waive payment.

Of course copyright is a relatively late concept of property. Intellectual property of any kind has been protected only in the present century although the theory of copyright dates back at least to Martin Luther's efforts to guard his hymnals against piracy.

Intellectual property protection has a great chance in the proposed new copyright law of 1964. But the hopefulness felt by such organizations as the Authors League of America has been considerably dampened by the probability of the vested interests of the scientific and academic lobbies driving a wedge for new, and worse-than-the-jukebox racket, loophole.

Tivoli Gardens, Copenhagen

[Everybody's Dream Amusement Park]

By J. R. KEITH KELLER

Copenhagen.

During the four summer months of its operation the Tivoli Gardens here sells over 4,000,000 admissions. The gate charge of one and a half kroner (seven kroner to dollar) is trifling, of course, but the very cheapness is part of the uniqueness of this amusement park located in the heart of Denmark's capital city. It is as if Palisades Park, say, was directly across the street from the Astor Hotel in Times Square.

Tivoli Gardens is constantly being "discovered" by tourists. It is the dream park for convenience, taste, variety and, curiously, unspoiled charm. Are there, many tourists ask, no beatniks, no spivs, no hoods in Copenhagen? How can it be that a park to which anybody with 11c may enter can maintain dignity so that respectable people flock there, too?

Since 1843

Tivoli is a real park, one of Copenhagen's biggest, with plenty of trees and lakes and elaborate flower lay-outs. It is a private company, founded in 1843. The ground landlord is the City of Copenhagen which last year was paid 1,862,962 kroner in straight rent by the operating company. Tivoli's lease expires in 1995.

Founder Georg Carstensen's dream in 1843 was to unite the charm of a park with public fun. Both factors are found to this day. Every season, the opening day guests find a rejuvenated Tivoli from which brashness and vulgarity are strictly banned.

In Tivoli, everybody is moderate. The rollercoaster is never too steep. The children's speedboats in one of the lakes are everything but speedy. Older people sit comfortably on the benches along the young lovers' pearl-peppled lanes among tiny trees and giant rose bushes.

80 Concessions

About 80 concessionaires make a very good living during the few months they occupy their restaurants, galleries or frame houses on the 20 acres they are allotted. Many of them simply pack up and spend the rest of the year in some tax-free Spanish haven. Nobody can rent any place of business for more than a year, but the concessionaire who sticks to the rules of the park, normally gets his concession renewed almost automatically. If nothing particular speaks against it, concessions are often passed down from parents to children.

Concessionaires pay between 10 and 40% of their gross to the Tivoli company, which has a share capital of 5,000,000 kroner in 10,000 shares of 500 kroner each. The dividend in 1963 was nine percent of the shares' face value. For concessionaires, the longest leases belong to the restaurateurs. Restaurants like the Chinese Tower or the fashionable Divans I and II have held their concessions for about 70 years.

A particular tradition is the midnight fireworks. Other illumination is supplied by upwards of 100,000 multi-colored electrical bulbs, places in trees and along the lakes and in oriental patterns on some of the larger buildings. During daytime, 45,000 tulips, 47,000 spring flowers and 45,000 summer flowers take care of the color scheme. Chief gardener Erik Olsson again takes care of the flowers, while Erik Hass has charge of all electrical illumination. The two men collaborate with architect Simon Henningsen and art director Erik Christensen in a never-ending work on "next year's Tivoli." Year-round employes of the park are a little over a hundred in number.

Birger Swan is leader of the Tivoli Variety and spends much time abroad looking for talent for his very tourist-oriented three summer shows that have presented such entertainers as Frankie Vaughn, Eartha Kitt, Josephine Baker and Sarah Vaughan within the last two seasons. On the bill are many standard vaudeville artists. Five new acts are required every month. A million and a half Danish kroner are paid out in artists' salaries during three months, but very possibly the prestige connected with having performed at Tivoli is more valuable in European theatrical trade circles.

"Plaenen," actually The Lawn although it is a huge wooden, outdoor stage, has a 500,000 kroner seasonal artists' budget. Clown acts and dumb acts dominate this stage, but jazz artists such as Duke Ellington, Count Basie and Louis Armstrong were used last year. Ellington and Basie also performed with their orchestras for the 2,000 dancers in the huge "Dansetten."

Boy Guards' Band

Tivoli Concert Hall was built in 1956 and has a fairly high rating as far as acoustics go among classical conductors on the international circuit. The notes painted on the balcony-rail of the hall are the introduction to the "Champagne Galop," Tivoli's signature tune. In 1963, 307 concerts were given here. Out of these, 269 were given admission free. Tivoli has 105 musicians on its payroll. The Concert Hall has its own, about 75 man strong symphony orchestra. Other, smaller orchestras with a conservative or a very carefully selected modern repertoire, play from small outdoor stages.

Managing director of Tivoli Ltd. is Henning Seager, an easy-going Copenhagener of romantic disposition but also with a very sure business hand. The man who runs Tivoli will always be watched very closely by the Danish press which considers the garden almost as a national shrine. Which it may well be—to a Scandinavian design for living that is not all teak wood furniture and streamlined silverware.

MILLION (and Over) RECORD SELLERS

Continued from page 199

SHOP AROUND†	Miracles	Tamla
SHORT, FAT, FANNY†	Larry Williams	Spec
SIGNED, SEALED & DELIVERED†	Cowboy Copas	King
SILENT NIGHT*	Bing Crosby	Dec
SILHOUETTES†	Rays	Cam
SILVER HAIRED DADDY†	Gene Autry	Col
SIN†	Eddy Howard	Merc
SINCE I MET YOU BABY†	Ivory Joe Hunter	Atl
SINCERELY†	McGuire Sis.	Cor
SINGING THE BLUES†	Guy Mitchell	Col
SIXTEEN CANDLES†	Crests	Coed
SIXTEEN REASONS†	Connie Stevens	WB
SIXTEEN TONS†	Tennessee Ernie Ford	Cap
SLEEPWALK†	Santo & Johnny	Can-Am
SLIPPING AROUND†	M. Whiting/J. Wakely	Cap
SMOKE GETS IN YOUR EYES*	Platters	Merc
SMOKE, SMOKE, SMOKE†	Tex Williams	Cap
SMOKIE†	Bill Black's Combo	Hi
SMOKIE (PART 2)†	Bill Black's Combo	Hi
SO MANY WAYS†	Brook Benton	Merc
SO RARE*	Jimmy Dorsey	Frat
SONG FROM MOULIN ROUGE†	Percy Faith	Col
SONNY BOY*	Al Jolson	Dec
SORRY, I RAN ALL THE WAY HOME†	Impalas	Cub
SOUTH AMERICA, TAKE IT AWAY*	B. Crosby/Andrews Sis.	Dec
SPLISH SPLASH†	Bobby Darin	Atco
STAGGER LEE†	Lloyd Price	ABC
STAR DUST†	Artie Shaw	RCA
STAR DUST†	Billy Ward	Lib
ST. GEORGE & DRAGONET*	Stan Freberg	Cap
STOOD UP'	Rick Nelson	Imp
STRANGER IN PARADISE*	Tony Bennett	Col
STRANGER IN PARADISE*	Four Aces	Dec
STRIP POLKA*	Kay Kyser	Col
STROLL†	Diamonds	Merc
STUCK ON YOU*	Elvis Presley	RCA
SUDDENLY THERE'S A VALLEY†	Gogi Grant	Era
SUGAR BLUES*	Clyde McCoy	Dec
SUGAR SHACK†	Jim Gilmer	Dot
SUGARTIME†	McGuire Sis.	Cor
SUMMIT RIDGE DRIVE*	Artie Shaw	RCA
SUNRISE SERENADE*	Glenn Miller	RCA
SURRENDER†	Elvis Presley	RCA
SUSIE DARLIN'†	Robin Luke	Dot
SWINGING ON A STAR*	Bing Crosby	Dec
SUNDAY, MONDAY OR ALWAYS*	Bing Crosby	Dec
SWANEE*	Al Jolson	Dec
SWEET LEILANI*	Bing Crosby	Dec
SWINGING SCHOOL†	Bobby Rydell	Cam
TALES FROM VIENNA WOODS*	Leopold Stokowski	RCA
TALK TO ME, TALK TO ME†	Little Willie John	King
TALLAHASSIE LASSIE*	Freddy Cannon	Swan
TAMMY*	Debbie Reynolds	MGM
TEA FOR TWO CHA CHA*	Warren Covington	Dec
TEARS ON MY PILLOW*	Little Anthony/Imperials	End
TEDDY†	Connie Francis	MGM
TEDDY BEAR*	Elvis Presley	RCA
TEEN ANGEL†	Mark Dinning	MGM
TEENAGE CRUSH†	Tommy Sands	Cap
TEENAGER IN LOVE†	Dion & Belmonts	Laur
TEENAGER'S ROMANCE†	Rick Nelson	Imp
TELL ME YOU'RE MINE†	Gaylords	Merc
TELL ME WHY†	Four Aces	Dec
TEMPTATION*	Perry Como	RCA
TEMPTATION*	Jo Stafford	Cap
TENNESSEE WALTZ†	Cowboy Copas	King
TENNESSEE WALTZ†	Patti Page	Merc
TEQUILA†	Champs	Chal
THAT LUCKY OL' SUN*	Frankie Laine	Merc
THAT'LL BE THE DAY†	Crickets	Brun
THAT'S ALL YOU GOTTA DO†	Brenda Lee	Dec
THAT'S AMORE*	Dean Martin	Cap
THAT'S MY DESIRE*	Frankie Laine	Merc
THE LION SLEEPERS†	Tokens	RCA
THE THING†	Phil Harris	RCA
THEME FROM SUMMER PLACE*	Percy Faith	Col
THERE ARE SUCH THINGS*	Tommy Dorsey	RCA
THERE GOES MY BABY†	Drifters	Atl
THERE I'VE SAID IT AGAIN*	Vaughn Monroe	RCA
THERE'S A STAR SPANGLED BANNER WAVING SOMEWHERE*	Elton Britt	RCA
THINKING OF YOU†	Fats Domino	Imp
THIRD MAN THEME*	Guy Lombardo	Dec
THREE COINS IN THE FOUNTAIN*	Four Aces	Dec
THREE LITTLE FISHES*	Kay Kyser	Col
THREE O'CLOCK IN THE MORNING*	Paul Whiteman	RCA
'TIL*	Roger Williams	Kapp
TILL I WALTZ AGAIN WITH YOU†	Teresa Brewer	Cor
TILL THE END OF TIME*	Perry Como	RCA
TO EACH HIS OWN*	Eddy Howard	Merc
TO EACH HIS OWN*	Ink Spots	Dec
TO KNOW HIM IS TO LOVE HIM†	Teddy Bears	Dore
TOM DOOLEY†	Kingston Trio	Cap
TOMORROW NIGHT†	Lonnie Johnson	King
TONIGHT YOU BELONG TO ME*	Patience & Prudence	Lib
TOO-RA-LOO-RA-LOO-RAL*	Bing Crosby	Dec
TOO FAT POLKA*	Arthur Godfrey	Col
TOO MUCH†	Elvis Presley	RCA
TOO YOUNG*	Nat King Cole	Cap
TOPSY (PART 2)†	Cozy Cole	Love
TOSSIN' AND TURNIN'†	Bobby Lewis	Bel
TRAFFIC JAM*	Artie Shaw	RCA
TRAVELIN' MAN†	Rick Nelson	Imp
TREE IN THE MEADOW*	Margaret Whiting	Cap
TRUE LOVE*	B. Crosby/G. Kelly	Cap
TRUE LOVE, TRUE LOVE†	Drifters	Atl
TRY ME†	James Brown	Fed
TUTTI FRUTTI†	Little Richard	Spec
TUXEDO JUNCTION*	Glenn Miller	RCA
'TWAS THE NIGHT BEFORE XMAS*	Fred Waring	Dec
TWEEDLE DEE†	LaVern Baker	Atl
TWEEDLE DEE†	Georgia Gibbs	Merc
TWENTY-SIX MILES†	Four Preps	Cap
TWILIGHT TIME†	Platters	Merc
TWIST†	Chubby Checker	Park
TZENA, TZENA, TZENA*	Weavers/G. Jenkins	Dec
TWELFTH STREET RAG*	Pee Wee Hunt	Cap
VAYA CON DIOS*	L. Paul/M. Ford	Cap
VENUS†	Frankie Avalon	Chan
VOLARE*	Dean Martin	Cap
VOLARE*	Domenico Modugno	Dec
VOLARE*	Bobby Rydell	Cam
WABASH CANNONBALL†	Roy Acuff	Col
WALKIN' TO NEW ORLEANS†	Fats Domino	Imp
WAKE UP LITTLE SUSIE†	Everly Bros.	Cad
WANTED*	Perry Como	RCA
WATERLOO†	Stonewall Jackson	Col
WAY DOWN YONDER IN NEW ORLEANS*	Freddy Cannon	Swan
WAYWARD WIND†	Gogi Grant	Era
WEAR MY RING AROUND YOUR NECK†	Elvis Presley	RCA
WHAT AM I LIVING FOR†	Chuck Wills	Atl
WHAT IN THE WORLD'S COME OVER YOU†	Jack Scott	TopR
WHAT'D I SAY†	Ray Charles	Atl
WHATEVER WILL BE, WILL BE*	Doris Day	Col
WHEEL OF FORTUNE*	Kay Starr	Cap
WHEN*	Kalin Twins	Dec
WHEN YOU WERE SWEET SIXTEEN*	Perry Como	RCA
WHIFFENPOOF SONG*	B. Crosby/F. Waring	Dec
WHISPERING*	Paul Whiteman	RCA
WHITE CHRISTMAS*	Bing Crosby	Dec
WHITE CHRISTMAS*	Freddy Martin	RCA
WHITE CHRISTMAS*	Frank Sinatra	Col
WHITE SILVER SANDS*	Bill Black's Combo	Hi
WHITE SPORT COAT & PINK CARNATION†	Marty Robbins	Col
WHO WOULDN'T LOVE YOU†	Kay Kyser	Col
WHO'S SORRY NOW*	Connie Francis	MGM
WHOLE LOTTA LOVIN'†	Fats Domino	Imp
WHOLE LOTTA SHAKIN' GOING ON†	Jerry Lee Lewis	Sun
WHY†	Frankie Avalon	Chanc
WHY, BABY, WHY†	Pat Boone	Dot
WHY DO FOOLS FALL IN LOVE†	Frankie Lymon	Roul
WHY DON'T YOU BELIEVE ME*	Joni James	MGM
WILD ONE*	Bobby Rydell	Cam
WILD SIDE OF LIFE†	Hank Thompson	Cap
WINTER WONDERLAND*	Andrews Sis.	Dec
WITCH DOCTOR*	David Seville	Lib
WONDERLAND BY NIGHT†	Bert Kaempfert	Dec
WOODCHOPPERS BALL†	Woody Herman	Dec
WOODY WOODPECKER*	Kay Kyser	Col
WORLD IS WAITING FOR THE SUNRISE†	L. Paul/M. Ford	Cap
WORK WITH ME ANNIE†	H. Ballard/Midnighters	King
YAKETY YAK†	Coasters	Atco
YELLOW ROSE OF TEXAS*	Mitch Miller	Col
YOU ALWAYS HURT THE ONE YOU LOVE*	Mills Bros.	Dec
YOU ARE MY DESTINY†	Paul Anka	ABC
YOU MADE ME LOVE YOU*	Harry James	Col
YOU MADE ME LOVE YOU*	Al Jolson	Dec
YOU SEND ME†	Sam Cooke	Keen
YOU'LL NEVER KNOW*	Dick Haymes	Dec
YOU YOU YOU†	Ames Bros.	RCA
YOUNG AT HEART†	Frank Sinatra	Cap
YOUNG LOVE†	Tab Hunter	Dot
YOUNG LOVE†	Sonny James	Cap
YOUR CHEATING HEART†	Joni James	MGM

Blues On the Danube

Continued from page 198

birthplace of a new kind of musical freedom for the young folks, it's often the showcase where new comedians and singers first offer their performances.

As the music grows mellow and the guests grow quieter, suddenly a young comic stands up—and tries his first repertoire of gags about Adenauer and deGaulle and city politics on the cruisers.

As the applause after his act disappears, two or three young students push forward one of their group—and a deep bass voice growls out some low-keyed Negro spirituals, sung in a heavy German accent.

After a couple hours of river travel, the boat pulls to a halt at another wharf long-distant from the hometown of the assembled students, factory workers, clerks and trainees who make up the cruise.

For an hour or so, the young people stroll through a popular village on the river, famed perhaps for its cathedral, for its Renaissance town square, for its fine old Baroque courthouse, and dotted throughout with the ever present German "water houses," tiny stands which sell a variety of magazines, pocketbooks, late papers, corny souvenirs, and snacks.

It's midnight when the ship pulls up at its home dock. And the tired young people, who have had a whole day of entertainment, music, sightseeing and thinking have wound up another day-long cruise with the "riverboat shuffle" . . . . a kind of stimulation that probably has a counterpart among the young people in every other country on the globe.

On The Upbeat

Toots Thielman's "Bluesette," etched on the ABC-Paramount label, copped second prize at the International Music Festival held in Warsaw, Poland. The song was written by Thielmans for a radio transcription in Belgium, and was selected as Belgium's entry in the Festival . . . **The Five Keys** have been signed to Wand Management . . . **Coleman Hawkins** and his jazz combo currently at the Gordian Knot, eastside nitery.

Hildegarde has recorded two songs for the indie Spiral label: One side is "Over 50—So What," written by **Frank Hogan**, and the other is "Leave It to the Girls," written by **Gladys Shelley** . . . **Peter M. Detwiler** has been elected to the board of Handleman Co., disk distributors based in Detroit . . . **Paul Heinecke**, president and founder of Sesac, has been named to the board of Music For the Blind.

Revise Disk Tradeways

Continued from page 198

the conferences in Washington sometime in February.

Heilicher stated that record manufacturers, who are associate members of ARMADA, assisted in drawing up the proposed trade rules and that the regulations, if approved by the FTC, would cover manufacturers and all sellers of records, magnetic tapes, etc.

Some Mfrs. Exempt

The manufacturers of playback devices, such as phonograph players, tape recorders and their accessories would not come under ARMADA's proposed rules, however, he explained. Neither would those operations in the record industry which are related solely to pressing or stamping out the actual disks because these generally are custom operations and do not enter the marketing or supply operations.

Other segments of the trade including organizations of retailers as well as individual manufacturing firms are preparing their own positions for discussion when the FTC holds its open conferences. Heilicher expressed willingness on the part of ARMADA to meet with any firm or any group in order to compose differences in views so as to hasten final approval by the government agency.

"We will have to alter the present collision course on which our industry is sailing or all of us will go down," he commented. During the last hearings of the House Small Business subcommittee on dual distribution, Heilicher was one of the principal spokesmen for the record industry. He is active as a manufacturer, a wholesale distributor and an operator of multi-unit retailing system for records in the mid-west.

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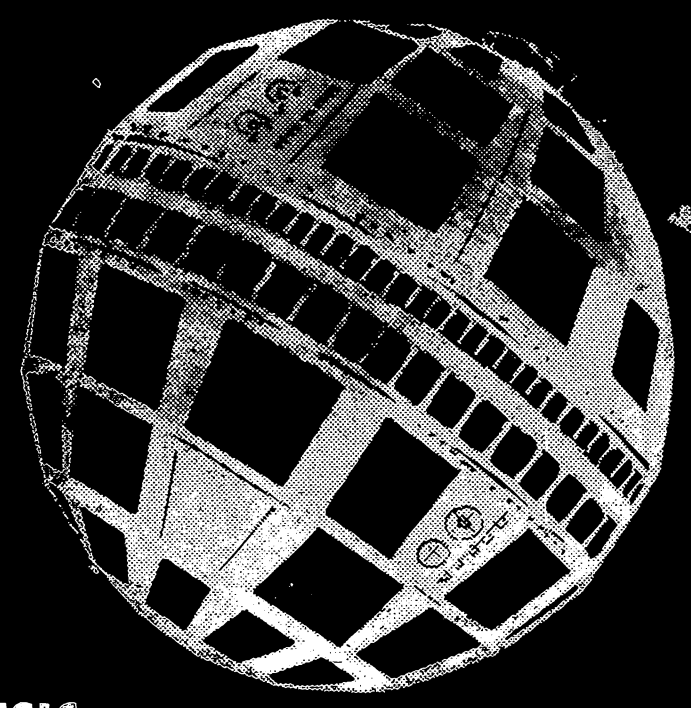

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(I'll Come Sliding Back To You)
DOES THE CHEWING GUM LOSE ITS FLAVOR
(On The Bedpost Overnight)
THERE'S A FLY ON AUNTIE'S NOSE
TWO-TON TESSIE
WHERE DID ROBINSON CRUSOE GO WITH FRIDAY ON SATURDAY NIGHT
MA (He's Making Eyes At Me)
I'M JUST WILD ABOUT ANIMAL CRACKERS
I'M AN INDIAN
I GOT STUCK ON THE PEPPERMINT STICK
(And The Stick Got Stuck On Me)
I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER
O GEE O GOSH O GOLLY I'M IN LOVE
HOLD TIGHT-HOLD TIGHT
MINNIE THE MOOCHER
CEMENT MIXER (Put-ti Put-ti)
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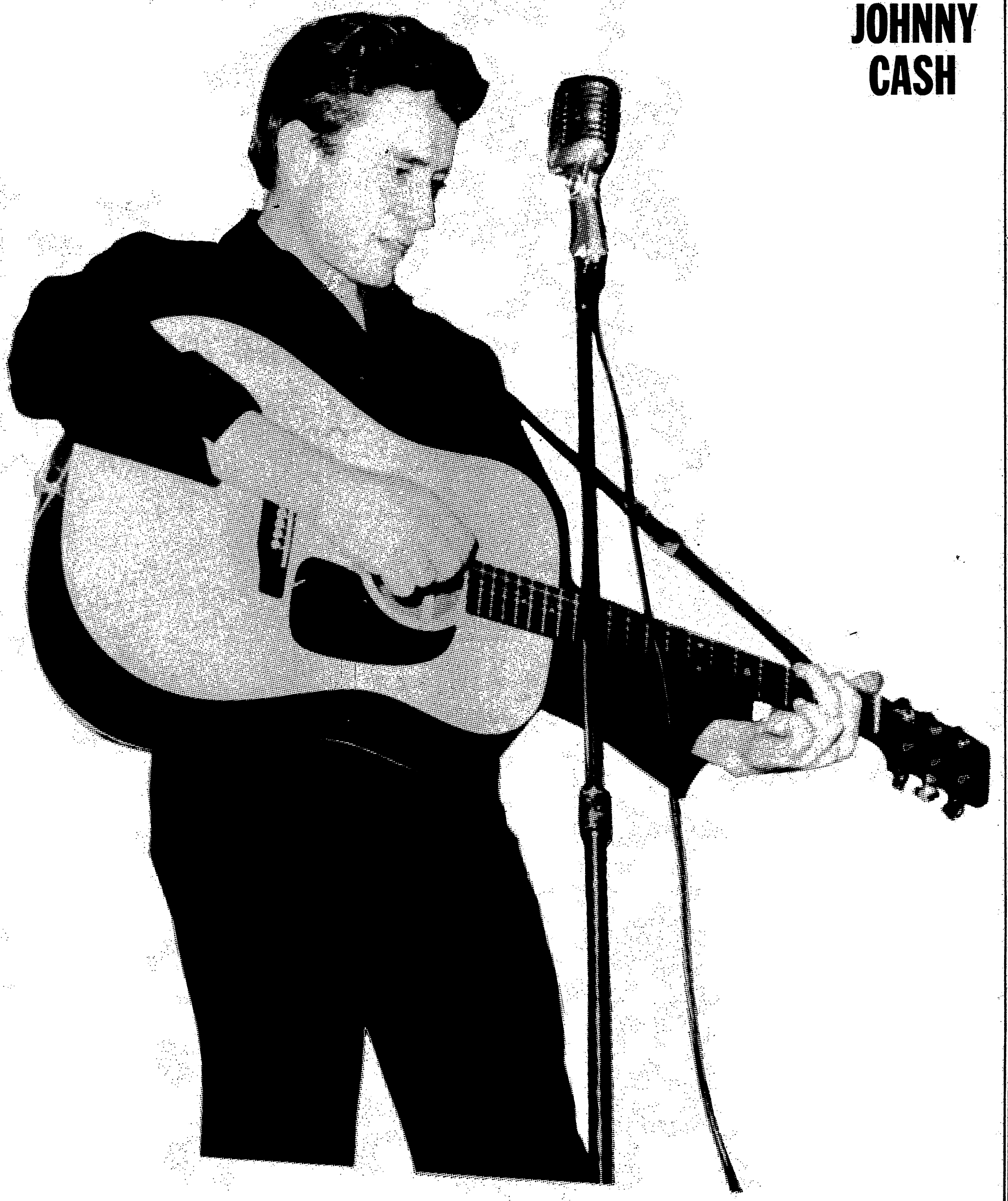

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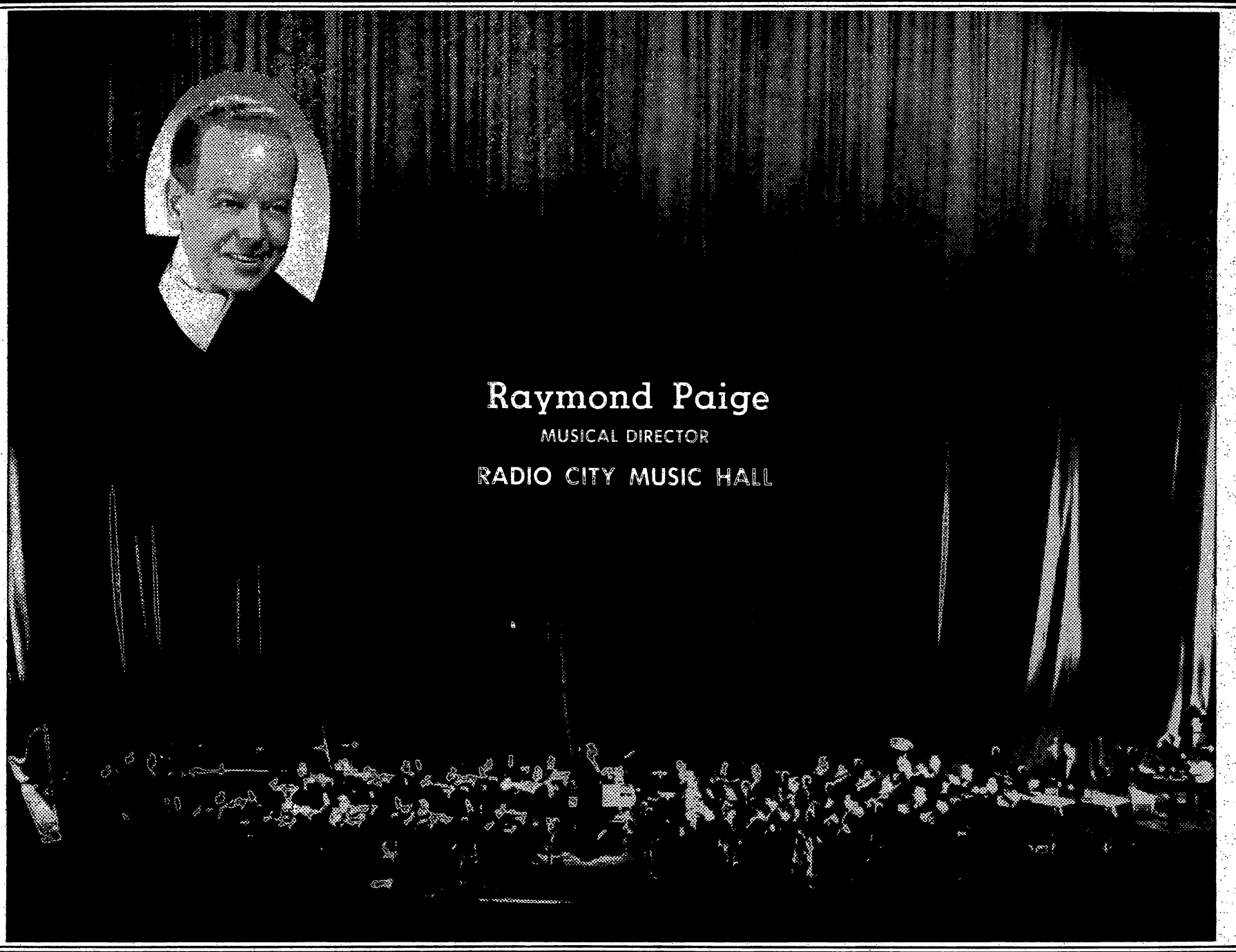

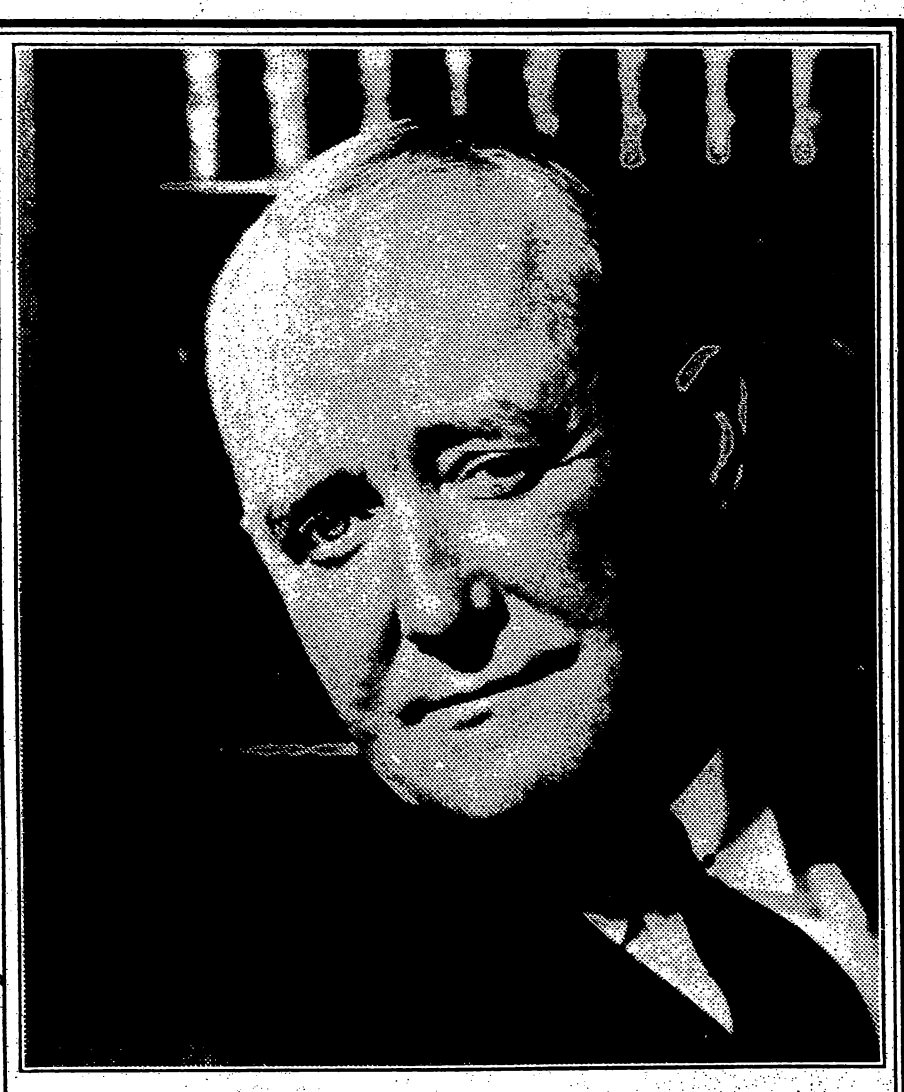

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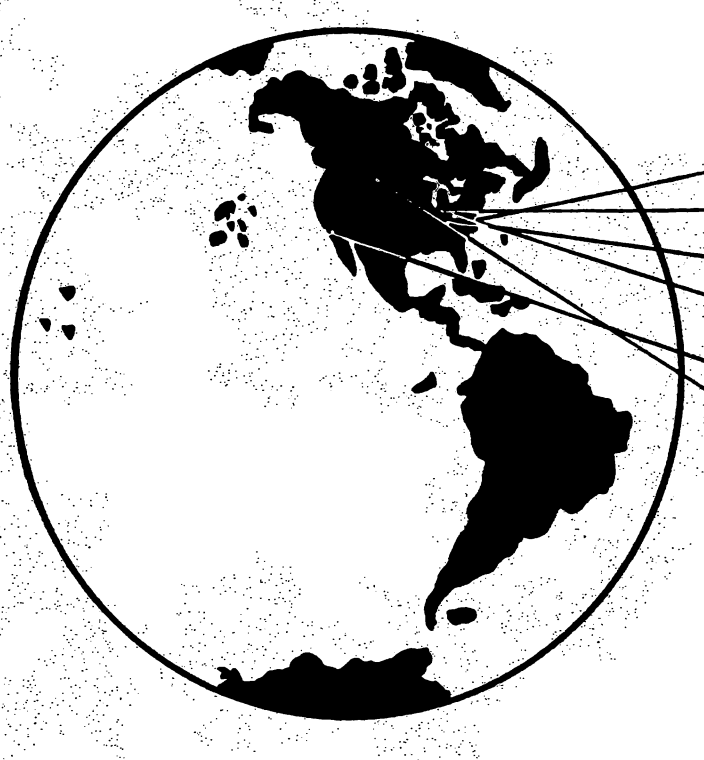

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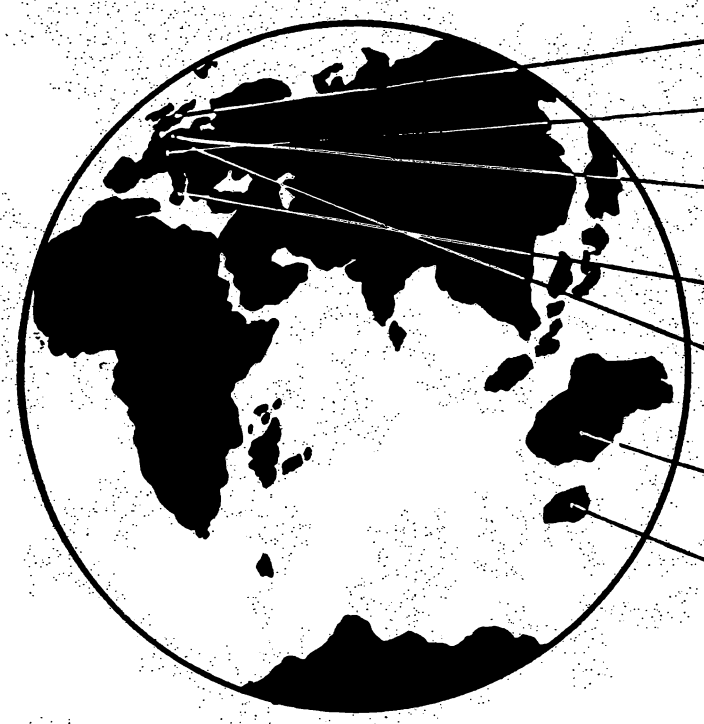

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My Friend, The Son

Continued from page 195

"First, we will have the clams casino." He didn't even bother to ask any of us what **we** wanted. Ah, yes, it was a new Allan Sherman. "And with the clams casino should come a wonderful big piece garlic bread and then a shell steak which we'll cut up into pieces and with the shell steak a plate of spaghetti **al dente** with meat sauce." The ladies present groaned at the mention of spaghetti.

Sherman, obviously became a domineering male, waved aside their objections. "You should all eat the spaghetti. You won't regret it. And then a nice salad with roquefort cheese dressing." Then he sighed. He glanced about with a satisfied air. "And now the wine." Wine? That really shook me. Why, I could remember just a few years back when Sherman had bought his first mansion in Westchester and had decided it was necessary to know how to make a martini. Since I am considered something of an authority on wines and spirits in my social circle, Sherman asked me what went into a martini and exactly the proportions of the vermouth and the gin and what brand of gin to get and I remember once having entered the kitchen unexpectedly and seen him shaking —yes, shaking—the martini. He was surprised when I gently explained that you **never** shook martinis. You stirred them—ever so gently. Bacardis you shook. Sidecars you shook. Stingers you shook. But martinis — never, never were shaken.

Like Frankie & Rubirosa

And now here he was ordering wine. "I would like a Chateau Lafite 1947," he told the captain. And to us he stated: "That's a very good year for Chateau Lafite. All the odd number years in the 1940s are great for French wines, but you have to remember to drink them in the even numbered years. I have been learning about French wines from Frank Sinatra and Porfirio Rubirosa. Spent a weekend with them down in Palm Springs."

The captain returned to say that there was no Chateau Lafite of any year in the house—nor any Chateau Latour nor Chateau Margaux nor any other **grand cru** red Bordeaux. Terribly saddened, Sherman finally compromised on a 1955 St. Emilion — an amusing but honest Bordeaux of the second rank. The captain extracted the cork and was preparing to pour the usual **soupcon** of wine into the host's glass for his opinion—when Sherman restrained him.

"One moment, please," he said. "First—I must feel the cork." I was really impressed now. For only the true wine connoisseur knows the importance of touching a cork, for if the cork is dry, crumbly, it means the bottle hasn't been properly laid down and the wine will taste "corky." Sherman looked at the cork. He smelled the cork. He even squeezed the cork. Then, for several moments, he reflected seriously on the cork. We all held our breaths. The bottle, held by the captain, was suspended over Sherman's glass.

Finally, Sherman returned the cork to the captain and he nodded judiciously and said, "Not bad—for a cork!"

And he broke me up—as he's been breaking me up for 10 years. And I hadn't suspected he was putting me on until he gave his opinion of the cork. . .

Penalties of Success

Later I asked him if fame and wealth had drastically changed his life. "Definitely," he said. "From this, I got the first nervous breakdown of my life and also a heart condition. The success from the record came so fast and I was making all these personal appearances to plug the record on these deejay shows in Los Angeles and San Francisco and then they made me a commitment to go to Chicago. There was a nice deejay there, Dan Sorkin, that had been dedicated to putting over my record and they told me I have to go to Chicago and thank him and all the people who helped make the record big. You see, I wasn't prepared for this kind of a life, a celebrity, a big shot. I was debilitated from all the running around. In Chicago, they took me around from nine in the morning until late at night, talking with deejays and giving interviews to newspapers and I was sick and exhausted but I couldn't sleep or feel relaxed and I was belting double Scotches and it still didn't help me. I came back from Chicago in terrible shape. I was full of like a terrible nervous anxiety. So I went to see the doctor and he said if he hadn't treated combat fatigue during the war, he wouldn't know what was the matter with me. So he took a cardiagram and he said I had branch cable blockage of the heart. It's not a heart attack, it's not a coronary—but still and all, it's not good. He tells me it's caused by all this tension and pressure so he puts me under sedation for two weeks. I had to drink this red medicine, tincture of azurate, and just lie on the couch and be groggy and not answer the telephone and let my body recover strength. So I did it. I lay there for two weeks. And then, like a woman who buys a new hat, or like somebody who has to get in practise for getting rich, I said, I have to buy something to prove to myself I'm rich and successful. So I said what the hell I'll buy myself a Lincoln continental. I called up Beverly Hills Lincoln-Mercury and said, "You got there a Lincoln continental, a nice one?' And the salesman says, 'Yes, indeedy.' And I ask, 'Has it got airconditioning?' He says indeedy yes it has. I ask, 'Has it got Dual 90 tires?'. And he says, 'Naturally —you think we're running here a store with jaloppies?' So I ask him what color and he says Desert Gold and I ask him the price and he says the list is $7,500 but if I'm a fast worker he'll let me have it for $6,900—it's a steal at this price. 'Mister,' I says quickly before he could change his mind, 'you get you'self a deal. Drive it over right now.' He says, 'You don't want to come in the store? You don't want a demonstration?' I told him what did I have to go in the store. I know what a Lincoln continental looks like, don't I?"

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Gallic Teens Call Paris Tunes

Continued from page 195

justed" almost to extremes. And record sales skyrocketed. Early rock practitioners disappeared and new ones came up. But it has now settled down and a group of actual stars have appeared and made their names.

At first in-person dates were not too successful. But then these, too, began to draw youthful patrons. Olympia Music Hall was salvaged last year by several rock shows. If many did not have pro poise, projection and talent for personal appearance, they drew business.

Barstorming around the country led to both successes and failures. The overwhelming mechanical needs, mikes for small voices and the electric guitars, sometimes led to riots if current or mikes failed. Oldtimers could have held a crowd but not these still amateurish youngsters. But material was improved and, in the final count, they were in and many actual stars on both disk and stage. Films also called.

A definite star roster emerged. Hardly any ever played niteries. They bore such names as Johnny Hallyday, Richard Anthony, Francoise Hardy, Sylvie Vartan, Sheila, Claude Francois, Eddy Mitchell, Dick Rivers and one non-French personage, British performer Petula Clark. But she made it on disks and has not, as yet, showed the vaude stamina and draw of the others.

The above group among them accounted for over 5,000,000 records during a six month period in '63. Their names and songs are mainly American but locals are also writing these four beat ditties and sometimes resort to Yank sounding names on this score too. One local one even rebounded for a short but okay U.S. career in "Chariot."

French Accent

But now the French way is getting accepted. Record companies played it big and there were radio and tv pitches to play records and use singers. Sometimes important program heads ended up as A and R reps or as co-writers on songs. But SACEM put an end to latter practices by insisting that any songwriters credited pass the SACEM tests. All this was also in the early stages and is now petering out as these idols take their regular niches on the show scene.

Several cafes, and notably the Golf Drouot, became hangouts for proven, rising and would-be idols. Over 1,000,000 electric guitars were sold the last two years and there are countless amateur bands. But records remain the mainstay and the split has 12% for the performer, 25% in taxes, 10% for song authors, 26.9% for the music publisher and 26.1% for the record handlers and companies.

All this looks to last for some time yet and the important stars should easily be able to assimilate into other and newer offshoots of the pop music fads. Hallyday and Miss Vartan, engaged in real life, recently made a film together "Where Are You From Johnny?" It was not good and did not register with regular filmgoers but got youthful attendance.

The song refrains, in which most sing at vaude shows, are "Ye, Ye" cries after each chorus. It is pronounced "Yay, Yay" and is an adaptation of the Yank "Yes, Yes" intonations by such singers as Ray Charles. And in show biz importance and staying power of this new wrinkle the answer is definitely ye ye.

This does not mean that more personalized singers who purvey weightier lyrics and more stringent talents are on their way out. On the contrary. Youth finds a place for them too and they may be around long after the rock fad has passed.

Most pay homage to the ye ye crowds by adding twists to their reps or doing good natured takeoffs on them a la Maurice Chevalier. Elvis Presley did not unseat Frank Sinatra and there is room for the local Hallydays and such song stalwarts as Yves Montand, Georges Brassens, Gilbert Becaud, Charles Aznavour and others. The idols have fulfilled a need and been a successful addition to the show aspects here.

So far the new buying power of the French teenager, who calls himself a decegenaire, has not been too influential on legit if the penchant for Yank westerns actioners, comedies and specs has swelled their takes. But the effects of the idols on American style clothing has been big. The idols should be around for some time yet.

Coffin Nails In Song 'n' Lyric

Continued from page 196

Lionel Monckton's song, "The Sly Cigaret," from "The Country Girl."

The catastrophic decline of modern morality, brand of 1903, was lamented in a song written by Alfred G. Robyn and sung by Raymond Hitchcock in "The Yankee Consul." It was called "In the Days of Old," and, as a shocking example of the way things had changed for the worst, mournfully remarked: "Today some real ladies drink and a few even smoke cigarets."

English music hall comedians of 50 to 60 years ago could always milk a few laughs by singing compositions that told of the agonies a beginning smoker endured. In this category were "Little Willie's Woodbines". ("Woodbines" seem to have been a cheap brand of "gaspers"), made popular by Billy Williams, from 1907 until his death in 1915 the most popular music hall performer and recording artist England ever had, and "My First Cigar," dolefully intoned by Louis Bradfield.

Women smokers received scant respect from songwriters for some years to come, although Sigmund Romberg's "Some Smoke" in 1913 had a scandalous cover showing a couple of wenches puffing away.

Thanks to smoking scenes in the movies and onstage, feminine smoking gained more social acceptance in the 1920s. As a corollary, songs in which women smokers were mentioned, with no indication of disapproval, grew in number. You can recall "Two Cigarets in the Dark," "My Lady of the Cigaret," "While a Cigaret Was Burning" and "A Cigaret and a Silhouette." "Two Sleepy People," made popular by Shirley Ross and Bob Hope, began, "Here we are, out of cigarets."

Other "cigaret songs include two called simply "Cigaret." There was one christened "Cigars, Cigarets" and another "Cigarets, Cigars." And Zeke Manners seems responsible for a hillbilly, "Cigars, Cigarets, Souvenirs."

A 1929 hillbilly tune was called "A Chaw of Tobacco and a Little Drink Won't Send Your Soul to Hell." Many years later the backwoods narrator of "Smoke, Smoke, Smoke That Cigaret" viewed with tolerant amusement his girl friend's nicotine slavery.

Songs praising the alleged solace of a "good pipe" have been many, among them "My Old Pipe," "Pipe Dreaming," by Cole Porter, "Pipe Dreams," by Thomas A. Reynolds, and "A Puff of Me Pipe and a Song," by Walter Scanlan. There have been at least three called "Smoke Rings" and one "Smoke Wreaths." Another cigaret opus is "A Cigaret, Sweet Music and You."

Somewhat less favorable in its comment on the weed was "Good Morning, Mr. Zip-Zip-Zip," part of whose chorus proclaimed: "Ashes to ashes and dust to dust, if the Camels don't get you the Fatimas must."

There was a "Smokes for Yanks" song in World War II.

No matter what the Surgeon' General's Committee reports, or has reported, it's obvious that "My ady Nicotine" has come in from a lot of attention from the cleffers and recordmakers.

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LIFE & DEATH OF VAUDEVILLE

The Fabled 50-Year (1875-1925) Amusement Form and Profession As Captured by One of Its Illustrious Alumni Who Graduated to Revue, Radio, Television and Literary Eminence–The Flavor of the Smalltime Vaudeville Couples Who Raised Their Young In Trunks–Performers Knew Little Except Performing

By FRED ALLEN

(The late, great Fred Allen, born Sullivan, who wrote columns for this periodical over decades of a show business no longer extant, was one of the best of the historians of vaudeville. The humorous and wise text reprinted below first appeared as part of Allen's book, "Much Ado About Me," published by Atlantic-Little Brown & Co. This excerpt is by the kind permission of the copyright (1956) owner, Portland Hoffa Allen—pseudonum for Mary Portland Sullivan—herself a former vaudevillian. This will recall not only the wonders of vaudeville but the wonders of Allen's salty style.—Ed)

Vaudeville is dead. The acrobats, the animal acts, the dancers, the singers, and the old-time comedians have taken their final bows and disappeared into the wings of obscurity. For 50 years—from 1875 to 1925—vaudeville was the popular entertainment of the masses. Nomadic tribes of nondescript players roamed the land. The vaudeville actor was part gypsy and part suitcase. With his brash manner, flashy clothes, capes and cane, and accompanied by his gaudy womenfolk, the vaudevillian brought happiness and excitement to the communities he visited. He spent his money freely and made friends easily.

In the early days, the exact degree of prosperity the smalltimer was enjoying could be determined by taking inventory of the diamonds that adorned his person. If he was doing well, the smalltimer wore a large diamond horseshoe in his tie and two or three solitaires or clusters on his fingers; his wife, dripping with necklaces, rings, earrings, and bracelets, looked as though she had been pelted with ice cubes that had somehow stuck where they landed.

The smalltimer's diamonds didn't have to be good. They just had to be big. What difference if the eight-karat ring was the color of a menthol cough drop as long as the stone sparkled in the spotlight during the act? To the smalltimer, a diamond represented security. It impressed the booker, the manager, and the audience, but, more important, the diamond was collateral. Confronted with a financial crises in a strange community, the smalltimer didn't have to embarrass himself by attempting to convince a tradesman or a hotel manager that his credentials were valid. To obtain emergency funds, he merely stepped into the nearest pawnshop, slipped the ring from his finger, and consummated a legitimate routine business transaction.

When his diamonds were temporarily on location, the smalltimer avoided his friends and his usual haunts, knowing that the absence of his Kimberley gravel was an admission that the panic was on. The instant his luck changed, the diamonds were redeemed and returned to their customary places. Back in the spotlight, with the horseshoe pin and the rings sparkling, the smalltimer's necktie and his ring fingers resumed strutting their stuff.

Summer Habitats

The herd instinct was a dominant impulse in the vaudeville actor's behavior pattern. When the season closed, the smalltimers congregated at vacation resorts to revel in each other's company. The smalltimer lived in another world. He thought and talked only about his act and about show business. Nothing else interested him. If you said to him, "Do you remember the Johnstown flood?" he would probably reply, "Remember the Johnstown flood? Are you kidding? I and the wife were playing Pittsburgh that week. Eva Tanguay was the star. Walter Kelly was next to closing. After the first show the manager comes running back and say, 'You kids is the hit of the bill!' He moves us down to next to closing for the rest of the week. Kelly is blowing his top. All week long I and the wife murder them!" Everybody in Johnstown could have been swept out of town; the smalltimer wouldn't know or care. He had nothing in common with anybody who was not in his profession.

Vaudeville Generations

Vaudeville families endured for generations. The female of the species foaled on trains, in dressingrooms, in tanktowns, and in the big cities. The show must go on. At the theatre the baby slept in the top of the trunk in the dressingroom. At the hotel a crib was improvised by removing a large bureau drawer and placing it on the bed or between two chairs. A large blanket filled the drawer nicely; the baby, wrapped in its quilt, rested serene in his drawer bassinet.

The vaudeville baby carried its own baggage. A small valise contained milk bottles, nipples, safety pins, and emergency diapers.

On a sleeper jump, vaudeville couples with a baby always had the same routine: at 1 a.m., with the train thundering through the night, a tiny cry is heard. In two berths, an upper and a lower, lights snap on instantly. The husband jumps down from his upper berth into the aisle. The curtains of the lower berth part just a crack, muted voices are heard, the clasps on the miniature valise click open, and a nippled bottle, filled with milk, appears through the curtains. The husband steadies himself as he sways down the aisle on his way to arouse the porter to warm the precious quota of milk. In the lower berth, the sounds of the mother's soothing voice and the baby's cries persist until the husband returns. The warm milk bottle is passed in, the baby gurgles and stops crying, the curtains close, the husband crawls back up into his berth. The lights go off in both berths, and it is dark and silent once again; the train hurries ahead into the night.

Vaudeville families flourished. The babies teethed on greasepaint, and their sitters were other acts on the bill who watched the tots while the parents were onstage. When the babies were able to walk, they were led onstage to take their first bows. Later, they learned to imitate their parents and many other acts who played on the different bills. After completing their schooling, most of the children grew up and went into vaudeville, and had children who grew up and went into vaudeville.

Next to the audience, in its importance to the smalltimer, stood the theatre orchestra. If the orchestra could not play his wife's ballad properly, if the tempo of his dance music was too fast or too slow, if the drummer didn't catch his pratfalls with a well-timed roll and crash or tear the cloth on cue as he pretended to rip his trousers, the actor fought with his wife and sulked in his dressingroom until the next show.

Vaudeville orchestras varied from one piece—a piano—to seven or eight pieces. The usual smalltime theatre had piano, cornet, and drums. The drums were very important; they accentuated the falls and crashes of the comedians and played long rolls for the aerialists' sensational slides. For his music, the smalltimer carried eight or nine parts in cardboard or leather covers. Playing the cheaper theatres, which had only a piano and drum, only the piano and drum parts were used.

After the smalltimer had played several weeks in dumps, and was then booked into a big theatre, he would occasionally brag at rehearsal in order to leave the musicians with the impression that he was accustomed to playing good theatres. He couldn't fool the musicians, because the minute they saw the smalltimer's music they knew where the act had been playing. The violin, clarinet, cornet, and bass parts were brand-new; the piano and drum parts were filthy. At rehearsal in a new town, the smalltimer, sensing that the orchestra wasn't too friendly, examined the music. It explained everything. The drummer in the last town had written on the drum part, "This act is lousy." The clarinet player had written, "He died here." The cornet player had summed everything up by simply writing one word: "Stinks."

Cherished Billing

The smalltimer's billing was a matter of great concern. Before the opening show at each theatre he examined the front of the theatre to check on the size of his name and his position in the list of acts. The vaudeville headliner often had a clause in his contract assuring him of top billing. The smalltimer's billing depended on the whim of the local manager or the man who printed or painted the theatre signs. Seeing his name in runt letters could catapult the smalltimer into a three-day funk. His position on the bill was of major importance. If his act had been next to closing and he suddenly found himself second on the bill, wires were dispatched to the booking office and his agent, and the theatre manager was summoned to the dressingroom before the smalltimer deigned to do the first show.

Headliners had clauses in their contracts that entitled them to the best dressingrooms. The smalltimer dressed where he was told. If he used the same dressingroom as his wife, the smalltimer immediately examined all walls and connecting doors for holes. A few depraved actors carried gimlets and bits around with them, and drilled holes in the walls to watch the sister act or the single woman in the next room undress. If holes were discovered, the stage manager was notified and the apertures were filled with shoemaker's wax. One worry less for the smalltimer.

Respectability

The censoring of his act also upset the smalltimer. When B. F. Keith, after running a museum on Washington Street in Boston, opened his first theatre, the Bijou Dream, he insisted on clean entertainment. Mrs. Keith instigated the chaste policy, for she would tolerate no profanity, no suggestive allusions, double-entendres, or off-color monkey business. As the Keith circuit grew, every theatre carried a sign on the bulletin board:

NOTICE TO PERFORMERS

"Don't say 'slob' or 'son-of-a-gun' or 'hully gee' on this stage unless you want to be canceled peremptorily. Do not address anyone in the audience in any manner. If you have not the ability to entertain Mr. Keith's audiences without risk of offending them, do the best you can. Lack of talent will be less open to censure than would be an insult to a patron. If you are in doubt as to the character of your act, consult the local manager before you go on the stage, for if you are guilty of uttering anything sacrilegious or even suggestive, you will be immediately closed and will never again be allowed in a theatre where Mr. Keith is in authority."

Long after Mr. Keith's death the circuit was still waging its campaign against suggestive material. For many months VARIETY published a column called "You Mustn't Say That" which featured deletions in stage material ("Hell" or "Lord Epsom, Secretary of the Interior" or "An old maid taking a tramp through the woods," and so on) made by the Keith censorship bureau. As most of the gamy lines and jokes were his biggest laughs, the smalltimer would fight to the death to keep them in his act.

Many smaller acts who used one or two jokes, or a few comedy lines, and could not buy special material subscribed to "Madison's Budget." For 20 years—from 1898 to 1918—a man named James Madison published an annual collection of monologs, crossfire jokes, sketches, ministrelshow afterpieces, and parodies. This assortment of humorous matter sold for $1 and was known as "Madison's Budget." If a comedian found six or eight jokes in the Budget that he would adapt to his act, his dollar investment had returned a hearty dividend.

One blackface comedian on the big time stole so much material that he couldn't use it all in his act; he hired another blackface act and paid him a salary to play the smalltime using the stolen material he had left over.

There was a young comedian whose father regularly attended the opening show at the Palace. If any of the acts had news lines, jokes, or song titles, the father copied them down and wired them to his son. The act continued convulsing the Palace audience in New York, little dreaming that its best jokes were being told in Omaha, San Francisco, or wherever the son happened to be playing.

Original material was spread around in many ways. For instance, when blackface acts and other comedy teams split up, many times the men or women took new partners, and both new acts continued to do the same routines. After a series of splittings it was not unusual to find four or five teams all doing the same act.

Burlesque shows lifted scenes bodily from Broadway revues. Social directors at summer camps spent the winter copying down anything they found in the Broadway theatres which they thought they could use at the camps next summer. Johnny Neff, a monologist, used to explain to his audiences how crazy comedians were to buy jokes. Johnny would relate how Frank Tinney had paid $100 for a certain joke. Johnny would then tell the joke to prove that Tinney was insane. When Johnny had finished explaining how much money Raymond Hitchcock, Ed Wynn, Jack Donahue, Leon Errol, and Richard Carle had paid for their jokes, and after he had told all these jokes himself Johnny had a hilarious monolog that hadn't cost him a penny. And Milton Berle for years has been bragging to audiences that he has stolen jokes from other comedians. There has been no reason to doubt his word.

Their Oddball Names

Vaudeville acts often assume strange names to attract attention. An unusual name was easily remembered by bookers, managers, and audiences. A few uniquely named acts were: Fyne & Dandy (acrobats), Sharp & Flat (musicians), Willie Rolls (rollerskate), Amazon & Nile (contortionists), Nip & Tuck (acrobats), North & South (musical act) Worth & While (sister act), Possum Welch (dancer) and Darn, Good & Funny (comedy trio).

The early vaudeville performers were inventive; they had to create the unusual specialties they performed. Vaudeville grew, and new acts came along to help themselves to the ideas of the originators, and to elaborate on and embellish them. Many specialty artists, in constructing their acts, came up with some weird innovations. One of these was Orville Stamm. Not long ago I got a letter from Orville, asking if I remembered him. It was not easy to forget Orville. He billed himself as the "Strongest Boy in the World." To demonstrate his great strength, Orville played the violin; as he played, he had suspended from the crook of his bow arm an enormous English bulldog. The bulldog made graceful arcs in the air as Orville pizzicatoed and manipulated his bow. For the finish of his act, Orville lay flat on the stage and arched his back; in the better acrobat circles, this was known as "bending the crab." When Orville's chest and abdomen attained the correct altitude, a small upright piano was placed across his stomach. An assistant stood on Orville's thigh and played the piano accompaniment as Orville, in his "crab" position, sang "Ireland Must Be Heaven 'Cause My Mother Came From There." This finish was a sensation, and I'm sure it was Orville's own idea.

Raymonde, a female impersonator, also originated an unusual finish. After doing his entire act as a girl, Raymonde took a bow and removed his wig. The audience seeing man's hair, was amazed to find that the girl was a boy. As the applause continued, Raymonde removed the man's wig, and blond tresses tumbled down over his shoulders. The boy was now a girl again. The audience, again duped, was frantic. Raymonde took another bow or two to thunderous applause, then removed the girl's wig and was a boy again. Raymonde, emulating the manner of a female impersonator's conception of a truckdriver, swaggered off the stage to absolute bedlam.

A man named Willard was billed as "The Man Who Grows." As he talked, he stretched his arms out a foot or more beyond their normal length. For his finish Willard grew four or five inches in height. I watched Willard many times backstage without being able to discover his secret. He must have been able to telescope his skin.

Another great inventive act was that of Will Mahoney, who danced to his own melodies by attaching xylophone hammers to the toes of his shoes, and then danced atop the xylophone. If Will had spent the same amount of effort in thinking that he did on his xylophone, he might have discovered penicillin. I am sure that if all the hours vaudeville performers spent trying to improve their acts had been donated to science, automation would have been here 50 years sooner . . .

Cats And Rats

Nelson's Cats & Rats were a bigtime act. The cats and rats, traditional enemies, performed together to the astonishment of audiences. One time, on a bill in Chicago, Fanny Brice was the headliner. As she arrived at the theatre one evening and opening her dressingroom, she shrieked. The stage manager rushed over to her and said, "What's wrong, Miss Brice?" Fanny gasped, "A rat. There's a big rat in my dressingroom. The stage manager, no fool, caught him in a heavy towel and took the rat out of the dressingroom. A few weeks later, I was on the bill with Nelson's Cats & Rats. I asked Nelson what had happened to the rat he had caught in Fanny Brice's dressingroom. He said, "The next show, watch the finish of my act." I watched the finish, and saw a big black rat walk across the tiny platform carrying an American flag. "That," said Nelson, "is the rat."

The smalltimer, as he trudged through the seasons, always felt that he was getting closer to his goal. Every vaudeville actor dreamed of his personal Utopia.

Weekly sums were banked or mailed home against the day the smalltimer "quit the business." Then he would open his restaurant, filling station, realestate office, chicken farm, dancing school, or other project that he had envisioned supporting him through his remaining years.

Very few smalltimers saw their dreams take dimension. As the vaudeville monologist would explain it, "A funny thing happened to my savings on the way to my Utopia."

A few diehards who knew and enjoyed vaudeville hover over their television sets, hoping for a miracle. They believe that this electronic device is a modern oxygen tent that in some mysterious way can revive vaudeville and return its colorful performers of yesteryear to the current scene. The optimism of these day and night dreamers is wasted. Their vigils are futile. Vaudeville is dead. Period.

Borscht Circuit Goes South; Now It's Blinis & Caviar

By HENRY TOBIAS

It has been 10 years since I last wrote about the Borscht Belt entitled "Borscht Belt Boswell Recalls Era of Sharp Angles in Resort Shows." In that article I related the highlights of my 25 years in the resort business starting around 1927 at Totem Lodge, Averill Park, N.Y. This was about the same time when Moss Hart worked at Copake, Max Liebman at Tamiment, Ernie Glucksman at Green Mansions, Dave Schary at Grossingers, and Danny Kaye at White Roe Lake.

In those days there were no visiting stars or variety acts. We had to be producers, directors, writers, actors, song-and-dance men, emcees, comedians, scenic designers, electricians, stage managers and stagehands all in one. We had permanent social staffs (musical stock companies) who doubled in other jobs such as athletic directors, tennis pros, basketball players, lifeguards, waiters, bus boys, ballroom partners for lonely femme guests, etc.

Almost every big name in show business started in the Borscht Belt: Danny Kaye, Milton Berle, Jackie Gleason, Jerry Lewis, Red Buttons, Phil Silvers, Henny Youngman, Buddy Hackett, Jack E. Leonard, Myron Cohen, Sam Levinson, Joey Adams, Phil Foster, Robert Merrill, Jan Peerce and many others.

In 1927 when I secured my first "big time" Borscht Belt job at Totem Lodge, my boss, David N. Kotz, had to choose between Moss Hart, Max Liebman, and me as social director. His best line in later years was, "I wonder whatever happened to those two other fellows"?

My first permanent staff consisted of Mischa Auer and George Tobias (dramatics), Gertrude Niesen (singing ingenue), Harry Stockwell (juvenile), Benny Lessey and Julie Oshins (comedians) and a kid by the name of Gene Baylos as "tumbler."

Our weekly program varied. It included campfires, masquerades, concerts, amateur nights, game nights, basketball games, dramatic nights, vaudeville shows and every Saturday night another big original revue or Broadway production. In our constant search for something different we finally started using (without permission of the copyright owners) such Broadway shows as "Good News," "Connecticut Yankee," "Whoopee" "Ziegfeld Follies" and "George White Scandals." They were done with such success that White and Ziegfeld finally put a stop to the amateur plagiarism.

We produced only two musical comedies a summer season and alternated every Saturday with original revues which were easier to produce. Much of Max Liebman's tv "Show of Shows" material was born in this manner and kept in his trunk for that big day on Broadway.

Benefits With Fresh Air

As time went on the resort owners realized that the expense and upkeep of the big staff for 10 weeks was too prohibitive. So slowly but surely, my staff grew smaller and as replacements we brought in free outside talent for Saturday nights. These were usually show business friends we knew, or friends of the staff. For instance, Benny Lessey and Julie Oshins would invite their friends and former coworkers Phil Silvers, Rags Ragland and Joey Faye up for the weekend. They would put on their own burlesque bits. My brother Charlie would bring up other well known songwriters and present their "Songwriters on Parade."

The smaller hotels which could not afford a big staff and had no show biz friends had to pay for outside talent. This was the beginning of what now is one of the most important parts of the entertainment business. "The Big Time Borscht Belt."

Since the end of burlesque and vaudeville, the Borscht Circuit has been one of the few places where new talent can get an opportunity to learn their trade and to be shown to the public. At present the leading booker of talent for the "mountains," Charlie Rapp, represents almost 70 hotels and books several thousand acts during the summer season. To give an idea of how much the salaries have jumped this past summer, Sophie Tucker, Joe E. Lewis, and Harry Richman played a one-night engagement at the Concord Hotel for a fee said to be $15,000. Back in 1942 I booked both Sophie Tucker and Joe E. Lewis at Totem Lodge for $500 each for one-night's engagement. The highest salary for a one-nighter at a resort is said to be Judy Garland who played the Concord Hotel for a reported figure of $25,000.

Phil Rapp's Technique

The greatest demand is for comedians and so, to insure himself in that department for the summer, Rapp makes deals with the best around guaranteeing them flat salaries per week that, in many cases, far exceed their usual night-club salaries.

When the new names graduate to higher brackets and more lucrative fields, as result of tv, record or picture clicks, as such Red Buttons, Sid Caesar, Alan King, Buddy Hackett, Henny Youngman and others, they eliminate themselves from the Borscht Belt playing only an occasional date for sentimental reasons. Then the rest of the standard established comics are in greater demand and, as a result, raise their price. This forces Rapp and other bookers to look for new faces and introduce new comedians.

Latest in this field the last few years included Dick Shawn, Larry Storch, Phil Foster, Larry Best, Jackie Wakefield, Morty Gunty and others.

In Rapp's world the most valued entertainers are the comics—one comic is worth 500 baritones, as Rapp puts it. "One time I had this singer working for me. We had Lenny Kent signed up to do one show on a Saturday for $200. On Saturday Kent walks into the office and says he got an offer to do two shows for $200 each. Unless we get him another show to do, the deal's off. The baritone went crazy and grabbed the comic around the neck. I managed to pull him off and after it was over I told him, listen, if you want to hit a tenor or primadonna, go ahead. But as long as you work for me, never hit a comic, they're too hard to get."

End of an Era

The closing of Totem Lodge in 1958 marked the end of an era in the summer resort business. The competition created by Grossingers and the Concord and other hotels that followed was too much for the old adult camps. The guests got a taste of luxury, both in accomodations and bigtime entertainment, and would not settle for less.

When I learned that an old friend was building the most luxurious and newest hotel in Miami Beach, the Eden Roc, I contacted him and convinced him that Florida was ready to introduce a self-containing program of activities and entertainment, similar to the Concord and Grossingers. The competition in Florida was getting keener and tougher and I figured the first hotel that could offer this kind of a program would have a big advantage over his competitor and attract many of the summer resort customers down south.

I was a little ahead of the times for hotels like the Eden Roc, Fontainebleau and Americana were still operating successfully on the European Plan.

However a most enterprising hotel owner by the name of Morris Lansburgh finally brought the Borscht Belt to Miami Beach by introducing a full American Plan at his various hotels such as Deauville, Cassablanca, Sherry Frontenac, Versailles and Saxony. He inaugurated a "Cavalcade of Stars" which made it possible for all his guests to see big name shows free, also free golf, free trips, and everything, all for only the cost of room and board. He was the first hotel owner who adopted a complete self-containing program in Miami Beach and has been a most successful operator. Thus, as I predicted, the Borscht Belt has gone South.

JACKIE MASON

"I want to wish me the best of luck on VARIETY's 58th ANNIVERSARY. ...I hope this year will be the kind of year I should have had last year."

When 'Lifted' Gags Riled Troupers

Museum-Piece Letter from Archives of 'Variety' Typical Vaude Squawk—Written By Steve Allen's Mom

(From VARIETY—May 9, 1919)

New York, May 3, 1919.

Editor, VARIETY:

In a recent issue of VARIETY, your reviewer referred to our act in a somewhat flippant, yet misleading manner, concluding with the sentence that Stan Stanley would shortly open at the Loew's Time. Just why that was added is problematical, but it apparently had the desired effect, since Mr. Stanley and Mr. Allen discussed the matter personally, and the former accused us of lifting his material, claiming priority for all audience acts in a general way.

In the same issue of VARIETY, we published a page advertisement carrying press opinions of our act and in none of those press opinions was Mr. Stanley referred to. However, we are not objecting to your reviewer's opinion, but more so to Mr. Stanley's claims. Why does Mr. Stanley place himself on the altar of originality? Who heard of him prior to the time he began advertising in VARIETY? Does he hold a mortgage on all audience acts, or is vaudeville an open market? I should imagine Mr. Stanley would be content, knowing that his own material was not being "lifted," but when he assumes the position of sole claimant to the idea of an audience act—he makes himself appear ridiculous.

I believe the audience style of working was done in a show called "1492" in which Harry Weber was connected. He may verify this. Numerous other audience acts have come and gone, long before Stan Stanley was known to vaudeville even as an acrobat or trampoline performer.

My partner, Mr. Allen, has been doing an audience act for the past 16 years, formerly working with a trio, Allen, Maher & Barton. In this act was a money "bit," but nothing like the money "bit" done by Mr. Stanley. We are not including this bit in our routine, but should we decide to (and we have a perfect right to do so), Mr. Stanley would probably rise up and shout, "Stop, thief." But we are not accusing Mr. Stanley of lifting our "car gag" copyright over five years ago. This line has been practically released and we merely keep it in because it's a big laugh. Yet, it belong solely to us for we originated it. And we are the originators of every other line in our present vehicle, because ours is an act that goes naturally for such dialog and we do not have to resort to burlesque bits and aged gags.

We are not taking Stanley seriously. Nor do we care to advertise him at length, but his position is unique since he foolishly is pointing the finger of accusation to everyone who is doing an audience act, something probably done before he left school. Our act is copyrighted and we stand prepared to prove our right to all our material. Mr. Stanley may probably answer with the usual wail that he has never heard of me. To offset that in advance, I'll refer him to Harvey Watkins, of the Keith Agency, and suggest he ask Mr. Watkins how long he knows Belle Watson, of the original Watson Sisters.

But, Mr. Stanley don't tip my age off, and meanwhile roll your little hoop along, for you are doing nicely having graduated from the acrobatic class. Don't spoil it by trying to convince intelligent people that you are the author of vaudeville.

Belle Montrose
(Montrose & Allen)

Gamblers Canvas Hawaii; Asians Love the Play

By JACK HELLMAN

Honolulu.

This is to report a groundswell of dialog among the knowing on the small island of Maui. A word ugly in the lexicon of the founding Christian missionaries—gambling—is being sounded. Vegas barons have sent emissaries to survey the scene.

Already Maui is a booming island, a half hour's flight from Honolulu. Its catalyst is the Sheraton Maui hotel and the adjoining Royal Lahaina Beach hotel. A prospectus shows three more hotels in blue print and two more golf courses to complement the professional links laid out by Robert Tyre Jones and to be the scene of the upcoming international matches to be televised with Carling (ale) underwriting.

A statistic which may have tempted the casinos bosses of Vegas is that, on the breakdown of states, Hawaii ranks fifth in gambling money left behind. No one needs to be told obout the oriental penchant for rolling the cubes and playing the wheel. In Honolulu the oriental population runs to better than 26%.

Another ideal spot for open gambling would be on the big island of Hawaii where, 40 miles from Kona on a strip of the Parker ranch (world's largest single-owned), Laurence Rockefeller is building a $15,000,000 resort. Its big advantage over the other islands is the climate—light rains and warm trade winds. The Rockefeller resort is not yet far enough along to attract the inspectors from Vegas other than cursory.

Johnny Green, Miss Nixon To Bow Dallas $ Concerts

Dallas.

Johnny Green will be guest conductor and soprano Marni Nixon guest soloist with the Dallas Symphony Orchestra in a Jan. 12 matinee of Viennese music, opening the Dollar Concert Series at Dallas Memorial Auditorium. Programs are underwritten by the Dallas Morning News as a Dallas Symphony benefit.

Andre Previn will return as guest conductor and soloist at a Feb. 11 matinee. He was set to open the new series on Dec. 5, but had to postpone due to his illnes. In his first Dollar Concert here as conductor-soloist last Feb. 14, Previn drew a record $10,250

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Music Halls For Workingmen: New Glow On British Varieties

By DICK RICHARDS

London.

Never quite defeated, even on the West End, London, once the capital of music hall entertainment, the hardy British varieties seem to be staging a rather sensational "comeback" in the industrialized provincial centers. It's a rowdy kind of free-and-easy fun playing to workingmen. Sublety is probably not wanted. Exuberance is. Make it loud. Make it clear. Make it socko.

First information on these new homes away from home for the music hall entertainers picture old-time lustiness in working class clubs where British labor becomes a member for perhaps $1.80 and acquires the privilege of eating, drinking, playing bingo, watching the cabaret, and/or, say, wrestling.

As often happens with show biz phenomena this revival of the varities has popped up like mushrooms in dank soil. It could easily be reasoned that actually it represents a return to yesteryear. The music hall had its roots in roistering times.

But none of this is depressing. Artistes do not feel that they are "slipping." Hard the work may be, but it is rewarding, in that audiences are really there to enjoy themselves. There is an atmosphere that could never be whipped up in a half empty theatre or in one of those West End plushy, ermine-and-cigars night spots. And even top liners can make as much money as they can in more ritzy surroundings.

Just how many pubs and working men's clubs are putting on organized pop entertainment is difficult to estimate. They started tentatively and have now spread all over like the proverbral rash. One of the first to get interested was Lita Roza, a disk and video personality of an "earlier day" some years ago when it often took an artiste as much as two or three months to become a "star." The tongues wagged maliciously when Lita agreed to play a week in a tavern in Salford, near Manchester. "She's had her chips," they hinted darkly.

On the contrary," Miss Roza said at the time: "I earned three times more in Salford than I could have done equivalently in the West End. The audiences were more enthusiastic. The pub was packed from opening time and, though I had to extend my 20-minute act to 40-minutes, it was because of sheer enjoyment both by the audience and for myself."

Donald Peers, Robert Earl, Penny Nicholls and that ripe, robust comedian Jimmy Wheeler were others who got in early on the profitable bandwagon. "I can earn as much playing one show at each of 14 working men's clubs in one of the North of England circuits as I can at the Palladium at the same time," opines Wheeler. 'What's more, there's a feeling of a re-birth in the spirit of music hall entertainment."

London & Manchester

Both London and Manchester are fruitful arenas for the modern music hall artiste. At the Russell Social Club, a typical example an annual membership fee of $1.40 enables members to come eat, cabaret or even wrestling with Ernie Derbyshire, the bossman, refereeing. It was Dan Farson, the television writer and personality, who perhaps did as much as anybody to put the East End of London on the map with vigorous, exeuberant, saloon bar entertainment that has the glasses rattling and the customers cheering into their beer. Farson took over the old Newcastle Arms on the south bank of the River, bedecked it with signed pictures, chanderliers, old musical prints and posters. He has put on new talent and also brought oldtime warblers like 81-year-old singer, Ida Barr, and Marie Lloyd Jr. to sing at his joint.

Other pubs in the East End are swinging with electric organs, singing acts, trad bands and blues singers and the customers lap it up. Farson cashed in with a tv film based on visits to four of these "musichall" taverns. Apart from the hope that some tv producer, agent or talent scout will nip in one night and "discover" an artiste, most of them get a kick out of just performing in such a lively, colorful atmosphere. After all, comedian Ken Dodd, Charlie Chester and Roy Castle are just three of a large number of present day stars who learned the game in the exacting surroundings of publand.

Ray Martine, first discovered emceeing and gagging in a London pub show, is maybe the first big discovery from this field. He was considered sufficient of a novelty for them to persuade him to bring his blueish jokes and cheeky line of patter to the world of West End cabaret. He clicked and made a name for himself as the linkman of "Star and Garters" a tv series with a studio mocked up as a typical saloon bar. But Martine often has a wistful yen to get back to the heartier, less formal atmosphere of the East End.

Up From Song Pubs

The singing pubs and clubs spread through the counties. "It's the current trend," a spokesman of a brewery said. "Most houses now have an entertainment room, and many others are being reshaped and converted." And, in many cases, it is taking its toll of television. Sets are being whipped out of bars. The customers can get sated on telly at home. When they come out they want a live entertainment ball.

But it would be a colossal mistake to think of the provinces merely in terms of pubs and sawdust-floored social clubs. In this Affluent Age there is money spread round and it is not only in London's Golden Square Mile that customers seek top league conditions. There are cabaret and dining and dancing clubs out of London which would make some of the top Mayfair and Soho showplaces look to their laurels (and their cash registers).

One man, who owns half a dozen clubs can offer a substantial month's work for his acts by doubling and switching. Cardiff is shortly opening a new luxury club and the boss has already announced that he is prepared to pay $700 a week for star draws. One of the ritziest clubs in the North of England is La Dolce Vita in Newcastle. The club, reputed to have cost $140,000 to put over, has already offered its patrons such artistes as Alma Cogan, Billy Daniels, Roy Castle, Ketty Lester, Timi Yuro and Dick Haymes, names that would be attractions at any London top spot. To prove the ambitions of some of the bosses of what has now become Big Business, La Dolce Vita recently offered $1,10 to Dusty Springfield who, after the Springfields act split, has just started on her own and has one bigselling disk to her credit.

Ideas Mean Cash

Manchester, Leeds and Newcastle each has a well appointed "Talk of the Town," and someone like Alma Cogan, for instance, can command $1,400 a week at any of them. "Yes," says Don Black, of the Blackburn, Lewis agency in London, who is specialising on this profitable angle, "it's encouraging disheartened vaude artistes to realize that ideas and hard work, when geared to opportnuity, spell cash." They are realising that because musichall, as such, has curled up there is no need for the individual to do the same.

Manchester, Black finds, is one of the most profitable and glittering Tom Tiddler's grounds. The sprawling, grimy, affluent city is proving a crock of gold. There are the usual spate of more modest establishments like the Keg O'Kee, which flourishes in the Manchester suburb of Atherton. Run by Rita Sadler, sometime manageress at Winston's Club in Mayfair, she has settled down in a similar capacity at the Keg O'Kee. She has even opened a gambling room. Maximum stake 35c.

There must be some 350 different kinds of clubs in Manchester and most of them are a stamping ground for local and national talent. Some of them, like Milverton Lodge, the Queen of Hearts' Club, the Buckingham and Bampton House Club represent niteries that would shame no capital in the world. And they're rather cheaper.

BLESS YOU!
HILDEGARDE

Scot Show Biz Seeks Hypo as Act Exodus to London Hits Vaude, Cafes

By GORDON IRVING

Glasgow.

Enterprise is badly needed in Auld Lang Syne show biz. Vaude is dying but won't lie down, revue continues to flourish, legit fodder is not offered in sufficient quantities, much of television is mediocre—but the paramount need, in a busy industrial country such as this, is for niteries in the larger towns and cities, and a new style of live entertainment for which the customers long.

As is, bingo continues to pull thousands nightly from the theatres and cinemas, and there is hardly anything in the category of nitery fodder, due, mainly, to outmoded drink laws and a notable lack of daring on the part of would-be operators.

Scots, tied to their tv sets no matter how poor the fare is that's offered, are becoming largely a nation of home-bound families, with only the teenagers darting out to the city-center cinema or the nabe house. It is a contrast to the days when thousands flocked to see their native Auld Lang Syne comedians and singers, and live vaude ruled the day.

Among the comedians who headline currently, Jimmy Logan, Rikki Fulton, Jack Milroy, Lex McLean and Johnnie Beattie hold the main positions, while Jimmy Fletcher is probably the only upcoming comedy artist to note. Others, such as Stanley Baxter, have emigrated south to London. Duncan Macrae is in his proper category as a comedy actor in films and tv; Jack Radcliffe continues as Scotland's senior character comedian, but devotes himself mainly to dance functions and cabaret. Alec Finlay, who became a sort of modern-day Harry Lauder, is working mainly in Australia and New Zealand.

In the tv field, Larry Marshall stays on, now in his sixth year, as comedy host of the daily lunchtime show, "The One O'Clock Gang," seen Mondays to Fridays on the commercial tv channel in Central Scotland. Same program also features a singer, Charlie Sim, who is regarded by many as being a better comedian, and who wins star roles in comedy on the revue and pantomime stage.

Scotland excels, however, in its singers, both male and femme. Kenneth McKellar leads the field with his fine tenor voice, and others prominent include Bill McCue, Moira Anderson, James Urquhart, the Alexander Brothers, Dennis Clancy and a Scots-Canadian, John Dunbar, who plans to return to Canada during 1964.

Though he might be classed by some as a comedian, Andy Stewart, recently returned from a long North American tour, is more in the category of a minstrel-entertainer singing the auld Scotch sangs and bothy ballads. He has not registered any notable disk hits since his coin-spinning "A Scottish Soldier," but keeps slogging assiduously to enter the chart again. He retains much of his native appeal, and can still command packed audiences.

Calum Kennedy, a kilted Gaelic singer with much charm, is another name artist, and has enhanced his b.o. power by his Grampian-tv song-and-dance-show series, "Calum's Ceilidh," a heather-and-hooch stanza which clicks with those who like Highland music and movement.

Television

In television, both the BBC and Scottish Television turn out a fair quota of local programs. Those who have impressed recently have been Bill Tennant, anchor-man of a nightly "Here and Now" newsmagazine on the commercial channel, and John McGregor, emcee of a lively BBC-TV magazine from Scotland, "Scotland at Six," also beamed nightly Mondays to Fridays. "The White Heather Club" is a somewhat tired formula for a BBC song-and-dance program which appears to have run its course.

Summer revues at vacation resorts appear to have "had it." All, that is, except the famed Popplewell family's "Gaiety Whirl" at the Gaiety Theatre, Ayr, which still does top business by virtue of its polish, zest and new faces. Other resorts may be putting up the theatre shutters next summer; this is not due entirely to the poor shows offered. A new drift by holiday makers to sunnier spots in Spain, Italy and elsewhere is a key reason.

Legit is quietly served by the Citizens' Theatre in Glasgow, and repertory companies in Dundee, Perth, St. Andrews and Edinburgh. It employs local actors at small salaries, and suffers from poor publicizing and a certain snob outlook.

The absence of Moss Empire theatres in Scotland (the Edinburgh Empire is now a bingo hall, and the Glasgow Empire has been razed to the ground to make way for office development) means that fewer than ever American artists now visit the country. This is to be depreciated ,since the demand to see top artists in the flesh still persists. Those who do come make hit-and-run visits and are mainly "beat" artists with disk names, starring in teenage-angled layouts at the Odeon Theatre, Glasgow.

Touring plays are also notable by their absence, and, when they do come, usually visit Edinburgh instead of Glasgow. The latter city is usually booked far ahead with long resident runs of pantomime and revue.

In television, top-rating shows have included the local comedy series, "The Adventures of Francie & Josie," starring local comix Rikki Fulton and Jack Milroy; "The Dick Van Dyke Show," on BBC-TV; "Bonanza," "Maverick," "Hawaiian Eye," "Bus Stop," "Follow The Sun," and "Thank Your Lucky Stars." Other popular programs are "Dr. Kildare," "Dr. Finlay's Casebook," "Ben Casey" and "Maigret."

A Carny Which Became Big Biz

Sedlmayr's Royal American Shows Stresses Screaming (& Smooching) Rides—Classy 45-Minute Revues—Elaborate Mobility—Travels 25,000 Miles Yearly

By ODIE ANDERSON

Tampa, Fla.

"Carnivals will be here forever—because you can't put a merry-go-round in your living room," is the philosophy of Carl J. Sedlmayr Sr., whose Royal American Shows continues to outgross their last gross at chalk-up time each season. Royal covers the continent of North America every summer and entertains between 20-25,000,000 people on an itinerary of about 25,000 miles, and immensely rich Sedlmayr continues to steer the business which he entered 49 years ago as an indigent 'bally' for a freak show.

1,200 Employes

Now in winter quarters in Tampa, perhaps the biggest collapsible show in the world is undergoing its annual facelift, with some 1,200 employes engaged in rejuvenating and improving every item involved in a giddy gallery which spreads itself into a mile-long midway at the drop of 'Mr. Carnival's' shaggy eyebrows.

Thrill rides, those great steel monsters of exhilarating movement, create the breath of life for the carnival business, accounting for the biggest gross of the entire production. Royal transports everything from the kiddie's carousel to the wild whip-and-twist to the seductive tunnel of love. Powered by 30 diesel generators are the world's only portable Dodgem, a Rocket, airplane rides and the Wild Mouse, which cost almost $100,000.

Following the Minneapolis State Fair in St. Paul, the Space Wheel, constructed in Germany and the only one of its kind ever built, was stored and will be used there only in future, since it takes a prohibitive three days to re-assemble. Under construction in Germany now is a portable replacement, the 'Velt Bomber' or World Traveling Tram, which will be erectable in less than six hours and can be dismantled in less time than that.

(This engineering enigma is the brainchild of C. J. Sedlmayr Jr., the carnival's Assistant General Manager and specific right hand man to his father.)

Bought Seattle Wheel

The 120-foot ferris wheel used at the Seattle World's Fair was purchased at a cost of $300,000, is being added to the attractions, substantiating Sedlmayr's conviction that the wheel is mankind's greatest invention. He contends that his wheels provide the perfect setting for romance, and that with a little thrill and a little sex every man becomes a big spender. Back in Kansas City in 1911 he conspired with a ferris wheel operator to keep them aloft long enough for him to kiss his girl, then a dressmaker named Laura Jones. She has been Mrs. Sedlmayr since that time and continues to oversee the designing of the ornate costumes worn in the girly shows. (These are not the cheap gaudy ornaments usually associated with side shows. Only top materials are used and all are individually fitted and hand sewn and management endeavors to keep the morals of the carny chorus at the same high level.)

The two big entertainment productions, the Club Lido Revue and the Harlem Revue run about 45 minutes each and each season the terps make their bows in new routines and new gladrags. Lila Turner starred in the 45-girl Club Lido, produced by Leon Miller, in '63. An equal number twirled to the tunes of a 10-piece band in charge of Leon Claxton in the Harlem Revue. Some 16 additional shows—mostly in the freak frame — the rides and 50 concessions complete the midway.

Sedlmayr speaks little of the fast talkers of the game tents in his show, although he admits to their necessity in the financial structure of a carnival. Most customers (you don't call them 'suckers' in his presence) are aware of the odds against them in the games, but male ego continues to prompt a show of prowess and a good barker can still cast a bit of black magic.

The popularity of the freak shows is diminishing, with the disappearing all-American rube, but nothing developed so far can negate the overall lure of the bright lights, the sounds and the smells of the midway. Sedlmayr has succeeded in erasing many of the burns once marking the traveling carny, even as he has eliminated one competitor after another. Almost nostalgically he points out that he has no more competition—only opposition—and that most of the little shows are financially unable to keep the few engagements they get.

By producing a clean show and by pouring thousands of dollars back into the business every year in a ceaseless effort to build a bigger and better production, Sedlmayr has acquired — and keeps — the best dates in this country and Canada. (The 'Royal' is for Canada; the 'American' for the States.) Early in May the 80, double length railroad cars emblazoned with the brilliant red and blue lettering of the Royal American Shows and carrying personnel and equipment destined to entertain millions of young and old funfans, snake their slow way out of Tampa. First stop is the Cotton Carnival in Memphis, followed by stands in Evansville, Ind. and Davenport, Iowa.

Canada Big

Some 20 cars are added for the Canadian tour, with its stops in Brandon, Calgary, Edmonton, Saskatoon and Regina. Back in the States, the show unfolds at the Wisconsin State Fair, the Minneapolis State Fair (biggest of them all), the Mid-America Fair in Topeka, the Kansas State Fair, the Oklahoma State Fair, the Arkansas Livestock Show, the Mississippi State Fair and the Louisiana State Fair in Shreveport. Included in the 28 standard, all steel sleeping cars—with drawing rooms — are the two private 5-room air conditioned cars occupied by the senior Sedlmayrs and the younger Sedlmayr and his wife, the former Egle Zacchini of the celebrated circus act, the Great Zacchinis. C. J. III, of the three-generation show family, is presently enrolled at a southern prep school. (Annually, railroads collect more than $250,000 from Royal American for hauling the entourage.)

In Tampa, in early February, the chores of building, mending and painting are interrupted and the towers, striped with fluorescent lamps, are erected to bathe the midway in light for the Florida State Fair, presented on grounds and in buildings adjoining the RAS spread. Afterwards the business of getting the show on the road is intensified, directed by Sedlmayr from his mahogany-paneled, airconditioned white truck trailer. Many of the company have been with the show for years; all are fiercely loyal. (A glittering diamond-studded, solid gold automobile key was Sedlmayr's 77th birthday gift from his concession manager.)

Tampa, despite long absences, is home to most of the troupers. Here they have established the Greater Tampa Showmen's Assn. with some 2500 active members, and built a lavish clubhouse. Only requisite for membership is participation in some phase of outdoors showmanship and admission is by an electronic key card only.

It is not known just how much money Sedlmayr has ploughed into this organization but the goodwill of the members overflows to aid countless community projects, including the entertainment of indigent youngsters of the area at an annual Christmas party, with a separate Yule party for retarded children and another for hospitalized tuberculosis patients. The troupers don their costumes for these performances and rides and refreshments are made available without cost to the children. The club leads all others in the local March of Dimes collections and membership in the club is not required for a needy showman to obtain assistance — before or after death. In a quiet little corner of Tampa, known as "Showmen's Rest," the GTSA has its own cemetery. Here are already buried an elephant skin man, a giant, a fat lady, infants, the famous and the nondescript of the showmen's world. The mausoleum, of imported Italian marble, was donated by Sedlmayr and proceeds from all sales here go to the perpetual upkeep of the grounds.

JOAN BISHOP
Mezzo-Soprano, Pianist
Currently 2nd year
BILTMORE HOTEL
Dec. 15, '63, HALLMARK
"CRY OF ANGELS"
Dec. 25, '63, "AMAHL," NBC-TV
"Lucia"—Jan. 19, '64, N.B.C.-TV
IMPERIAL ARTISTS CORP.

EIRE'S TOURISM GETS NEW INT'L FLAVOR

By MAXWELL SWEENEY

Dublin.

Visit of the late U.S. President John F. Kennedy in June gave a lift to Irish tourist biz. This boost is also linked to increased American investment in Irish hotels. Americans are not alone in the field, English, Germans and Dutch have also bought in.

Intercontinentar opened hotels in Dublin, Cork and Limerick in May, and Conrad Hilton confirmed his decision to build a Hilton near Dublin Airport for operation by the summer of 1965. The Rank Organisation, diversifying from cinemas, has bought a hotel in the Dublin suburbs as a motor inn and has another building in Cork.

U.S. investors are going in for top class business and several old castles have been taken over for remodelling as luxury hotels. The Germans have mainly concentrated on Killarney with two major buildings in the neighborhood.

Show business is deriving some side benefits and there is an increasng interest in booking acts, both of the tradtional Irish hootenany type and the more sophisticated material. At present business is not strong enough to carry international acts, but locals are cleaning up.

Band business has boomed in both city and out-of-town terperies and showbands are taking the top coin. It is largely on one-night stands and a number of the bands are semi-pro, but they all have heavy date books at home and some are travelling to Irish dance halls in the U.S. and England.

Chi Still That Toddlin' Town

By MORRY ROTH

Chicago.

Whatever might be said for other show biz areas, as far as night club biz is concerned Chicago is still that toddlin' town. While club owners are as cautious about talking about good times as are football coaches and baseball managers, the fact is that there are more clubs now in operation in Chi than in many years.

Windy City nitery biz hustled into the final months of '63 with the preem of a new edition of the old Chez Paree on Wabash Ave. across from the Sun-Times building and the bow of the Chateau Continental, nitery in the new Continental Hotel on N. Michigan Ave.

One of the healthiest signs in the Chi nitery heartbeat was the rash of new smaller clubs in the Wells St. and Old Town area, a boite belt best described as "everybody's neighborhood nitery centre" since it is patronized to a large extent by Chicagoans and suburbanites out on the town. While such clubs as Mother Blue's, the Plugged Nickel, Hungry Eye, Touch of Olde, Old Town North, Crystal Palace and Le Show (formerly the Small World), are anything but posh, they are operations that by their low-overhead nature can take a chance with new and untried talent.

To some extent, the success of Chi as a talent hatchery has depended upon the availabilities of just such spawning places. Mike Nichols & Elaine May and Shelley Berman came into their own at the Compass on the south side, earlier George Gobel moved into the big-time from Helsing's Lounge, and before that Danny Thomas developed his first sizeable following at the old 5100 Club. The springboard clubs provide one of the most important ingredients of nitery biz—hope.

Suburban Nitery Circuit

For the first time in a long while, Chi now has what amounts to a suburban nitery circuit. The Dorchester in the south suburb of Dolton is now booking names, in addition to the long-established Mangam's Chateau westward (Lyons, Ill.) and the Sahara Inn north of the city (Schiller Park). The latter was purchased by Gene Autry in August and moved its entertainment from the plush motel's Club Gigi to its flossy Sultan's Table diningroom. Ray Colomb's on the for south side alternates names and semi-names, as does the west side Club Laurel, which also books name bands.

While the downtown area toddles less than it did a couple of decades ago, the Chez Paree will provide a considerable shot in the arm, and the Empire Room in the Palmer House continues in full sway as the king of Windy City swankeries and one of the most prestigious bookings for acts in the country. Too, the Bonaparte Room in the Sheraton-Blackstone is now firmly established as a top entertainment spot and is in hot competition with the Drake Hotel's Camellia House for supper club honors.

In the same area, George Marienthal's London House continues to thrive on a steady diet of modern jazz, and on the other side of the Loop the Blue Angel is firmly ensconced as a calypso citadel.

While the rise of Wells St. was at one time seen as a threat to the traditional nitery centre on Rush St., it has yet to make any serious inroads. The Rush St. night club-restaurant complex still bustles with tourists and conventioners and has, for instance, recently added two new fancy French restaurants, not to mention the ultra Maxim's, first U. S. branch of the famed Paris institution.

Among the major ongoing clubs in this area are Mister Kelly's, the Happy Medium, the Gate of Horn, New Living Room, Bourbon Street and the Playboy Club. A few blocks south is the Tooker Place congerie, which was established a few years ago and includes Le Bistro and several smaller cabarets.

The foregoing is in no way a roster of downtown, Rush St., Wells St. and outlying clubs.

JERRY VAN DYKE
"NO TIME FOR SERGEANTS"
Melodyland — Anaheim, Calif. Feb. 23rd for 2 Weeks

Heirs To Circus Wonder and Glory

By CLAIRE & TONY CONWAY

★ ★ ★ ★ ★

VICKIE UNUS, TO THE LOT BORN, MAKES HERSELF A STAR OF THE BIG TOP AT 18—THE FAMILY TRADITION STILL THE GREAT ASSURANCE OF CIRCUS' FUTURE —SAD LESSON NEWCOMER OWNERS LEARNED WHEN THEY HIT OVER-BOOKED TERRITORY

★ ★ ★ ★ ★

When does a circus season begin? Sounds like a silly question. They begin in the spring, don't they? Since a circus is a business and its purpose is profit, a circus starts at the time when it can make the most money. So Ringling-Barnum holds its production number rehearsals at Venice, Florida, early in January of each year and opens during that same month at Miami Beach in the fancy auditorium there. Polack Bros. opens its series of Shrine and fraternally sponsored dates in January, too. And most tented operations get underway in mid-April when the days begin to get longer and the snows have disappeared. So let's begin at Venice and look back at the rehearsals for the 1963 show:]

(The text which follows is incomplete. It represents the first draft of an annual report, made regularly by the Conways for VARIETY *starting in 1957. Omitted from this report is the highly significant event of the fall period, the tour of the Moscow Circus, under Morris Chalfen's management. This and other omissions in the story below will be understood with the statement that Mrs. Conway died suddenly at 44 on Oct. 19 at her home in Falls Church, Virginia. Painter and sculptor and lifelong circus buff, her acquaintance with performers was well-nigh universal in the special world of circus show business.—Ed)*

A permanent winterquarters is a giant workshop and is about as likely to be given to glamour as the production line of a Detroit auto factory. Oh, it's interesting to watch props being built, railroad equipment being repainted, costumes being put together, and to see how the units of a production are transformed from a group of people in rehearsal clothes into a costumed unit with action and movement which tells a story. But normally there isn't too much excitment. However, January 1963 was different.

Dick Barstow, Bob Dover and Maggie Smith had rehearsals well underway when we arrived at the big building. We had a wonderful welcome. It was good to be back with the showfolk again. Everyone, the circus people and the continuingly large contingent of visiting tourists in the seats, was talking about two topics: Vickie Unus and the Desilu-ABC TV show "The Greatest Show On Earth." And they weren't just talking, this was a case of real excitement which you felt at once and which continued to build.

Child of Headliner

Vickie Unus, daughter of "the man who stands on his forefinger," had been announced as the new aerial star of Ringling-Barnum, a finished centre-ring artist—taught by the great Lalage and her husband Wolfgang—in the grand tradition of the immortal Lillian Leitzel. The tv "Greatest Show" was to be based on the Ringling-Barnum of the '60s and would star Jack Palance and Stuart Erwin.

Every now and then, Barstow would stop all the action on the track and in the three rings and ask the organist to play "Happy Birthday To You" for Duffy, one of the clowns. Immediately Duffy would disappear and a laughing cast would again sing their greetings to him. This happened, by the way, every day during the entire rehearsal period.

The tv entourage arrived. Lights, cameras and cables suddenly poped up all around. Palance and Stu Erwin were present, ditto Robert Webber, Tuesday Weld, Ruth Roman, Russ Tamblyn. Webber and Tamblyn almost immediately were at home with the circus folk and having a wonderful time and it was not unusual to have a contest of strength or of dexterity going on between one of them and one of the circus performers.

At this time the circus' schedule was not affected by the telepic filming and the work on the four productions continued each day from 9 to 6. Barstow would have to pick up his microphone, "Girls, I'm losing my voice." This evoked mass cheers from the showgirls.

During the morning rehearsals for web, the aerial ballet, Vickie Unus would appear in practice clothes to do her centre ring solo around which the entire production would be built. Rumors of the number of times which she could (or would) perform her one-arm planges (pulling her entire body up and over one arm innumerable times) sometimes seemed fantastic. Just how good was this girl?

Only yesterday there was a little girl playing in the backyard of the Ringling-Barnum big top, playing with the other circus children. She was no better behaved than the others, nor more tidy. She was a child of the circus. Her older sister, Nina, already was an accomplished all-round circus performer who could ride a horse or an elephant, work web or ladders, and take part in a bareback riding act. Her father, "Unus, the man who stands on his forefinger," was one of the stellar attractions of the show. Vickie, for that indeed was the little girl's name, was just part of the background of the drama which the public saw as "The Greatest Show On Earth." The most remarkable thing she did was to fall and break her arm while attempting, without guidance or assistance, to do her father's famous trick of standing on one finger.

But now, in 1963, Nina had married and left show business, Unus remained. Vickie was to make her debut in a production appropriately titled "1963 Debutantes Ball." On the night of Jan. 24, Vickie, now billed as "La Toria," wearing a spangled dress and glass slippers and carrying ostrich plumes, stepped out into the track and walked to the centre ring.

If at age 18 she walked proudly, she had earned the right to do so for this was the culmination of a lengthy battle, a battle against parental opposition and sarcasm, a battle against aching muscles, a battle against endless hours of training, a battle to please her teachers, and a battle to satisfy herself that she could accomplish her goal. Now Vickie handed her feathers to her page, shook her hair, and began ascending her web to the high trapeze.

Soon, her body roll following body roll, we held our breath as we watched—knowing that a new star shone in the circus sky. This sort of thing is healthy for the circus industry.

We were all conscious that an American circus unit might visit Russia. We knew of Ringling's one-ring circus for the 1964 New York World's Fair. The year started with special significance indeed.

Other Youngsters

Another "youngster" of the circus was among the many fine acts which appeared with the Al Dobritch International Circus, under Shrine auspices, in Washington, D. C. John Zerbini, wearing only a loincloth-type pair of shorts, is at 20 the youngest "subjugator of big cats" we know of to appear in any steel arena in years. He works entirely with lions, but he does have both males and females in his display. This act was but one of a number owned by Mills Bros. Circus which made indoor winter dates for Dobritch prior to its own tented season. And since Mills sets were on the show, it was to be expected that George Strongman, assistant to the manager of Mills, would also be in evidence.

Only a few weeks earlier Strongman had lost his entire personal wardrobe in an accident which destroyed most of Mills' wardrobe, badly injured the truckdriver, and took the lives of all the trained chimpanzees with the show. Now, standing with us near the lion cages, Strongman suddenly pointed and shouted "my sweater" and we all looked to see some shreds of cloth (which might once have been a sweater) disappearing between the jaws of a big male lion. The sweater, placed atop the cage for safekeeping, had draped itself invitingly across the bars so that it was an easy matter for the lion to reach out a paw and bring home its quarry.

When Ringling-Barnum appeared in Washington, there was much talk about who was going with the European unit which, we learned, would be titled "Ringling's Barnum & Bailey" since both "brothers" and "circus" have many spellings in Europe and would require additional amounts of advertising matter, stationery, etc., if used. A permanent winterquarters for this show has been established at Lille, France, and the productions for each year's tour will be prepared there much as are the numbers for the American show at Venice, Florida.

Over on Doc Bartok's United

(Continued on page 242)

DICK WESTON and AUNT MARTHA
with "CLARENCE"
"Aunt Martha and Clarence are highly believable, lovable and endearing."—*Long*, VARIETY
Exclusive Management: GEORGE SOARES
Las Vegas, Nevada Phone 384-2182

A Remembrance of Solly Violinsky:

Master of Jokes For Jokers

By ABEL GREEN

When Solly Violinsky, Friars' fave and vet vaudeer who bragged he had "laid off under four presidents," died early this year he left a heritage of show biz nifties. He was one comic gypsy who made his violin (sky) laugh. His one-liners (chiefly) were succinct, brittle and intratrade. The hipsters loved 'em.

"I just found a way to get Nick Kenny sore," he said. "I wouldn't tell him my birthday."

"I met a fellow actor on the street. He asked, 'How you doin'? I'm laying off this week.' I said, 'That's a funny thing, I'm laying off on the same bill'."

"I once wrote a song called 'Moonlight'—it never saw daylight."

The songwriter-musician-monologist (when he worked he finished his act with a fiddle specialty, hence the billing) always returned to Binghamton (N.Y.), his hometown, for the summer. "But I hate that long eight-hour train ride!" A Friars pal said, "Why don't you take a plane?" Violinsky replied, "Who the hell wants to get to Binghamton that fast!"

Years ago when the Friars were in need of working capital a special meeting was called to assess each member $50. From the rear came Violinsky's voice, "I object!" The chairman asked why. "I don't want to owe the club that much money," said Solly.

ASCAP sent Violinsky a membership insignia button. He wired back, "Received lapel button, please send jacket."

Sid Gary was double-talking Violinsky one night and he retorted, "I don't even understand you when you're talking single."

He liked to visit Lindy's in the old days but protested, "I can only stay for a cup of coffee and 10 acts" (referring to the comics' penchant for doing-their-stuff ad lib).

Broadwayite Fred Block and he lost heavily at the track and Violinsky wanted to know what he was doing later. The legit manager said, "Sorry, this is my bridge night." Violinsky retorted, "Mine too—let's jump off together."

Harry Hershfield recalls when Violinsky returned from a lodge affair and asked how his performance went he replied, "Well, all I can say is that the reading of the minutes was the hit of the evening."

He got a Hollywood studio contract but was laid off quickly. Violinsky burst into the producer's office, "Two weeks ain't enough time to prove I have no talent."

At one time he roomed with Joe Frisco on the Coast. Latter got booked for six weeks. Frisco later wired Violinsky, "Please send $200, just got tapped out, must get out of town." Violinsky sent the money. The next week, same pleading wire, "Need money badly, send $150"; Solly again sent. Third week, same SOS, "Please send," etc. Violinsky wired Frisco's agent instead, "Please stop booking my pal, he's breaking me."

"Booked solid" was the vaudevillian's idea of heaven and "layoff" was a sad commentary on his financial status, but when Violinsky was asked how long he hadn't worked he bragged, "I layed off under four Presidents, and remember one of them served four terms!"

Song & Dance Circa Vaude

By HARRY PUCK

I won't say I was born in a theatrical trunk because that's been used before. If it hasn't been used, I was. At least at the age of five I knew that a stick of greasepaint was not to be used for flavoring noodle soup. My father was an Englishman, a shoecutter by trade, making $18 a week. Along about five and six years of age, my sister Eva and I could sing a little and dance a little. We began our theatrical career by playing ladies' coffeeklatches for which we were paid off with a silver spoon or I got a bright red necktie. Then we started getting money. As much as $20 a week at which time my father quit shoecutting and retired, never to work again. He sure had it made.

They tell a funny story about my father standing in front of the Palace Theatre (all the actors congregated in front of the Palace). This day his crony was Jack Pearl's father. Pearl turned to my father and said, "Where are you this week Puck?" My father (still standing in front of the Palace)

(Continued on page 244)

Trick-or-Treat With World Famous As an Illusionist Opens His Diary

By MILBOURNE CHRISTOPHER

Sometimes when my tons of illusionary paraphernaila are being set up in theatres or television studios I remember the experiences I've had with little or no equipment.

I met Archbishop Makarias, the president of Cyprus, in the lobby of the Ledra Palace Hotel in Nicosia. Suddenly the tall, black-whiskered and blackrobed dignitary roared with laughter. When he had gone the desk clerk asked what I had done to move Makarias to mirth.

I showed him. I produced a red thimble on my index finger, gave my hand a flourish and three other thimbles appeared on as many fingertips.

In Egypt a few days later I made a pilgrimage to Gizeh. Thousands of years before the first known magician, Dedi of Dedsnefru, had performed for the pharoah Cheops, who built the Great Pyramid as his final resting place.

A windstorm churned up the desert sand and forced me into the small entranceway at the base of the pyramid. As guides and camel-drivers watched I scooped up a handful of sand, gave it a squeeze and opened my fingers to show that the sand had changed into a silver coin. Nonchalantly I dropped the coin in my pocket, picked up more sand and produced more piastres.

As I bent down and hunched through the corridor that led up to the burial chambers I saw the Egyptians feverishly scooping up and sifting the loose sand near the doorway with nary a coin as result of their labors.

For years I had used the sudden blast of fire as a sort of trademark. In 1957, when Castro was still in the Cuban hills, I was invited to meet President Batista, who was living in Camp Columbia on the outskirts of Havana.

Close Call

He was surrounded by several men in uniform as my car drove up. I stepped out and started in his direction. Almost there I produced my flash of fire. Several of the officers reached quickly for their pistols, then they realized it was not at attempt on his life, but a visiting magician.

I performed for the Duke and Duchess of Windsor at an intimate party given by Mrs. William Randolph Hearst, Sr. At the end of my exhibition I asked for a cigar. The Duke came forward with one in a metal cylinder. I pulled away the covering, put it between my lips, lit it and took a good puff. As the smoke wreathed my head I said: "After a show there's nothing I enjoy more than a good cigar", and with a wave of my hand walked into the next room.

How well I remember a hospital show for an audience of one at Johns Hopkins in Baltimore. The doctors had to operate on an elderly patient with a weak heart. It was important that his mind be diverted from the operation immediately before surgery.

I performed by his bedside using every device I could think of to rivet his attention on my conjuring. He was wheeled directly from my sorcery to the operating room. I'm pleased to report that the operation was a success.

Traveling by cabin cruiser down the muddy river from Paramaribo to Moengo in Surinam, thick jungle vegetation lined the narrow waterway. Occasionally we came across small cleared areas with thatched huts.

We pulled in at one of the villages. I walked to the center of the hut area, drew a handkerchief from my pocket, waved it to attract attention, then tide it in a knot.

The natives watched as I held the knotted cloth in one hand, gestured with the other. Slowly the lower end of the handkerchief, quivered snakelike, then rose up through the knot and untied it. I looked from the handkerchief to my audience. It had vanished without a trace.

Later in Moengo the story of the white wizard and the snake handkerchief reached us. There was no telephone or telegraph connections to the village far upstream. The news must have been passed by word of mouth—or perhaps drums—miles through the tangled jungle.

In The French Manner

One beautiful spring night in Paris, after my show with Freddy Sanborn at the Alhambra Theatre, I was doing tricks for some friends in a corner of a Montmartre cafe. A burly Frenchman glanced our way, saw what was going on and walked across to our table.

With a word of apology he picked up the little rubberball I had just produced, closed his fingers around it, then opened his wand to disclose a cigaret.

My eyebrows, I am told, shot up in amazement. I took a second rubberball and changed it into a box of matches. This time his eyebrows lifted.

A boy in Rio de Janeiro has two unusual forged autographs. I was walking down Avenida Rio Branco with Fu Manchu. Fu is really David Bamberg, sixth generation of the famous Dutch family of magicians. On stage he wears Chinese make-up. The night before I had made a guest appearance with his elaborate two-hour theatre show.

"Please," the boy said in Portuguese, looking first to one of us, then the other," can I have Fu Manchu's autograph?" Fu took his autograph book and the proferred pen and passed them to me. I signed "Fu Manchu" with a flourish. Then I passed the book back to Fu and explained to the boy, "You'll want the autograph of Milbourne Christopher, the American magician, too."

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Lotsa Femmes For N. Y. Fair

By BILL DOLL

Out in their Hollywood workshop Sid and Marty Krofft are busy stitching up 216 miniature brassieres to make sure that the cast of their "Poupees de Paris" does not offend the sensibilities of the "family" trade at the Big Show opening here April 22.

In other quarters the selection of pulchritude for the Ultimate Spectacle is proceeding in a logical and orderly fashion.

Michael Brown, having screened over 3,600 young ladies for beauty and versatility, is first to complete his casting and has already awarded contracts to the 60 singers and dancers to be seen in the smartly tailored musical revue he has devised for the DuPont "Wonderful World of Chemistry" exhibit.

Leon Leonidoff, field marshall of the biggest show of them all—"Wonderworld," which he and Meyer Davis will serve at the 1,200 seat Amphitheatre—is making the selections that will eventually fill to overflowing the 600 gowns and costumes schedued to arrive from France in time for dress rehearsals.

Manuel Ortuno and Robert Kennedy, directors of the Pavilion of Spain, are frantically plotting the logistics of deploying a mighty troupe of 400 senoritas assembled from all the provinces of Spain who will debark from a chartered Spanish steamer and dance in the streets of every key N.Y. neighborhood before going to the Fair for a week of outdoor fiestas.

Dick Button, the Olympic skating champ, and his partner Broadway's Paul Feigay, have set themselves the unusual task of collecting, not only 65 talented skating queens, but also two dozen Amazonian showgirls who must tower to a minimum six feet two and be able to parade—or glide—through the five daily shows of the World's Fair "icetravaganza."

Campus Cuties Wanted

Even now executives of American Machine & Foundry, having been catapulted into show business, are fanning out around the country to recruit the campus beauts from leading universities who will comprise the most comely railroad crew in the entire history of transportation and will help to operate the World's Fair Monorail. George Murphy is being besieged by countless undiscovered movie starlets dreaming of appearing in his "How Movies Are Made" divertisment at the Hollywood Pavilion.

In retrospect this serves to conjure up a memory of the 1939 exposition when a certain madness seemed to sweep over the midway and decree that, if possible, all girls should be presented in what my dictionary describes as "a state of nature." Never, surely has so much theatrical ingenuity been expended to create a reason for presenting the female form in an almost total state of undress.

Along the length of the midway one could find: Crystal Lassies, one nude girl reflected a hundred times in a system of mirrors devised by Norman Bel Geddes. The Ice Maidens stripped of most of their clothing, "hypnotized," and encased in a cake of ice. N.T.G.'s Nude Ranch—girls wearing little more than triangular handkerchiefs tied loosely around their necks and all engaged in sports that required leaping and bending. The Enchanted Forest where Tony Sarg, through the use of reducing mirrors, presented the world's smallest n u d i e — "just three inches tall," the barker said. Dali's Dream of Venus where mermaids, naked from the waist up, swam at eye level in a glass tank. There were these and many more.

Mike Todd, no prude, joined in the fun. At Gay New Orleans he presented the Flame Dance—his own invention — wherein Muriel Paige, as a moth with wings of flash paper, danced round and round a gigantic prop candle. At the proper music cue, Muriel's wings went up in flames and she zipped out of her costume. ("I burned up six girls," Todd used to say, "but I finally got it right.")

When Freeport Was Actors' Haven

(And the Lights Club Its Citadel)

By HELENE MARAFINO

A representative of the Junior D.A.R. of Freeport, New York, asked me to write as completely as possible, my recollections of Freeport's theatrical colony in the days when so many performers lived here; so, to the best of my ability, I have done this. This article was, I believe, to be used as a chapter in "The History of Freport," which is to be compiled for the future generations of Freeporters.

Since writing this and reading it at a meeting of Junior D.A.R.'s, I have received several comments to the effect that I have said nothing about myself. I consider this rather in the light of a compliment and I assure you I have no desire to press agent myself. However, my late husband, Jack Barnes, and I comprised the team of Helene Hamilton & Jack Barnes and played for about 15 years (until his death) on the Orpheum and B. F. Keith Circuits in this country, as well as in Canada, Australia, New Zealand, Tasmania, Honolulu, Hilo, etc. Suffice to say, we were a well-known light comedy act and made our home in Freeport just off West Merrick Road for years, in the house where I live now on Elm Place. I think we bought in Freeport in 1914 or thereabouts, so you can understand I have seen many changes.

To the younger generation of Freeporters, who never knew the town in its heyday, as a home of so many (at that time) theatrical luminaries, some of the names I may recall will have little or no meaning.

The fire that destroyed the old Lights Club to you was just a big fire somewhere down by the water. To us who recall the gay times we had there and the memories it brought back, to see it—that old landmark—go up in smoke that night brought the tears to our eyes.

It was in Frank Tinney's garage that the idea of the Lights Club first started. He was, at that time, almost at the height of his career. A number of dwellers of the actors' colony who had been living here during the summer vacations decided to get together and organize a club of their very own where they could enjoy themselves with their friends and families and, during the idle summer months, celebrate the various winter holidays like Christmas, New Year's, Thanksgiving, Halloween, etc., at which time they were always away on the road.

To anyone who has to spend holidays like Christmas and New Year's, in a hotel, no matter how gay and festive the occasion, it is a far cry from the little home gathering around your own hearth that means so much to you, with your own around. So the idea was born to make some Saturday nights gala nights and have our own Christmas, New Year's, etc., celebrated in our own way with Christmas tree, snow house, gifts, Santa Claus, and all the trimmings, *only in the summertime*, when we were home with out loved ones, too.

Quickly Underwritten

Bonds were sold. Charter members were Victor Moore, Frank Tinney, T. Roy Barnes (a cousin of Jack, my late husband), Jim Dooley (of Dooley & Sales), Leo Carrillo, Howard Anderson, Charles Middleton (of Middleton & Spellmeyer), whom you have seen in pictures, as well as Tom Dugan, Arthur Deagan, and several others.

And as the rest of us came in from the road, we all joined, of course—The Four Mortons (Sam, Kitty, Paul and Naomi), the Doretys, Diamond & Brennan, Ralph Austin, and so many more—Sliding Billy Watson, of burlesque fame, my neighbor and a resident of Freeport for years; Gladys Clare & Henry Bergman, Gertrude and Max Hoffman; Vic Milo of quartet fame; Frank Morrel, the silver-voiced tenor who later died in California where he was sheriff. Sophie Tucker rented a place here for at least one summer. George P. Murphy (Spider Murphy) always used to put on a yearly benefit for the late Father O'Toole's church (Spider was Jewish).

I didn't tell you how the Lights Club came to be so called. In searching and racking their brains for a name, someone hit on the bright idea of taking the first letter of each word of Long Island Good Hearted Thespian Society—hence, LIGHTS—a name that came to be known all over the country.

The last festive occasion of the season was the Lights Cruise, which was usually in late August

(Continued on page 244)

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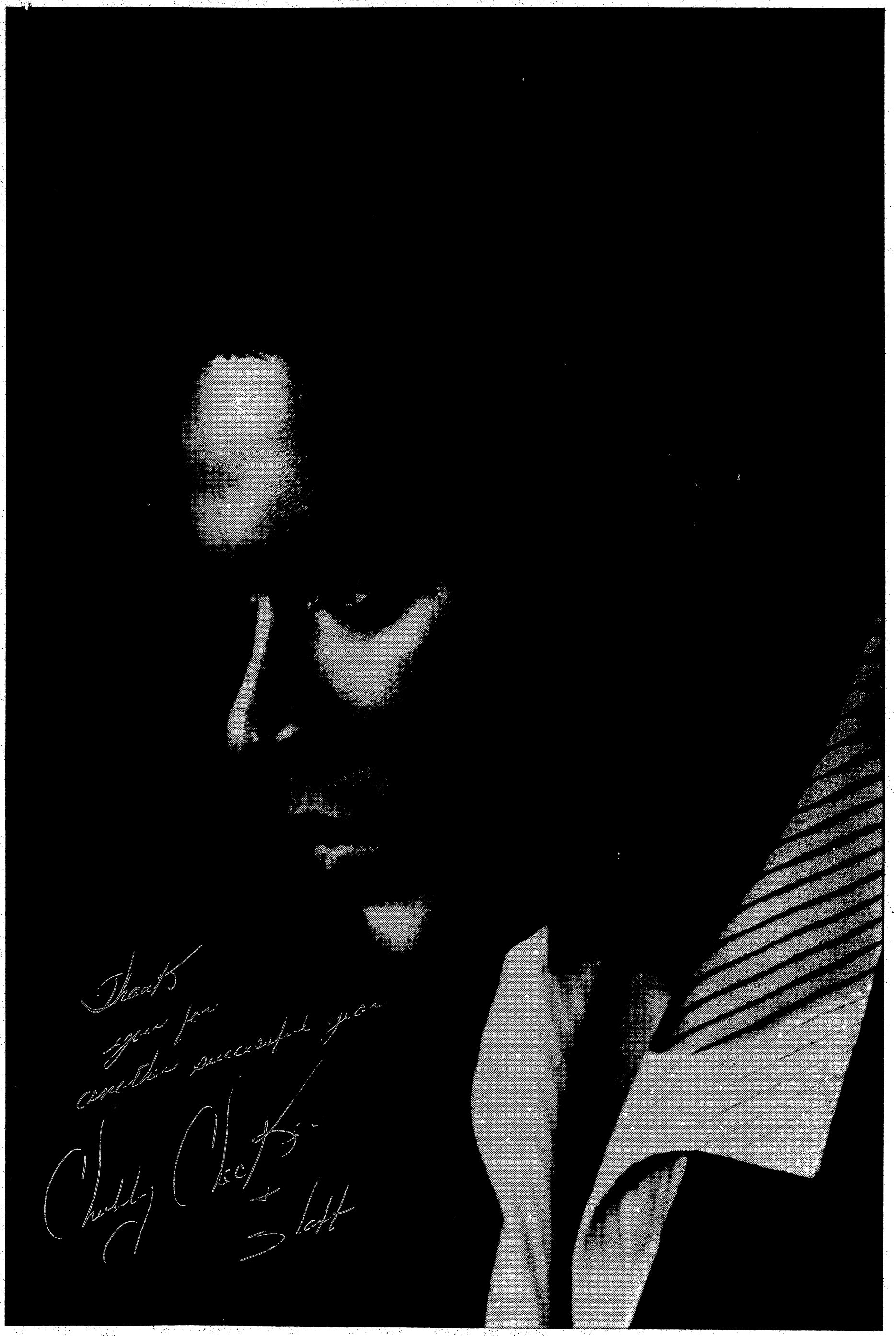
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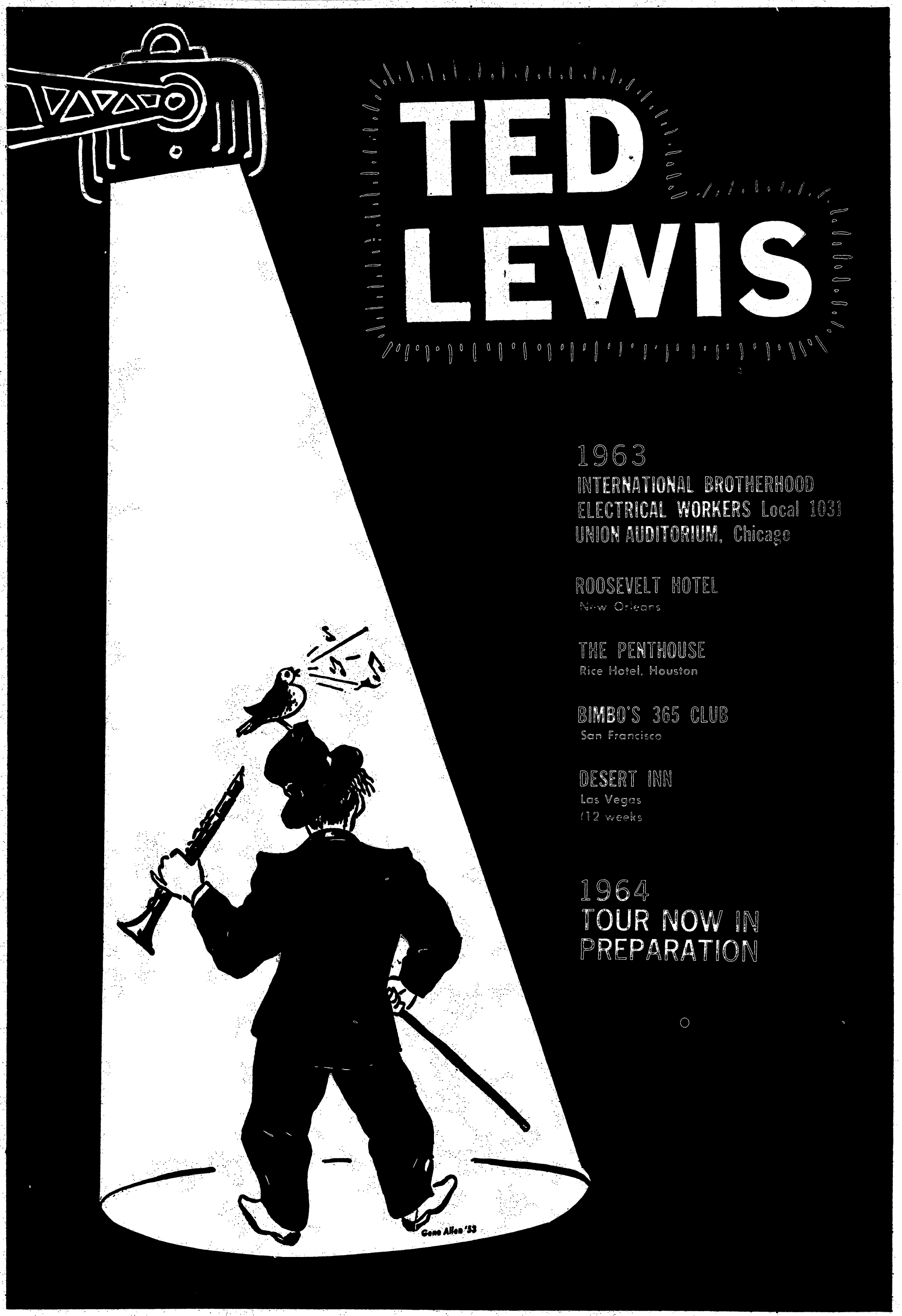

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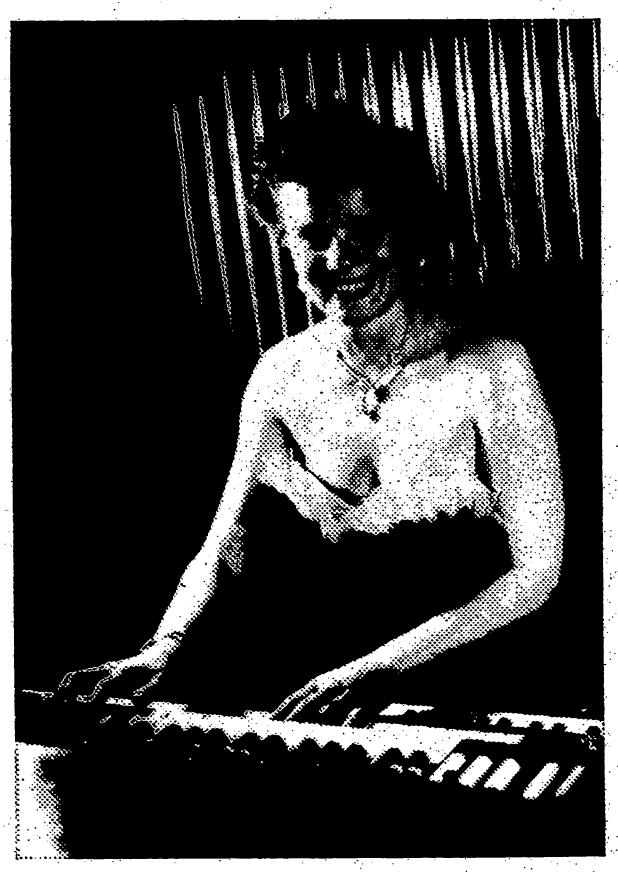

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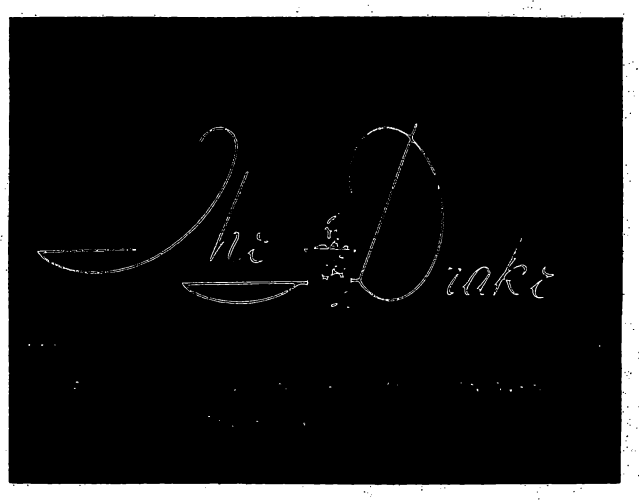

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Conways on Circus

Continued from page 227

Nations Circus, sometime later in 1963, we found new generations of the Cristiani Family taking part in family acts. These Cristianis go back so far we'd have to check through volumes of circus history to confirm their beginnings. Now, on a small show, a boy of about 12 was working trampoline and a tiny tot somewhere between three and five was wearing a makeup and a costume almost identical to his father and appearing with a troupe of musical clowns.

Doc Bartok, a medicine show operator until a few years ago, last year had been in a partnership called Hoxie-Bardex Circus. In 1963, the partnership had been dissolved and two separate shows took to the road, Hoxie Bros. and United Nations. Unfortunately, they both chose to play a territory which was being booked by eight other shows. Both shows went home early and wiser.

Over on Clyde Beatty & Cole Bros. Combined Circus, you'll find a young lady named Karla (Wallenda) Jordan who, in her mid-20s, probably already has 20 years of high wire work behind her. Yes, she lost a cousin and a brother-in-law when the Wallendas fell in 1962. But that is past; Karla smiles slightly when she tells you that already her tiny daughter assumes a style and casually remarks, "Look, mama, I've an act of my own." Two of Karla's three children say they want to be performers, the third thinks he wants to work with circus concessions (novelties, cotton candy, etc.).

Hamid-Morton

Hamid-Morton Circus again featured Dime and Connie Wilson, a clown couple, and two of their daughters, Linda and Donna. All of the Wilsons are versatile and can do any number of circus routines.

One older daughter, Trudy, and her husband have a fine trapeze act with the Gil Gray Circus, another. Joanne, and her husband, are with one of the younger flying-trapeze acts now touring. By the way, this circus family goes back at least three generations for Dime's parents, Gil and Lil, were on the road in '63 with Hoxie Bros. doing clowning and presenting their dog act.

When Mills Bros. finally came within driving distance, they had behind them a month of strongly promoted, completely sponsored Hood Dairy dates in New England. The season had been a good one and everybody was happy. One night, during the performance, young John Zerbini inquired if we would be on the lot the following Sunday, a day off on Mills traditionally. He went on to explain that if we would be there he was inviting us to his wedding party.

Arranging for a wedding when you are with a traveling circus must really be a problem. There was a distance of many miles between the circus lot and the town of the wedding. So most of the circus performers drove four hours one way and, after the brief ceremony, turned right around and drove the four back.

Then the evenings' festivities began. Using materials available on the show, the performers constructed a complete barbecue outfit and under the big top roasted a whole lamb and a number of cuts of beef. A complete wedding supper was served at the huge U-shaped table and the wedding gifts were piled on a special table nearby. Oh, but it was a grand evening!

Another visit to Beatty-Cole directed our attention to a very talented tot, Rickie Gaona, who does exceedingly well as a member of the family tramoline act. Bouncing and bounding all over the place, little Rickie is well on his way to circus stardom at the tender age of four.

So, now we come to the end of another circus year, and yet it isn't an end for soon the weeks of the layoff, the weeks at home, will become the opening of a new season. The circus stars will continue to shine and new performers will be added to the rosters of circus greats. Vickie Unus,, John Zerbini, and all the rest are our assurance of a circus future for long years to come.

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Notes For Harry Puck's Memoirs

Continued from page 227

answered, "This week I'm in New Haven and next week I'm in Bridgeport."

My sister Eva and I were two of the few if not the only kids to get by the Gerry Society by playing New York theatres under age. This was a very strict organization to keep children under 16 from working. We were 10 and 11 at the time and how we got away with it I'll never know.

Maybe it was the way Eva was coached when we appeared in court after being arrested, which was more than once. When the Judge said to her, "Tell me little girl, how old are you?" Eva, who had been told over and over that she was 16, gave out with what was then known as the first courtroom belly laugh when she said, "Your Honor, I'm 60 years old." She stuck to it and we got away with it.

Then take the matter of half-fare when traveling by train. Eva had a doll in her hand until she was 22 and I carried a rubberball until I was 25 in order for us to appear young enough to get by with half-fare.

They used to give numbers for your turn to rehearse your music. And Albee help the woman singer on the bill who was singing "Dark Town Strutters Ball"; if she didn't get to the theatre by 7 a.m. to get her rehearsal check in case someone else on the bill might also be singing that number.

The music business was something else again which has to do with some thoughts a few years later. Bert Kalmar and I were going to lend some dignity to the firm of Kalmar & Puck by wearing striped pants and charcoal gray cutaways. This didn't help our cause when, on our first appearance as songpluggers, we ran into "Minnie Glutz" at the Grand Opera House on West 25d Street. She was intrigued with our attire and welcomed us into her dressing-room but when she heard we were trying to interest her in our songs she threw up her hands and hollered "Songpluggers, get outta' here!"

Plugger's Work Never Done

Oh yes, about plugging songs. We started at 7 p.m. after a full day in the office by singing and playing in moving picture houses, then seeing acts in theatres, then cabarets until 3 a.m. One of our best pluggers left us; his excuse: he never had time to take a bath.

And oh yes, you think payola is new? We had it in 1913-14 in the music business. We bribed acts to sing our songs with a hundred photographs, or a set of music covers, or a special drop, or a new tux.

And the boys in the pit orchestra who would write personal messages on your music. Joe Blow playing a cornet in New Haven had a friend (Frank Blow) who played a clarinet in Hartford. So Joe would write a "love message" to Frank which might say, "This act stinks," or "How is your family Frank?" This writing got so out of control that by the end of the season there were no notes left on your music and all that appeared were personal messages. And this was long before "Dear Abby."

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Robert Theatre Corp. is to erect a new 1,400-seat pop house in the Parkwood Manor Shopping Center.

Structure will be colonial in design, in keeping with new homes in section, and construction begins in January with operation scheduled for summer. Robert Theatre chain, which operates in a number of shopping centers in area, will also make theatre available for civic gatherings, religious services and charity events.

MICHAEL KENT
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Freeport, Headliners' Home

Continued from page 228

before too many of us went out on the road for the season. The "Cruise" was a one-night entertainment in each of the larger Long Island towns on the water, such as Long Beach, Bayshore, Oyster Bay, Freeport, etc.—six towns in all. The seventh and last was one of the big theatres in New York City which closed the "Cruise" for the season. We played a complete vaudeville show picking from a long list of performers, volunteers who gave their services free. The proceeds went to the upkeep of the Lights Club and I wish I could remember all the well-known, as well as high-salaried, acts we had to choose from. People who were playing in New York or nearby came down by motor after their show to join us, so you never knew really just what big names you might get for the latter part of the bill.

Mitzi Green's father and mother (Joe Keno and Rosie Green) (this was in the late 20's, as I remember), and Mitzi was a tiny child. Joe wanted to show us her imitation of Moran & Mack, which she did with her father, and we got him to put it on after their act. Mitzi was a sensation. She has come far since then.

Fred Stone, whose family has lived in Freeport also, was always willing to give his services, and so was his friend, the late adored Will Rogers, when he was anywhere near. The Stone Bldg. in Freeport was Fred's father's where he was in business, and it is still in the Stone family. Of course, the famous "Stepping Stones"—Paula, Carol and Dorothy—were all prominent in New York theatricals. Helen Broderick of Crawford & Broderick, whose son, Brod Crawford, is well-known in pictures and tv. Lulu McConnell with whom many laughed in the radio show, "It Pays to Be Ignorant," was a beautiful woman, then teaming with her late husband, Grant Simpson. Vic and Emma Moore (Moore & Littlefield) in their act, which they played for so many years, were always available. Leo Beers, who was so handsome, gave us such a clever act at the piano with his song about the "Persian Pussy" which was truly a classic!

Each night after playing the various towns nearby, we took all our guest artists to the Lights Club for a get-together supper.

Laymen's Delight

A number of lay members were later taken into the Club, and they began bringing in their friends and weekend guests until it was impossible to get a table on Saturday night or Sunday. Nowhere in the city could they get a dinner and a show to compare with what they got here for $2 or $2.50 a piece. You must realize these shows were impromptu and would consist of half a dozen stars from various shows then playing in New York. You really saw an all-star show with a lot of the lesser acts ready to fill in for any disappointment. I really should not call them "lesser acts," as they were the old dependable "standbys." Many were much better than some of the big name stars.

We had a lot of fun, of course. I remember one very funny incident one Fourth of July when we were having diving and swimming races for the youngsters and giving prizes. Arthur Deagan was master of ceremonies, and he looked very natty in his smart blue serge suit and straw hat with a white carnation in his buttonhole. While he was announcing the events, he unwittingly stepped on the diving board as he was reading the announcement of the next swimming race. One of our best-known male comics, who was in a bathing suit and full of fun (and quite a little else) jumped on the board and Arthur shot up in the air and did a straight dive, feet first, he bounced up, straw hat and all, even his cigar still in his mouth, soaking wet, of course, and went right on reading the following event! My mother, who was visiting me from Atlanta at the time, just couldn't get over this. She never got over it! One minute you saw him, the next you didn't, and then to see him come up out of the water still immaculate and apparently unperturbed—even to the cigar!

Also Songwriters

All the music hit writers used to come down. The late Harry Von Tilzer, a resident here, was a familiar figure at the Club. Joe Howard, who lived in Baldwin, was another and many, many others.

Do you remember Buster Brown & Tige? Well, Tige lived in Freeport for years in the person of Gertrude Ali, and what a dog impersonator he was!

Williams & Wolfus had a home here, also Marion Davies' sister, Rene, who lived on Wilson Place which was later bought by Charles Freeman, former head of the RKO booking office, whose sister, Hattie, is the widow of the late Sime Silverman, founder of the theatrical paper known as VARIETY.

In late years I often saw Arthur McWaters whose act with his late wife, Grace (McWaters & Tyson) was a well-known name in vaudeville a generation ago. I recall Charlotte Mulvey of the Amoras Sisters who traveled all over the world with her family. Pat Rooney and Marion Bent were too well known to ever forget.

I hope I have been able to give you a little idea of some of the oldtimers that the older generation of Freeporters knew and welcomed as neighbors; who had much to do with the growth and progress of the village and who were also instrumental in bringing many of the present residents to our village and spreading the reputation of Freeport from one coast to the other as a haven to weary Thespians, tired of hotels, restaurants, trains. In short, just tired of traveling and seeking a home not too far from the centre of things theatrical, and with all the advantages, of which we have many (Chamber of Commerce, please note!). Where the actor can lay his weary head on his own pillow when he is tired of fishing, gardening, working or playing and living his own life as he sees it. Just being a common real person devoid of make believe and sham and chat over the fence with his next door neighbor, even as you and I—in short, I feel that we are happiest just being Freeporters.

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LAS VEGAS

Will There Be Enough British Actors For Olivier, West End & Broadway?

By HAROLD MYERS

London.

In 1848 a London publisher made the bold suggestion that Britain deserved a National Theatre. Just 115 years later, to be precise on Oct. 22, 1963, the idea became a reality. For the moment using the Old Vic Theatre, the National Theatre, with Sir Laurence Olivier as director, is in orbit. In another four or five years it will move to a permanent site on the South Bank of the Thames. Meantime, a prestige company, almost unparalleled in its creative resources, is gaining valuable experience and has proved that there is a tremendous demand for quality and classy productions of the kind mainly out of the reach of the commercial managements.

While commercial showmen welcome a National Theatre, several independent managers have voiced misgivings. Between them, the National company and the Shakespeare theatre in Stratford and London have the cream of acting talent under contract, limiting the choice available for regular commercial production. With less talent available on the free market, some impresarios fear a danger of coming out on the wrong side in future casting.

This, however, was forseen, and forward-looking entrepreneurs like to believe that a National Theatre will stimulate added interest in drama, and thus benefit all.

Otherwise, the London scene remains largely unchanged. "The Mousetrap" is now in its 12th year at the St. Martin's Theatre, "Oliver" is still a big hit, and the Whitehall Theatre maintains its fabulous durability for its farcical presentations. "My Fair Lady" has finally departed the Drury Lane, only to be replaced by another American musical import, "The Boys From Syracuse."

New Elements

The last 12-14 months have, however, seen two significant developments, the opening of the Prince Charles Theatre, off Leicester Square, and the inauguration of the May Fair Theatre as an adjunct of the May Fair Hotel. The Prince Charles, which opened on Christmas week, 1962, has had an assortment of attractions, and a number of experimental programs, some of which have clicked and others have not. The May Fair, however, got off to a strong start with the importation of the off-Broadway production of Pirandello's "Six Characters in Search of an Author." It opened in midsummer with Sir Ralph Richardson as the lead, but has maintained a healthy b.o. pace ever since the star had to ankle the show for a film assignment.

The most remarkable feature of the past year, however, is the resilience of the British theatre and British playwrights. Just a few years back, the West End was dominated by a run of Broadway hits and, it is interesting to recall, British Actors' Equity was then squealing at the number of American artists appearing on the London stage. With the situation reversed and New York dominated by British hits, American Equity is also complaining.

But while the British invasion of New York seems to have made the bigger headlines, the fact remains that Broadway is still adequately represented along Shaftesbury Avenue and its environs. As one outstanding example, by the end of the year one distinguished American had three shows current in the West End. That person, of course, is Richard Rodgers, whose "No Strings" opened at the tailend of last year. Just a few weeks earlier "The Boys From Syracuse" (Rodgers and Hart) opened at the Drury Lane and "Sound of Music" (Rodgers and Hammerstein) has been a hotsy attraction for nearly three years.

The Broadway musical, of course, has a built-in attraction for British theatregoers, dating back for many years, and other current hit specimens are "How to Succeed in Business Without Really Trying," and "A Funny Thing Happened On the Way to the Forum," both of which are standout b.o. hits. In the comedy field, there is the boff "Mary, Mary" and the farcical "Never Too Late." There was, however, one major Broadway musical failure in "On the Town," though it was widely agreed that this had been left on the shelf for too long. If it had come to London at about the time it was launched on Broadway it would surely have made as big an impact as other musicals of that decade.

London's equivalent of Off-Broadway, theatres such as the Mermaid in the City, the Theatre Royal in Stratford East, the Arts Theatre Club in the heart of the West End, the Royal Court in Sloane Square and, more recently, the Hampstead Theatre, have all played a vital role in stimulating public interest and providing an outlet for the offbeat vehicle that might be regarded as too chancy under normal conditions. Yet many such projects, launched away from the centre of town, have eventually landed up in the heart of the West End. In the past year, for example, the Mermaid has had an amazing run, and at one time had four of its originations in the West End. Even the more modest Hampstead venture had two transfers under Michael Codron's managements, while Joan Littlewood's Stratford company inaugurated the current Wyndham production of "Oh, What a Lovely War." The theatre has always thrived on such stimulation and it is to be regretted that other enterprising ventures in the suburbs and the provinces have had a hard time to keep their establishments open.

But while production costs in London continue to mount and the proportion of hits to failures invariably presents an adverse balance, the West End theatre is still a lively, going concern. All through the year there are productions on tryout waiting like vultures for a show to fold and the chance to move in. That, as the saying goes, is showbusiness.

Legit's Bargain Basement

By SIDNEY ROSE

The "window privilege ticket," more commonly known in its times as a "billboard ticket" is now an obsolete document, but it was once a highly negotiable piece of scrip. It denoted payment for the display of theatrical posters in shopkeepers' windows. These posters were the main agents of publicity—along with the big 3-sheet murals attached to random fenceboards and walls by the ubiquitous billsticker—in a period when the theatrical columns of the newspapers were confined to inconspicuous positions in the back pages. The posters have since become prized collectors' items but in their heyday were generally consigned to the ashbarrel when they had outlived their usefulness as heralds of the drama.

The payment aforesaid was in the early days, a pair of tickets weekly for seats in the gallery, but as the shopkeepers began to sense the value of the privilege, the theatre managers gracfully accepting the situation, began to issue orders on the lower regions and the rear rows of the orchestra were generally dedicated to "papers."

A traffic grew up under the new dispensation and the cigar vendors, barbers and saloonkeepers, who were its beneficiaries, began a little quiet trading in theatre tickets. Runners appeared among them to effect exchanges when there was an over- or undersupply. The pioneer figure to centralize this traffic, however, was one Herman Rapf whose cigar store on Houston St., in New York, became the Big Exchange of the "cutrate" theatre ticket.

Rapf occupier a strategic position between the cheap theatres of the Bowery—the Windsor, the Peoples, Harry Miner's, the Thalia—and the last relics of the Broadway theatre south of Madison Square, Niblo's, Harrigan & Hart's Theatre Comique, Tony Pastor's, the Star, the Union Square, the Academy of Music and the 14th Street. Rapf not alone catered to his own district but traded among the dealers in the new rialto on upper Broadway.

In the 1890s, however, the glory had departed from Houston St.—the Broadway theatre now extended as far north as 42d St. and the chief entrepreneur of the cutrate ticket was one Joe Leblang whose little cigarstore on Sixth Ave. and 29th St. became the centre of his operations. It was in the very heart of the Tenderloin, the Cairo dancehall was just around the corner, the venerable Haymarket a block above, and the mighty citadel of the 19th Precinct police on 30th St.

Leblang not alone had scouts raking the market but he himself pedalled through the town on a newly invented vehicle called a "safety bicycle" on the days when the advertising agents of the theatres "paid off." His energy was enormous, he scouted every nook and corner of his source of supplies and eventually had the cutrate theatre ticket "in the bag."

Went Over With a Leblang

The managers of precarious attractions in the playhouses were not unaware of Leblang's operations and soon a sort of cozy rapprochement developed between them and the up-and-coming ticket tycoon. Batches of unsold tickets after 7:30 p.m. appeared on Leblang's racks. Customers were cajoled to buy tickets for dubious dramas which had been damned by the press but which Leblang declared had been utterly maligned and were well worth the half price he demanded. And in many cases he was right. Many theatrical turkeys escaped the axe through Leblangs intercessions, and took to the road boasting of a New York run but omitting mention of the forced feeding.

A few years after the opening of the Interborough subway, Leblang found quarters in the Times Square Station — "King of the Scalpers."

Only cutrate dealers were "scalpers;" those selling at a premium were "speculators." He was now in the very vortex of theatre land. The movies were still silent and more or less regarded as juvenile entertainment. The patrons of the live drama had not seceded to a new heresy, and the devotees of the stage still vastly outnumbered those of the screen. Nightly, at the witching hour, the impecunious playgoers gathered in Leblang's bargain basement watching a kind of bulletin board on which the latest consignment from the boxoffice was announced. Sometimes it was from a hit show, weak-kneed toward curtain time, at which there was a scramble among the customers toward the counter. It was no longer a sub-rosa collusion between the seedy tobacco shop and the theatre boxoffice, but an acknowledged agency of the playhouse.

With the passing of Leblang, however, and the vicissitudes of a changing theatre, its bargain basement, under pressure of an increased rental, was forced to ascend to street level where it became a subsidiary of Gray's drugstore, and after a few years of dwindling patronage finally succumbed.

Perhaps this memoir of a departed institution might well close with a reference to its trailblazing pioneer. Herman Rapf lacked the dynamic drive of Joe Leblang, but was of a more genial disposition. His later years were devoted to ventures in real estate—the conversion of rural acreage into suburban building lots—which he pursued without conspicuous success. He had a passion for depreciated paper and on his demise his estate yielded a trunkful of handsomely engraved stock certificates of bankrupt corporations.

That's Show Biz Off-Broadway

By EDNA AMADON TONEY

He is breaking into show biz! He'll be making his debut
With a hefty batch of sketches written for a new revue
At a cafe situated roughly off-of-off-Broadway
Where the coffee could be coffier and they don't give any pay.
But who's complaining when he thinks of all the write-ups he will get
In the better publications like The Bleecker St. Gazette?

He only goes to one rehearsal. There is so much else to do:
First, phoning everyone he knows, then everyone he ever knew,
And contacting producers and agents who just might
Take it into their pointy heads to catch the show some night.

Alas, poor Yorick! You didn't mind the store.
Where now you sit on opening night you shoulda stood before
And kept a wary eye upon whichever shifty wretches
Have slashed to one ten-second bit your hefty batch of sketches—
Replacing same with fun and mirth by Freddy Faraday,
The coming Noel Coward. Or so some people say.

Hail to the Bard on 400th Anni Of World's Greatest Dramatist

By WILLIAM HOULTON

Shakespeare's friend and fellow dramatist, Ben Jonson, in his prophetic posthumous tribute said of his beloved rival, "He was not of an age, but for all time." Jonson might have added that Shakespeare was "for all people." Translated into every written language his plays it has been said are performed "wherever the sun sets and curtains rise."

All the world will honor April 23, 1964 as the 400th birthday of its greatest dramatist, but the theatre festival to take place in Britain throughout Shakespeare Year is believed unlike anything previously attempted anywhere at any time.

The nationwide celebrations will include the presentation of seven historical plays spanning a century of the kingdom's history from Richard II to Richard III. They will be performed by the Royal Shakespeare Co. in Stratford-upon-Avon, the still-small Warwickshire country town where the poet-dramatist was born, went to school, did his courting of Anne Hathaway, married and raised his children, retired and is buried.

International Festival

Merging patriotism with prophecy, Jonson wrote in his Eulogy to the Author in the First Folio, "Triumph, my Britain, thou hast one to show to whom all scenes of Europe homage owe." And appropriately Shakespeare Year in Britain will include an international festival of drama to honor the master of the art. Appearing at London's Aldwych Theatre will be the Comedie Francaise; the Schiller Theatre, Berlin; Peppino de Filippo and his company from Naples; the Abbey Theatre, Dublin, with two Sean O'Casey classics; Teatr Wspolezesny, Warsaw; Technis Theatre, Athens; and the Moscow Arts Theatre. Audiences will have a rare chance to hear Moliere, Brecht, Aristophanes, Chekhov and Gogol performed in their native tongues; or listen through UN-type headphones to simultaneous English translation.

Aldwych and Old Vic

Shakespeare-Year theatre will commence at the Aldwych—the "London branch" of the Royal Shakespeare Theatre—with a production of Peter Hall's "War of the Roses" trilogy, the outstanding success of the 1963 Stratford season.

Hall's production of "Henry VI," "Edward IV" (parts 2 and 3 of Henry VI); and "Richard III" will be presented in morning, afternoon, and evening performances on opening day. Dame Peggy Ashcroft will act Margaret of Anjou in all three plays. "The Comedy of Errors" and "King Lear" will complete the Shakespeare repertory.

On March 17, the foreign companies begin their London run with the Comedie Francaise presentation of Moliere's comedy "Tartuffe."

The Aldwych will also be the scene of an experimental theatre program called "Theater of Cruelty," a series of contemporary productions featuring what the Shakespeare company call "way out" repertory.

On April 23, the birthdate of the bard, Sir Laurence Olivier opens in "Othello" in the part of The Moor at the Old Vic (temporary premises of Britain's new National Theatre).

At the Thames-side Mermaid Theatre, the stage will be reconstructed in the shape of Shakespeare's original Globe Theatre that stood nearby. Productions of "Macbeth," "The Tempest," and Elizabethan entertainments popular in Shakespeare's lifetime will be presented in May, June and July.

Many outdoor productions have been scheduled including "Henry V" in London's famed Regent's Park May 25-July 11; and "Two Gentlemen of Verona" July 13-August 15. "Taming of the Shrew" will be presented at the Fulham Open Air Theatre July 14, near the site of Queen Elizabeth's favorite palace where Shakespeare often acted; then repeated on July 18 at London's oldest inn, The George, at Southwark.

For Iconoclasts and Students

For theatergoers who feel uncomfortable about honoring a genius who only went through grammar school, the Shakespeare company and the Arts Council of Great Britain are presenting at least one play and a poetry reading ("Come live with me and be my love . . .") of works by No. 2 dramatist-poet of the Elizabethan era, Christopher Marlowe, B.A., M.A.—claimed by some to be the author of Shakespeare's works. Coincidentally, 1964 is also the 400th birthday of Marlowe.

Of importance and interest to students of the theatre—in all its dimensions—is the great Shakespeare Exhibition planned at a cost of half-a-million dollars for Stratford's riverside (April 23 to August 5), Edinburgh's Waverley Market (Aug. 18 to Oct. 5) and London's South Bank (from Oct. 26).

With the Queen as The Patron and a committee headed by the Prime Minister, the producers of the Exhibition will seek to faithfully illustrate the life and career of William Shakespeare against the backdrop of Elizabethan and Jacobean England.

Celebrated painters, stage and television designers and sculptors will evoke scenes of life in country and town, in court and university, in London street and on the Thames, and will reproduce the great Globe itself as a full-size theater. At the Globe voices of the most eminent living actors will be heard speaking passages from Shakespeare's plays, in a program arranged by George Rylands, the Cambridge Shakespearean scholar and producer. The players whose voices are being recorded are: Peggy Ashcroft, Alan Bates, Judi Dench, Edith Evans, John Gielgud, Richard Johnson, Peter McEnery, Laurence Olivier, Michael Redgrave, Vanessa Redgrave, Ralph Richardson, Paul Scofield, John Stride, Sybil Thorndike, Dorothy Tutin, Irene Worth, Donald Wolfit will be speaking an epilogue to the exhibition.

The Shakespeare Exhibition has been planned by the writer and critic, Richard Buckle, who directed the Diaghilev Exhibition in Edinburgh and London 1954-55 and the Epstein Exhibition in Edinburgh in 1961. Alan Tagg is to reconstruct the Globe Theatre, with lighting by Richard Pilbrow; and a vital contribution will be made by choreographer and director Jerome Robbins.

Jean Hugo (great-grandson of Victor Hugo, who wrote an essay on Shakespeare a century ago, and great-nephew of Francois-Victor Hugo, who translated the plays of Shakespeare into French) one of the foremost painters in France is

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HAVE ACTORS, NEED CHURCH & $

A Daring Idea: Normal People

By PHILIP DUNNING

Once upon a time there was an actor out of work. This particular actor had the reputation of being a very good actor who had the misfortune of always appearing in very bad plays. You know the type perhaps?

When he first came East he went directly to Actors Equity and applied for membership. He proudly showed his scrapbook and told of his years of experience with various stock companies in the West. He informed them he was a descendant of the famous Spelvin family of thespians, that his name was George Bernard Spelvin. He was flabbergasted when told that another Equity member already had the name George Bernard Spelvin and since only one member was allowed to use the same name it would be necessary for him to change his.

The initials G.B.S. were on his baggage and some of his other belongings so he decided to change his name to fit his initials. Our hero had fooled around for years with the idea of becoming a playwright, so he decided to change his name to Shawling, figuring the George Bernard Shawling monicker might come in helpful. He joined The Footlight Club and made many friends. They were always sympathetic during his string of 10 flops in a row that netted him only 14 weeks work in two years. Some of his friends left the business and advised him to do the same. So of course he began writing a play. Five years later, he completed typing the script. That was the beginning of the suggestions incorporated into new versions. He wrote 11 versions without ever getting a nibble. But he remained an optimist.

Soon he had the distinction of being out of work longer than any other actor in his club. They even talked about giving a "pipe night" in his honor.

Secretly he now worked the night shift in a lunchroom on 10th Ave. This enabled him to keep up a good appearance and have meals at the Club a couple of days a week. With this routine he was able to keep in touch with what was going on.

Built-In Central Casting

One day, while sitting around the Club after lunch, he had a sensational new idea. He would rewrite his play on completely radical lines. He would delete all profanity, all innuendo of perversion. He would be deaf to the advice of producers and angels that the more loathsome the characters the more certain the hit. He would de-louse his script and even reduce its title from 14 words and two modifying clauses to a simple, oldfashioned three word title: "Tall and Handsome."

He now proposed to try out this daring notion of a play without a trace of Psycopathia Sexualis in the Footlight Club's own theatre on the top floor.

Everyone was leery of club tryouts because they had turned out so disastrously in the past. He had to give up being choosey and finally passed the scripts around to anyone who would read it. All had excuses. Actor-like then had a superstitious dread that G.B.S. luck might rub off on them. In his desperate attempt to line up a cast he would lay in wait at the front door and pounce upon any likely looking personality. One day he buttonholed a fellow he thought would be just the type for one of the parts only to discover that he wasn't an actor but a bill collector.

G.B.S. become the brunt of a lot of corny casting jokes and some of his friends avoided him. One day he was sitting alone at a corner table trying to figure out his next move. The president of the club—who also was a fine stage director—sat down beside him and said, "I think it's got a chance. Let us cast it for a taped reading, then if it listens good it will be easier to line up a cast for a regular tryout." G.B.S. threw his arms around the President and kissed him on the forehead. He thought this was a wonderful idea. It would give him an opportunity to listen to the playback to see if more work on the script was needed.

Vidtape To The Rescue

During the next 24 hours things hummed at the club. A taping machine was set up in the club theatre, a fine cast was selected for the reading, with G.B.S. in the star part. The reading was a huge success. It changed the course of nearly everyone's life who belonged to the club. The tape was played-back several times, giving members an opportunity to hear it. A group of veteran managers and pressagents, who had been spending all their time in the cardroom came out of retirement and joined together in the formation of Tall & Handsome Productions. They paid George Bernard Shawling an advance and signed a Dramatists Guild contract. Shares per sold at $10 per to members of the club.

An excellent cast was engaged, the play was tried out in the club theatre for a week's run and later was produced at a Broadway theatre. It was acclaimed by one and all as one of the greatest smasheroos the town had ever seen. Within two months there were six "Tall and Handsome" road companies playing the principal cities in the United States. Four motion picture companies bid astronomical figures for screen rights.

There were 188 members of the Footlight Club on the Tall & Handsome Productions pay roll; actors, managers, stage managers, pressagents, etc., and the remaining members of the club each owned at least a few shares.

Since the whole situation is completely improbable it is possible to report, in the same spirit, that "Tall and Handsome" had a longer and more profitable run than "My Fair Lady." It made everyone connected with the enterprise independently wealthy for life.

Thus ends the tall tale of an actor-playwright who had a lot of tough breaks but was unable to quit because he had show business in his blood and he couldn't do a thing about it.

'Stop World' Ended Tour Last Week

"Stop the World—I Want to Get Off" ended its road run last Saturday (4) at the completion of a three-day stand at the Brown Theatre, Louisville. The touring production was a big moneymaker as evidenced by a Nov. 23 audit, which reveals an operating profit of $61,739 for the four weeks ending that date. That covered two weeks at the National Theatre, Washington, and two weeks at the Shubert Theatre, Boston.

"World" began touring last March, first with Joel Gray and Julie Newmar as leads and more recently with Kenneth Nelson and Lesley Stewart in the key roles. Grey is currently appearing in the British import on Broadway, having replaced Anthony Newley, who was repeating the role he originated in London. Anna Quayle, who made the West End-to-Broadway shift with Newley, withdrew from the Main Stem offering when he did. Her role was taken over by Joan Eastman.

The tuner, written by Newley and Leslie Bricusse, is currently in its 67th week on Broadway. It's at the Ambassador Theatre, N.Y., and is one of the Main Stem entries with two-for-one discount tickets in circulation. The Broadway production may be sent out on the road to pick up such time as a four-week date which had been scheduled for the touring edition at the Royal, Alexandra, Toronto, starting in February.

BISHOP'S CO. TOURS 4 UNITS

By ROBERT B. FREDERICK

Los Angeles.

California, which has never been famous for its contributions to the American theatre, has one of the nation's more unusual theatrical enterprises—The Bishop's Company. Formed in 1952, it continually sends companies of professional actors, with a repertory of seven or eight plays, all over the 50 United States—to hospitals, penal institutions, military installations, and to educational institutions of every level, from intermediate through college—but mostly to Protestant Churches.

The "bite" for the services is $150 a night! An amount within the budget of almost any group hungry for theatre. In this manner, troupe makes a considerable contribution to the American theatrical picture and, yet, has remained virtually unknown in professional circles.

Eight individuals of different race and religion but with the common bond of being actors started Company in 1952 under the leadership of Phyllis Beardsley Bokar. Today, six of the eight are still members of the group, now totaling 29, who make up four units plus administrative staff.

These actors do not consider themselves "chancel" players in the literal sense as performances are given wherever an audience can be gathered. When a church *is* their theatre, the entire chancel area is used. There are no sets, only a few props, simplified costumes, and dependence on the unit's portable banks of lights for any atmospheric changes.

The presiding minister is always asked to participate and the drama becomes part of an evening of worship. The thespians, however, admit that they act anywhere. It may be the initial national drama-in-the-church company. Its name derives from a Methodist Bishop, Gerald H. Kennedy. Corporate by it's "Drama-In-The-Church Inc."

According to Mrs. Bokar, founder and still producer, we never take a date without the approval of the particular minister even if, as sometimes happens, the booking was made by higher authority. Some years ago we did that, with an unfortunate incident. One minister, who disliked all actors, would not refuse us his church as the date had been set by diocesan headquarters, but he went on the local radio station and told his parishioners not to come to see us. Ministers are actually our best advertisement and our best booking agents.

Started Cold

That first tour was a journey into uncertainty. The troupe had been told to acquire an advance man but were so green themselves they weren't too sure what his duties were supposed to be, other than to fill in some of the open dates. Arriving in Albuquerque, they found a message from him that he had returned to L.A., having made no arrangements for their board and lodging, no future bookings, and done nothing in the way of publicity. That night company played to eight adults and a child.

For six weeks they played it by ear, finally arriving in Evanston at the conference dead beat and discouraged. This was immediately forgotten when, after their first performance, ministers stood in line to book them for the rest of the tour, a trek which took them all the way to the Atlantic and home again.

Economics

The Company now asks a guarantee of $150 for a performance, suggesting that the next $50 of any money go to the church or sponsoring group, with a 50/50 split over $200. As it is a nonprofit corporation, gifts and donations are tax deductible. They also ask that evening meal, bed and breakfast for the cast, with maximum of eight, be provided.

Although the Company now can provide busses that could seat a large group, it purposely keeps the number to no more than eight.

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Passionate Playing

By ROBERT DOWNING

Every few years, at the request of practically no one, I have peered down Memory Lane for suitable recollections of my youthful yesterdays in smalltime show biz in the hope that some of my errant experiences might amuse Anniversary Issue readers.

Having revealed in an earlier issue my misspent seasons with a rural "Tom" show in Iowa in the 1930s (I played St. Clair, doubled a slave at auction, and bayed in the wings to simulate a bloodhound in full cry after Eliza), it occurs to me that possibly to set straight the records of the Great Legit, I should report something of my gypsy tour as a lad of 21 with the great European "Passion Play."

Everyone knows that Oberammergau has its "Passion Play." Some people have heard that Freiburg (Bavaria) gives the original troupe a bit of competition with a No. 2 show. A few Bible buffs may recall that Morris Gest brought the Freiburg company to the New York Hippodrome in the late 1920s. Almost no one will remember that the German business manager of that attraction translated the text into lugubrious English, cast himself in the role of Judas (he had a beguiling Weber & Fields accent), and took his show on the road.

After a year of playing juvenile leads aboard Chicago's "Showboat Dixiana" (1934-5), I was tired of playing blue-shirt stalwarts and sought a more demanding assignment. Also, I was canned by the showboat's ungrateful manager for kidding around in the big fight scene of "While the City Sleeps." Luckily, I was offered the role of Pontius Pilate (the original "what is Truth?" boy), for the West Coast tour of the above-mentioned bratwurst translation of the Freiburg "Passion Play."

I joined in San Bernardino, and soon learned what was expected of a Passion Player. Not much playing and no passion! We were booked under the auspices of various ministerial associations on a murderous guarantee that favored our Judas-boss, naturally.

We rambled around the Coast in a caravan of vehicles consisting of one Cadillac sedan, one roadster, one stationwagon, and a truck full of scenery and costumes. The wardrobe was magnificent, and came from Freiburg. The scenery was awful, and could be put up either indoors in schoolhouses, Mormon tabernacles, or opera houses; or rigged in open-air amphitheatres or college stadiums.

The Rains Came

We played a lot of outdoor dates. I remember in Fresno, where we played the college athletic field, that we tried to get through the show one night before a threatening rainstorm broke. We railroaded the Gethsemane scene, and got to the finale with admirable alacrity. As usual, our extras were recruited from local talent. In this instance, the two "thieves" hired for the Crucifixion scene were Fresno college boys.

We almost had the rain beat that night, but just as Jesus was about to hit the tag line, the rains came. The minute the first drops hit our two thieves on their bare chests, they unhitched themselves from their crosses of shame, shinnied to the ground and ran for the dressing tents. It was a good thing we were in Chico the next day. The front-page story in the Fresno Bee was devastating.

One of the penalties of outdoor dates was the agony suffered by the actor playing Jesus. I don't mean his discomfort in being nailed to the cross. I mean mosquitoes. We took turns smearing the poor fellow with citronella, but even so, he finished most of the al fresco performances covered with lumps.

We were stranded several times during the season while our Teutonic manager went ahead to grab more bookings. Once, we were stuck for 10 days in Salinas, Calif., where we got so hungry we ate up the Cadillac (or its equivalent in restaurant bills) before the boss got back.

Finally, Judas ditched us for good in Aberdeen, Wash. (one of the real jumping-off places of the Far West). Judas went back to Germany on a Japanese freighter to rejoin his old friend Hermann Goering in the Nazi regime (he even looked like Fatso).

Of course, our company was non-Equity. My salary was $35 a week. In the northwest, we were paid in silver dollars. This was very hard on weak pockets in old suits, and once I lost half a week's pay when a pocket gave out on the poopdeck of a ferryboat between Seattle and Bremerton.

Nobody ever laughed at our rotten performances. Audiences sat out front in a state of pious fixation. Sometimes, it made us ashamed of the fakery we purveyed, particularly with a subject so sacred to so many people. I never ceased to be astonished at the praise heaped upon our worldly employer by the gentlemen of the cloth who never seemed to grasp the underlying fraud of the enterprise.

Real 'Wooden' Indians

No audience ever demanded more of us than a theatre full of American Indians at some little town in the Columbia River Valley. They simply wouldn't react. They sat there, staring at the stage like—I was going to say—like a lot of wooden Indians. However, when Jesus was nailed to the cross, the Indians commenced a chorus of excited grunts. They just couldn't believe it. Later, their head man brought some of his warriors backstage to inspect the hands and feet of the actor who played Jesus. Finding no blood, no scars, the Indians departed, shaking their heads, sulking, and muttering unhappily among themselves. I was glad we hightailed it out of town that night for Yakima with our scalps intact.

When we awoke to the fact that we had been marooned in Aberdeen, I hitch-hiked to Hollywood (a far piece), and spent three horrible years before the Lunts came along and gave me an audition that eventually brought me to New York.

Next year: Life Aboard a Showboat; or, Fecund Facts Ferber Failed To Fathom!

'Shade' Has Made Back 27% of Nut

"110 in the Shade," currently in its 12th week at the Broadhurst Theatre, N. Y., is figured to have thus far recovered over 27% of its $300,000 investment. As of a Nov. 23 accounting, unrecouped costs had been cut to $264,680. It's estimated that income earned since then by the musical has reduced that figure to under the $220,000 mark.

The David Merrick presentation, which cost $283,586 to produce, can clear over $11,000 weekly on capacity business at the Broadhurst. The SRO potential at the house is around $58,000, but theatre party commissions have been keeping the take on sellout stanzas below that figure. The production costs, plus $33,500 for special advertising, represented a combined outlay of $317,086. That amount was reduced by an overall out-of-town tryout profit of $7,568 which brought the tab on opening the show in New York to $309,518.

The operating profit for the first five weeks on Broadway, through Nov. 23, was $41,839. Other revenue for that period comprised $2,500 income from music rights and $500 orchestrations recovered. Robert Horton and Inga Swenson costar in the musical version of N. Richard Nash's play, "The Rainmaker," for which Nash wrote the book, Harvey Schmidt the music and Tom Jones the lyrics.

Here Comes The Showboat! Its Calliope Lingers On

By CAP'N BILLY BRYANT

Point Pleasant, West Va.

When the late Oliver Bailey, who operated the Republic Theatre during the long Broadway run of "Abie's Irish Rose" once told me that the legitimate theatre was on its way out, I replied, "Maybe so Mr. Bailey, but as long as there are seats to sit in there will be entertainment."

Cap'n Billy Bryant

These words came back vividly again as I recently stood on the wharf at St. Louis watching a group of painters, carpenters and electricians putting the finishing touches to the auditorium on the Goldenrod Showboat of which two-thirds was recently destroyed by fire.

When the fire was first discovered at three o'clock in the morning, 84-year-old Cap'n Bill Menke, skipper of the Goldenrod, quickly aroused the actors and crew and, in their night clothes, led them from the burning boat and out on the river bank to safety. Their wardrobe, musical instruments, scripts and personal belongings were all destroyed by fire and as Cap'n Bill sat on the river bank wrapped in a blanket watching his beloved showboat go up in smoke he whispered feebly, "I'll build her up again. I can't take the showboat with me but I can't take my money with me either."

The people of St. Louis were quick to respond to these stranded showboaters. They sent them blankets, clothing and food. Some of the Civic Clubs donated in cash as much as $600. Cap'n Bill Menke has kept his word and once again the Goldenrod Showboat, in all its magical splendor, is anchored at the foot of Locust St. making ready to open another season in that city.

The Goldenrod is the largest and finest showboat afloat. It seats 1,200, has a large stage equipped with spotlights and special sets, an orchestra pit, the main floor, a horseshoe balcony and loges with brass rails and as it lies tugging at its hawsers with the muddy Mississippi breaking around its bow, it resembles a huge white swan.

The Goldenrod, on its way down the Mississippi on a tour of one-night stands, originally landed at St. Louis for one performance and has been there for 23 years. "How did they do it?" the people asked. "What is the secret of the drawing power of a showboat in the c ities and the smaller towns?" "When will they tire of it?" That's just like asking. "When will they tire of fishing, county fairs, hillbillies, square-dancing and baseball?"

There's an unexplainable charm about visiting a showboat. When one goes aboard the Goldenrod the first thing that greets him is a large open deck on the front end with lounging chairs and benches. Here the people gather early in the evening to watch the passing towboats, excursion boats and racing outboard motors. By the time the overture starts there are no strangers in the boat. Just one big family.

The audience sits through "Ten Nights in a Bar Room" or "East Lynne" eating popcorn and drinking soft drinks. Nothing stronger is served. Some of them are fully relaxed and deeply absorbed in the melodrama while others are hissing the villain and cheering the hero on to victory. If the waves of a passing steamboat rocks the Goldenrod, causing it to twist and squeak, some woman in the audience may scream but they will go on with the show just the same.

Candy Pitch Climaxes All

The prize candy pitch is the big moment of the evening. If some shy timid old lady comes down the aisle with a lucky number and hands it to the salesman, instead of giving her an Indian blanket or a Kewpie doll, he asks her which she would want, a quart of milk or a pint of whisky. The audience screams "take the whisky!" but she invariably takes the milk. Any number of stars and celebrities have spent many enjoyable hours on the boat such as Red Skelton, Gregory Peck, Monte Blue, the late Gertrude Lawrence and George M. Cohan.

After the performance the people file out on the front deck where the actors join them for a get-together and autographs. They sing all the oldfashioned songs as they watch the blinking lights on the old East Bridge and a full moon turns the Mississippi into a stream of bright running silver. At the unbelievable prices of 75c for reserved seats and $1 for loges, a boy and his girl can live it up on popcorn and coke for two bucks.

Conventions and private parties

(Continued on page 274)

'Loves Me' Still $252,441 in Red

"She Loves Me," now in its 38th week at the O'Neill Theatre, N. Y., had cut its deficit to $252,441 as of last Nov. 30. The financial condition of the musical, which has thus far repaid its backers 10% of their $300.000 investment, isn't figured to have improved since then. Gross receipts during the last four weeks indicate an overall operating loss for the period.

However, it's difficult to estimate what amount, if any, was dropped over the four frames, as the production has been instituting royalty adjustments for the purpose of breaking even or keeping losses down to a minimum when weekly business warrants. An audit, dated Nov. 30, reveals that for the show's 32 weeks of Broadway activity ending that date, the total income was $42,736. That included, besides operating profit, $2.000 water damage insurance and $1,093 souvenir book revenue.

Weekly grosses for the period from Oct. 28-Nov. 30 ranged from $26,730 to $42,433. An operating profit of $4,649 was cleared on the latter figure. The $26,730 represented a seven-performance take and a royalty arjustment of $2,873 reduced the operating loss on the stanza to $757. The musical, produced by Harold Prince, in association with Lawrence Kasha and Philip McKenna, cost $295,177 to open in New York. That included a four-week out-of-town tryout loss of $50,192.

Barbara Cook, Daniel Massey and Barbara Baxley costar in the tuner, based on the Miklos Laszlo play, "Parfumerie."

'Deputy' Gets Generally Good Reviews in Paris; Audience Erupts Again

Paris.

Disturbances at the performances of the controversial Rolf Hachhuth play, "The Deputy" ("Le Vicaire"), had abated somewhat and two complete shows given without incident until eruptions broke out anew. Auditors jumped onstage even to assault the cast. A special matinee was held for critics to insure a lack of disorder as well as due to the SRO sales of ducats.

Reviews were mixed, but generally favorable and this much discussed play appears to be a hit here. The most influential daily, Le Figaro, said the play gives all aspects of the allegation that the late Pope Pius XII failed to make sufficient protest at the massacre of the Jews by the Nazis.

The paper's critic thought first part, showing Nazi carrying out the infamous project, was ardent and done with a dignified, eloquent simplicity, that had scenes of spectacular effectiveness without vulgarity. He was somewhat against the scenes showing the Pope, since the author gave all the advantages to those opposed to the Pope's reasoning for his silence. The settings and costumes by Peter Brook and the direction of Francois Darbon were praised, as well as the acting.

The staid Le Monde thought the treatment of the problem was not caricature, unwarranted or premature. The critic approved Jorge Semprun's adaptation, which he found a summing up of the Nuremberg Trials. He felt that it transcends its theme to become a universal tragedy.

Congressman Asks Tax Probe of 'Ice' on B'way

Washington.

Rep. Robert Giamo has called on the Internal Revenue Service to investigate the "ice" men uncovered in the New York probe of theatre operations. The Connecticut Democrat told the House that IRS and other Federal law enforcement activities should "act without delay."

"If tax money has been kept from the government, I want to know of it," he said. He added that the probe by state Attorney General Louis Lefkowitz has shown that the Broadway stage "has become the prey of adventurers, opportunists and charlatans of the worst description."

The Representative declared that Government efforts to encourage the theatre will go for naught unless the type of activity disclosed in Gotham "is immediately stopped."

Theatrical Bird-Watching

By WERNER HAAS

I have seen on or near Broadway in New York, and on or near Sepulveda in Hollywood these specimens:

STICKY-FINGERED BOXOFFICE THRUSH — usually an old bird, easily recognized by his perpetual frown, gruff voice, and his uncanny ability to flutter about in a theatre boxoffice and rest his fingers on extreme side seats.

CASTING COUCH LOON — also known as the "fool bird" for he rushes in where angels have feared to tread.

SIMPERING STARLET SWALLOW — a flighty bird, with lovely plumage with the parakeet-like capacity to speak. Easily house-broken, but usually impossible to teach to say anything clearly. These birds moult early, sometimes mate with *Texas Millionaire Tanagers*, a polygamous wastrel bird that is glutton for punishment, thrives on oil wells alimony payments.

UNDERSTUDY WARBLER — a talented singer who is seldom heard, well-known for her healthy condition, second only to the *star canary*, who never gets sick, old, or tired.

POT-BELLIED STAGEHAND GROUSE — oldest of all living birds, who will never become extinct as long as he has relatives. Occasionally moves or pushes scenery, but is most often found backstage in theatres assuming pinochle posture, cigar clamped in beak.

HUMMING BIRD — a young perporming warbler who hasn't learned the lyrics.

CULTURE VULTURE — usually a blue-tinted old crow deserted by her young, flutters around young male starlings, or roosts in avant-garde theatres, concert halls, and poetry recitals. Easily recognized by scads of jewelry and pearls and an entourage of scavengers for whom she carries a full purse.

TRUMPETER CRITIC SWAN — usually beautiful to look at, but making horrible noises.

LITTLE REVIEW TRUMPETER CYGNET — makes more horrible noises than the critic swan, and is horrible to look at, too.

Kopit Kapital, Kast Kaput

Vienna.

At the Atelier theatre here on Dec. 28 the American play with the long title was paraphrased with Viennese quippery as *"Oh, Dad, Oh Dad, Kopit Has Hung Him In the Closet, but The Staging Is So Bad."* Despite which humor, the play seems to have intrigued critics and public alike here in Sigmund Freud's old medical haunts.

"Born of psychiatry, made into an audience's enjoyment", was one critical comment. But the natives here managed to balance relish of the work with pans of the cast. Erika Zihn looked the part but didn't have nuance. Petero Matic reminded the Viennesse of Herr Professor in a high school. And so on.

Attention, Please, Spelling Class

By BERNARD SIMON

Funny thing! How is it that VARIETY, which does it right, hasn't noticed and criticized the fact that the N. Y. Times has begun to do it wrong? I'm talking about spelling the word "theatre."

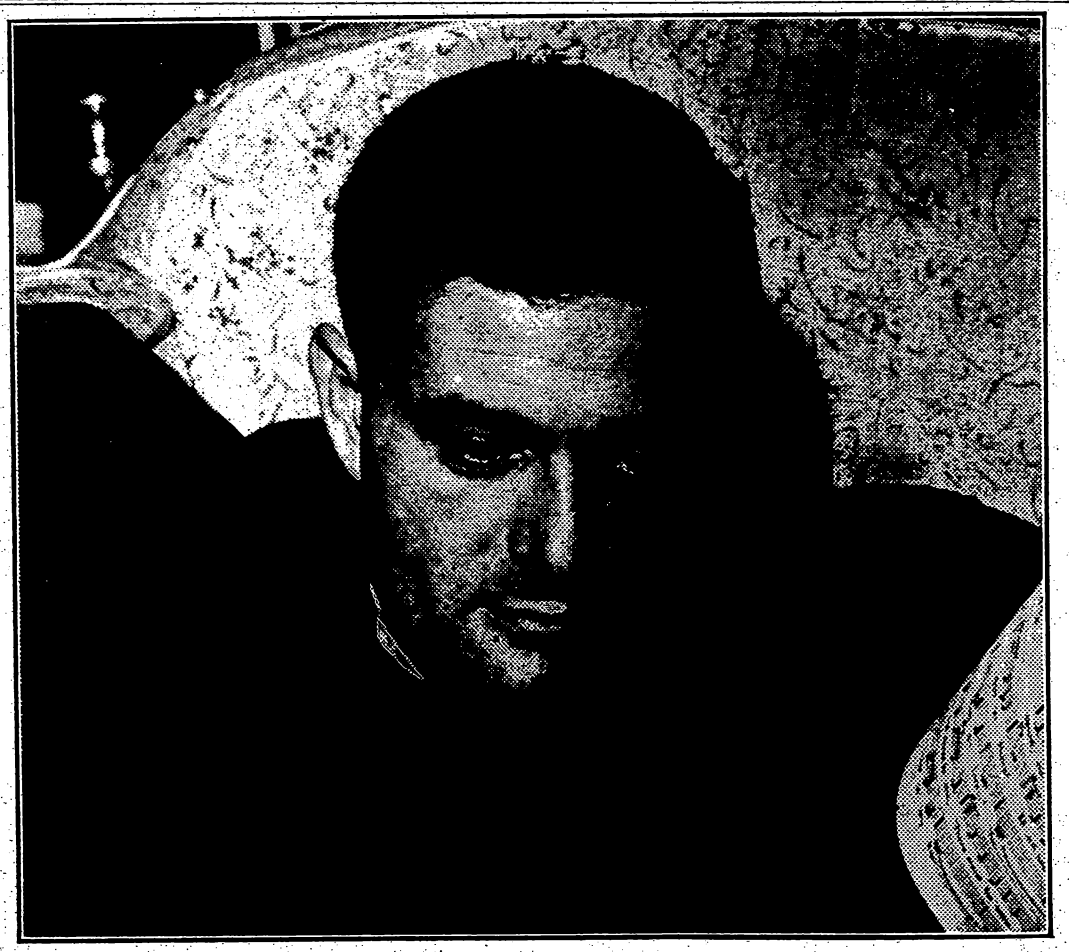
The files of the Times would show that for at least the 40 years up to the fall of 1962, it spelled theatre in this theatrically accepted way. Then suddenly, in October of last year, the Times decided to go along with the Herald-Tribune, Time mag, Show and a few others and spell it with an "er" ending.

When I noticed this last year I wrote a letter to the Times to ask why this sudden style change had been made. I received a reply stating that it was because H. W. Fowler, in his "Dictionary of English Usage" ("**British Usage**" would be a more accurate title) had proclaimed that, though "theatre" is the correct spelling in Great Britain, the -er ending is general American usage.

Said he—with what I felt to be a touch of British condescension toward the barbarous Americans. (And how come the Times had suddenly decided to obey Fowler's directive to Americans, that was first published in 1926?)

But I contend that Fowler was and is wrong. It is true that most American dictionaries now spell it with -er—Fowler's influence? But what is the preponderant theatrical usage in the U. S. A.? It's just as civilized as the English, by gar!

People *in* the theatre, amateur and professional, almost overwhelmingly spell it -re. VARIETY does, and so do the marquees of every playhouse I've ever seen, such publications as the New Yorker, Theatre Arts, Equity mag, Educational Theatre Journal (bible of the learned drama professors), Tulane Drama Review, Catholic Theatre, Players Magazine, Encore Magazine, Simon's Directory of Theatrical Materials, Services & Information, the catalogs of Samuel French, Dramatists Play Service, Tams-Witmark, Dramatic Publishing Co., Theatre Production Service, Package Publicity Service, the big lighting houses like Kliegl, Century, Grand Stage Lighting, and all the costume houses.



JERRY HERMAN

Ruth Etting's Break

In 1930, Larry Hart and I were in Boston with a show called "Simple Simon" which we had written for Flo Ziegfeld. Ziegfeld asked us to write a song for a girl in the show and it had to be done in a hurry because we were closing at the Colonial within a few days, prepartory to the New York opening at the Ziegfeld Theatre. We wrote the new number in no more than 45 minutes at the Ritz Hotel, played it for Ziegfeld and we taught it to the girl.

The night she did the song for the first time Ziegfeld and I sat together in the second or third row waiting anxiously to see how the audience would accept the number. To our horror the girl came out on the stage blind drunk and not only didn't know the words or the music but could barely stand up. Ziegfeld fired her immediately and engaged in her place an up-and-coming singer named Ruth Etting.

The show opened in New York and the song went extraordinarily well. Two weeks later I left on my honeymoon and after traveling through Italy and France went to a party in London where I discovered that Ruth Etting's recording of the song had become an enormous success and that Larry and I had a big hit on our hands. The song was called "Ten Cents A Dance."

Crazy business, isn't it? *Richard Rodgers.*

Contralto Wise To Adhere to Natural Notes & Morals

By JEAN MADEIRA
(Metropolitan Opera)

"Isn't it hard being a contralto, when most opera heroines are sopranos?" This is a question often tossed at me by sweetly smiling women.

Jean Madeira

I smile, too, when I tell them: "It's not hard—it's fun. It feels good to be bad, and most contralto roles are."

The women are right of course about operatic and operetta heroines. For some reason, composers seem to think that high range donates high morals. In musical comedy, it's the same: the nice girl, who wins the handsome hero, is usually a high-E ingenue.

But as Carmen, there's high excitement in going after the man I want despite the sweetheart's soaring solfeggios from back home. The role of ruthless woman is one I wouldn't dare play in real life, and onstage I'm applauded for it.

Even when we low-ranged villainesses in opera, operetta or comedy are not cast in the title role, the plot usually pivots on our low deeds. In Strauss' "Elektra," the role of Klytaemnestra gives me unforgettable evenings of being made up to look beautiful and paid up to be bad. My only regret about this opera is that it's given so seldom here, I always have to wait for my summer European tours to sing of this murderess' loves, lusts, terrors and remorse which have retained fame through 23 centuries and two civilizations.

Seriously, no singer should despair of her low range and try to push it up to mezzo. I've learned from my own experience at the Metropolitan Opera and on concert and opera stages in Germany, Austria, France, Spain and Peru, as well as on tv in this country, that audiences respond not to note range, but to the artistry with which the music is produced. And in general a contralto's roles have far wider dramatic range and impact than the soprano's sweet avowals.

In either popular or classical music—as soloist or in a theatrical production — the singer who yields to the temptation of pushing a contralto up to mezzo, or a mezzo up to dramatic soprano, is like the comedian who always wants to play "Hamlet." This is particularly true today.

When a composer writes music for a certain voice range, he has in mind not only the capability of the singer to "reach" the higher tones, but mainly the quality of the sound of that voice register. The singer who reaches for too high a range robs her voice of its richest qualities — sheen, lustre, and tonal beauty.

Whether you are a contralto or a baritone or a bass, remember that "doin' what comes naturally" is the way.

Lee Shubert Tax Suit Spotlights Falloff Of Legit Since 'Syndicate'

By ABEL GREEN

Statistics on the diminution of the American "live" theatre show in the Government's $15,705,387 tax claim against Lee Shubert, who died Dec 25, 1953, at 78. In tracing the Messrs. Shubert's career in their fight against the "syndicate"—Marc Klaw and Abraham Lincoln Erlanger — these staggering figures are vivid because of their contrast to the handful of American legitimate theatres in operation today, including the 30-odd Broadway playhouses, in themselves a marked contrast to the 70-89 legitimate theatres in operation on Broadway in the 1920s.

K&E, in 1905, managed 1,250 of the 5,000 legitimate theatres operating in 3,500 cities, towns and hamlets from coast-to-coast.

As an equally vivid sidebar, in that same era there were 25,000 vaudeville theatres in operation. Both segments of America's "round actors" platforms, of course, were given sharp curtailment by the upsurge of the moviegoing habit as an American family entertainment, buoyed in later years by the coming of sound. In turn, the filmgoing habit experienced inroads from still another technological encroachment — radio and television.

In the era of those 5,000 legiters, the 1,250 cream houses naturally concerned themselves with touring Broadway attractions. The others presented permanent stock, with name stars, many of them doing better in fixed seasonal localities than chancing the Broadway hazards. These were in addition to a thriving "little theatre" movement, not to mention lyceum, chautauqua, opera, concert, the usual spate of "Firemen's Hall" entertainments and the like. Not forgetting their aquatic variations, the showboat, another timehonored, now dim in memory, bit of Americana.

In the heyday of vaudeville an act could play a solid year's "time" in New York City alone, taking in the bigtime theatres in The Bronx and Brooklyn. Similarly, the legit theatre had its own "subway circuit" of post-Broadway touring companies whereby neighborhood greater New York playhouses presented top hits, many with their original companies, at pop prices. (This was separate and apart from the Leblang, the "cutrate King," succoring many an in between show during its Broadway run).

When the brothers Sam S., Jacob J. and Lee Shubert came down from Syracuse, N.Y., to invade Broadway (actually it was at Herald Square, in a theatre on West 35th St., opposite Macy's) they found themselves smack-dab up against the Klaw & Erlanger "syndicate." Eventually the Shuberts (in 1950) were to be accused of similar tactics and the Government was successful in 1956, in its contention that theatres came under the Sherman antitrust act. The Shuberts agreed to divest four theatres in New York and 11 in other cities; stop restrictive booking practises, and refrain from financial investment in any theatre ticket brokerage wherein there was a Shubert theatre.

MANHATTAN'S SIDE-STREET OPERA

No Subscribers-No Chic-No Claques-No Prompter

By ROBERT J. LANDRY

In the beginning there was a tax-defaulted hall, Mecca Temple, on West 55th St., with 3,000 seats and Arabic scrollwork imbedded in the not-very attractive decor. The years was 1944, the war was on, LaGuardia was mayor. It was then that the N. Y. City Center of Music & Drama was born of poor but respectable parentage. The first of its several components was opera and the original season ran one week, offering standard bread-and-butter works, Tosca, Martha, Carmen and Bohemey Mimi.

This was, it may now be reported, the original poor man's center for the performing arts, well before Lincoln Center. After 20 years of up and down fortunes the side-street, one-roof centre has become respected in America and celebrated in Europe, in furtherance of the venerable proverb about prophets lagging in honor at home. Along the rugged course Newbold Morris played Homer and Morton Baum played Horatio.

The opera unit of the city-sponsored project began with a Hungarian, Laslo Halaz. He reigned over the eggshell kingdom of lyric drama with his share of troubles, both self-created and external, until 1951 when he was deposed. Joseph Rosenstock ruled, 1952 through 1956. By this time the City Opera had presented the back-breaking impressionistic opera "Wozzeck", Bartok's "Bluebeard's Castle", also Von Eiman's "The Trial" and a world premiere of Copland's "The Tender Land." Thus was established, early, the policy of presenting innovations and novelties.

Opera a la Minsky

In 1956 came the brief regency of Eric Leinsdorf. Those who were present at his opening event, an English language Eric Bentley adaptation of Offenbach's "Orpheus In The Underworld", debate still whether it was, or was not, the most embarrassing evening of opera within the memory of living man. It was replete with a kind of determinedly sophisticated bedmanship whose explicit lines made sophisticated people squirm. This "Orpheus" called for, or allowed, Hiram Sherman to lose his trousers on stage for a laugh.

Despite mischances and misguided novelties during the 20 years, now being celebrated, City Opera has built a reputation for wide-ranging achievement at a top price (until recently) of $3.95. Discipline, program-making and policy sharply improved after 1957 when Julius Rudel, who had served from the first season as assistant conductor, was made managing director. He knew from long familiarity the practical scope and limits of the house.

As of the present writing City Opera has mounted a total of some 106 operas. The standbys were predictable. "La Boheme" has been warbled 120 times during the 20 years. "Carmen" rated 131 performances. Both City Opera and the Met have turned often to "Fledermaus". It has racked up 35 presentations on 55th Street. At the Met "Fledermaus" has served nine times in the 14 years of Rudolf Bing's direction as the New Year's Eve gala.

Cost Comparisons

Costs are not, of course, comparable. City Opera expends around $35,000 on a new production, the Met perhaps $150,000. Similiarly the top soloist at City Opera is paid $150 per performance whereas the greats at the Met rate $1,500. Even so, with all the comparative modesty of 55th Street compared to the golden horseshoe, City Opera represents an annual budget of around $1,000,000.

A comparison is drawn on occasion to the Opera Comique of Paris. There is a modicum of merit, since City Opera does things the Met cannot, or at least will not, do. Both the grand establishment and the poor man's haven depend overwhelmingly upon public sale of tickets but with one stunning advantage for the Met — the subscription harvest reaped annually there before the first curtain rises in October.

It puts City Opera in focus to spotlight four negatives characterizing the company, to wit:

No subscribers
No chi-chi
No claque
No prompter

There exists a fund-raising Friends of City Opera but in general the second Manhattan shrine to lyric drama cannot count upon support from white-tie lawyers and stockbrokers or members of the American Establishment. The big helping hand has come from the Ford Foundation. A few rich personages have helped, notably Mrs. John D. Rockefeller Jr. and Jean Tennyson, the former Celanese radio soprano who now resides in Italy.

New State Subsidy

A special kind of aid comes from the N. Y. State Arts Council, administered by John MacFadyan. Some $6,000 in subsidy is handed to local auspices who are thus able to book City Opera road dates in such improbable opera towns as Batavia and Geneseo. Interestingly the City Opera associate director, John S. White, is his own bookers and touring logistics expert.

It will be asked if talent and technicians can "make a career" at this house? In general, no. And yet Rudel and White do all they can, working in close tandem, to create a stock company, to use singers as often as possible in as many roles as possible. Certainly a great many singers have, by now, found a valuable showcase. A couple of dozen have gone on to membership in the Met's posher environment.

City Opera runs a tight ship, and an economical one necessarily. The permanent cadre of know-how includes such regulars as executive stage director Hans Sondheimer, stage managers Bill Field and John Seig. The unions naturally determine the minima. For a Mozart work the musicians may number 40; for "Wozzeck", 60; for last sesson's revival of "Louise", 65.

Champagne, Mais Non

Under American Guild of Musical Artists scale the choristers are paid a basic $85 for eight "services," in which rehearsals may be counted. Otherwise rehearsals amount to about 14 hours extra weekly at $2 an hour. Stagehand requirements range from 19 to 26, depending upon the opera.

Little is spent by City Opera on advertising, nothing on champagne suppers. The command is so avid for benefit performance money that on occasion it has cancelled press courtesies to certain premieres. Passes are under puritanical control for the all-vital weekend performances. (Publicity is handled on a fee basis by the Dorfmans.)

European prestige newly enjoyed by City Opera derives in part from the folk operas of American origin, made possible by Ford donations. Seasons of new native scores are something managing directors of continental opera houses cannot duplicate. The significant trend under Rudel has been toward contemporary works, both American and European. A check shows that up to 1956 the company produced 12 contemporary works by Europeans and 10 by Yanks. Rudel has stepped this up with an arresting statistics of 21 American-composed operas and 11 contemporaries of overseas origin.

There is too, the proneness of New York reviewers to complain that certain modern operas are not operas at all. Such was the case this fall when Rudel ventured to offer "Gentlemen, Be Seated", a hybrid of minstrelsy, choral singing, comedy sketches and vaudeville specialties. He probably would have perferred something musically on a par with Verdi, Bellini, Puccini and such-like talents. Unfortunately, they just don't seem to be around nowadays.

Enough to testify that there is considerable gratitude in the music world that New York has a haven for newscomers — singers, directors, conductors, designers, customers and, above all, composers. Rudel is an honest broker of aspiring talent and Manhattan is fortunate to have a second company as dependable as this side-street company. Its presentations are frequently exciting.

YOU'RE NOT THE TYPE

By DOROTHY STICKNEY

I looked for work in early fall,
And could not find a part at all.
I looked and looked and looked and then
I looked and looked and now it's Spring,
And still I haven't anything.
Too fat, too thin, too short, too tall,
Too blonde, too dark, too large too small.

An office boy my dream would thwart,
"You're not the type," I'd hear him snort,
So then I asked a big producer,
"Oh, let me play a part for you, sir!"
And as my eye he saw me wipe,
He yawned and said, "You're not the type."
A playwright next I interviewed,
My heart with highest hope imbued.

He turned away and lit his pipe,
And shortly said, "You're not the type."
To see an agent then I went,
My shoes worn out, my money spent.
The agent smiled, and said, "My dear,
You're not the type Come in next year.
For doubtless then I'll be engaging."
And I departed, madly raging.

So here within my furnished room,
At last I face my awful doom.
I'll starve and go (I hope) above,
And this is what I'm dreaming of—
Perhaps if I am very good
And play my harp as angels should,
Saint Peter will be kind to me
And lend me once his Golden Key.

I hope to see upon the stair
Imploring for admittance there,
Producers, playwrights, agents too,
And all the deadly office crew.
When my familiar face they see
They'll say, "Don't you remember me,"
Then from the Pearly Gates I'll pipe,
"Oh, go to Hell! You're not the type."

Barn at Holyoke, Mass., To Be Shuttered in '64

The Casino in the Park Playhouse, which last summer replaced the 22-year-old Valley Playhouse at Mountain Park in Holyoke, Mass., will not reopen next season. That's the decision of the nonprofit Pioneer Valley Theatre Foundation, which had been organized to sponsor the Casino operation. The venture lost more than $25,000.

The foundation's aim was to keep legit active in Holyoke.

George S. Kaufman: A Profile

George S. Kaufman, first a newspaperman, drama critic and sardonic wit, later a playwright, was never a gregarious character, though widely acquainted in show business, which is gregarious. The legend of his snarling at waiters, cabbies and bores has been set forth heretofore. The central fact of his career was his versatility as a dramatist (in collaboration) and as a doctor of ailing scripts. A detailed fullscale biography of Kaufman is in the works by Howard Teichmann who joined him on "The Solid Gold Cadillac," Kaufman's last Broadway click. Teichmann, like Moss Hart in "Act One," pictures the warm, quiet sentimentality and generosity of the gangling, bushy-browed, betimes wildhaired scribe. Meanwhile a chapter in "Max Gordon Presents," now on the stands, also describes George S. This is reprinted below, in somewhat curtailed form, by permission of Gordon and his coauthor, Lewis Funke, N.Y. Times drama editor, and Bernard Geis Associates, publisher of "Max Gordon Presents." But these prefatory sentences cannot omit one of Kaufman's knowing cracks about stage plays, and true of so much else: "Satire is what closes on Saturday night."—Ed.

By MAX GORDON (With LEWIS FUNKE)

Although I had no money of my own to invest, financing "My Sister Eileen" was no problem. Costs were lower in those days, and for a play such as this there was no need for an extravagant budget. (Joseph) Fields and (Jerome) Chodorov, confident of their work, each invested $2,500. Mrs. (Beatrice) Kaufman put in $1,500, Sam Harris $1,000, and Moss (Hart) $750. (Marc) Heiman put up $750 and guaranteed the bond for Actors Equity. Other friends chipped in $6,000. My share of the gamble was notes I signed with the scene builders and costume people, for which I received a 15% interest in the production.

In the fall of 1940 George assembled the company for its first rehearsal. Plans had been made for an opening at the Biltmore the day after Christmas. George decided that it was not necessary to go out of town. Aside from the obvious savings, he was confident that the play was in sound shape and that we could open "cold."

With George in charge and Moss hovering closely on the sidelines, I attended rehearsals infrequently, keeping busy with the other details involved in preparing a production.

Tragedy

One event marred the rehearsals. Four days before our opening word came that the real-life Eileen and her husband, the novelist and screen writer Nathanael West, had been killed in an auto accident. The news was appalling. For a while consideration was given to postponing the opening. It was George who decided to go ahead, saying that a delay could hardly do any good....

Up until opening night I had restrained my anxieties. But as curtain time neared, my heart beat faster. Millie noticed a flush in my cheeks. I could not stand still. If this were "it," if this turned into a smash hit, I could begin to extricate myself from the mess into which I had fallen.

I grabbed Jerry Chodorov by the arm and pulled him out to the sidewalk. Up and down 47th Street we paced. Once we stopped briefly to talk with Richard Rodgers, whose "Pal Joey" was running at the Barrymore. The clock in the corner store moved on.

Toward the end of the third act we returned to the theatre. The audience was laughing—riotously. The curtain came down. The applause boomed forth. In the excitement I heard someone say that the whole thing had been wonderful. The comedy, we were told, had built steadily through the first act and the turning point had come in the middle of the second. Even Robert Benchley, the humorist and critic, was laughing out loud.

I went backstage with Millie. Congratulations were exchanged on all sides. I told Fields and Chodorov I would call them at their hotel as soon as I read the reviews. At about 3:30 a.m. I called Jerry at the St. Moritz.

"We're in," I screamed. "Listen!" And a proceeded to relay the content of each of the reviews while he relayed them to Fields standing next to him. In the morning there were lines at the box-office. The afternoon papers followed the morning leads. "My Sister Eileen" ran 865 performances on Broadway; there were road companies across the country. Ultimately, I sold the picture rights for $225,000 and signed a separate contract with Columbia for $50,000 to produce the film and act in a general advisory capacity for six months of each of two years.

What a season that was for all of us. "My Sister Eileen" made Burns Mantle's list of 10 best plays. So did "George Washington Slept Here," by George and Moss. So did "Lady in the Dark," written by Moss alone.

* * *

Sam Harris Passes

What a season it was, indeed—and yet not without its sadness. In March Sam Harris underwent an emergency appendectomy, in Florida, from which he never recovered his strength. He returned north and developed pneumonia. On July 2, at the age of 69, he died in his apartment in the Ritz Tower—Sam, who would not grow old, who once had boasted, "I have no intention of growing old despite the fact that my birthdays pile up," Sam, who had loved youth, life and the world.

Sam's death brought to an end his unofficial partnership with Moss and George, a partnership that had given the theatre some of its richest and happiest moments. For me it was the end of a precious friendship. Sam, like my brother Cliff, occupies a place deep inside my heart.

Not long after the funeral Moss and I spoke of our future relationship. I suggested that I would be happy to serve him as Sam had. But even as I made the offer, I knew that the chance of its being accepted was slim. Moss said he would think it over. When he made up his mind to cast his lot with Joseph Hyman, it was a gesture of friendship and loyalty that needed no explanation . . .

When Moss told me of his decision, he was careful to assure me that he would always be at my service. He also expressed his wish to be considered a potential investor in future productions of mine. And that is the way it was.

With George it was different. After directing "My Sister Eileen," he returned to collaborating with Edna Ferber. They had just about completed "The Land Is Bright," a serious play about a wealthy American family, which Sam Harris was to have produced in the fall. I hinted to George that I wanted to reach an agreement with him.

"Max," he announced one day, "Edna and I have completed "The Land Is Bright," and we would like to have you produce it. Edna and I have 80% between us, and you can have the remainder. It will mean a great deal of prestige for you—doing a play by Edna and me—even if it isn't a hit."

It was gratuitous and irritating advice. But I did not have the nerve to say, "George, it seems to me I already have prestige. What about my productions of "Three's a Crowd," "The Band Wagon," "Dodsworth," "Design for Living" and all the others? What about Coward, what about Jerome Kern? George, don't you think my successes have far outweighed my failures?"

I dared not say these things. Nor did I dare reject what he must have thought was a magnanimous offer. I was on the first leg of a comeback from disaster. I may not have expected an alliance with Moss, but with George I felt that I had earned preference. As far as I knew, there was no one like a Joe Hyman in his life, no one to whom he owed prior consideration. We had, indeed, worked together on and off ever since "The Band Wagon." I had been with him, as with everyone else, a loyal and fastidious manager. If I did not produce his plays now, others certainly would, regardless of terms. Moreover, if I did not, it would appear, however untrue, to be an unfavorable reflection on me. I knew that George would be difficult. But I also knew that he was George S. Kaufman—writer, director, synonym for genius in the field of American stage comedy.

Aligned with him and having, in addition, Moss' assurance of cooperation, I would have as good a hedge against insecurity in the theatre as any man could wish. And, heaven knows, I was hungry—hungry for solvency, security and stability.

"The Land Is Bright" was short-lived. But it was not without its compensation. When the production had been wrapped and stored away, parts of it, perhaps, to be used another time, I received a call from George. The outcome was a loose arrangement between us to work together. He received half of my interest in any show he wrote or brought to me for which there was outside financing. When I put up money, so did he. We had no contract. George not being interested in such formalities. And that is the way it was for 20 or so remaining years of his life.

By all normal standards ours was an ideal relationship. I did everything possible, always, to please him, to guess his needs, to understand his whims. I cannot remember a single instance during our relationship when he reproached me for something I did as a producer, nor a single instance when he whined or whimpered over failure or money lost. And yet, what a strange man he was, one of the strangest I have ever met in more than half a century in show business. In the years of our association I don't think I really ever learned, as I had feared I would not, how to relax in his presence.

'Gloomy Dean of Humor'

Tall, lean, with a long, bony face, his head was topped by a bushy pompadour. He had a large nose, large ears, and he never seemed quite certain that he was holding his six-foot frame together, there being a looseness about him that suggested a perpetual disjointedness. Most striking, however, were his eyes, shielded by glasses. Above the eyes there were two heavy black brows, generally arched in plaintive inquiry. The eyes themselves could be piercingly sharp, disconcerning as they reflected what would appear to be an internal sneer, a sort of derision. Generally, though, they suggested funeral mournfulness, the look of a lonely, troubled, harried man, remote and beyond the crowd. It was a look that earned him the sobriquet "The Gloomy Dean of Humor." But the eyes alone did not always repel. What put most persons off, what actually frightened them, was his impatient brusqueness, a cantankerousness that caused strangers and ordinary acquaintances to shy away and avoid his company, which I'm sure was just what he wished in most instances.

So unlike Moss he was, Moss who had the knack of making every man think he was his friend. George deliberately shut people out. And if he did not succeed with his eyes or his manner, he did so with his rapier wit, which he used so effectively onstage and off. He had, as everyone knows, a great gift for satire, a gift for making fun of both people and the mores of the time. But constant derision is not pleasant. Indeed, it has been said that a "satirist is too often a sadist, very thinly disguised."

George had additional weapons with which to scare people. He could be the most impatient and irritable of men—as taxidrivers, officeboys, barbers, waiters and telephon girls learned to their discomfort. There once was considerable jubilation among those who had felt George's sting when word passed around the Broadway district of a courageous taxdriver's rebellion. The driver had been hailed by George to take some of his relatives to a midnight sailing from a North River pier. About halfway between 10th and 11th Avenues the driver, weary of the caustic comments George had been making about his driving, suddenly pulled over to the curb and refused to move a wheel's turn further. He ordered George and the other passengers from the car and roared off, leaving them on the wind-and-rain-swept sidewalk to trudge the remaining distance on foot, carrying their own baggage.

It still nettles me to recall George's begrudging attitude following the opening of "The Late George Apley," one of the finest pieces of work he ever did as a writer and director. I had read J. P. Marquand's Pulitzer Prize-winning novel about upper-strata life in Boston, and it had occurred to me that it would make an excellent play. I urged George to read it with that in mind. Before he finished, he said he would like to do it. I called Harold Friedman, Marquand's representative. A meeting was arranged at which it was agreed that Marquand would collaborate with George on the play. It opened in the fall of 1944, was recognized as superior work, and played 385 performances on Broadway. Looking for a little kudos, I remarked to George about what a good idea it had been to make him read the book.

"I can't understand," I said, "why no one else ever thought of doing this play."

"Oh," he said dryly, "someone would have."

Nothing, I think, epitomized George's reputation more tellingly than a suggestion made by the late S. Jay Kaufman. An erstwhile journalist and Broadway press agent, Jay was concerned over the tendency of the uninformed to confuse him with George because of the similarity of their surnames. He would say that he could be identified as the *kind* Kaufman.

But, paradoxically, those who knew George, those who had survived his slings and arrows and had succeeded in breaking through the outer ring of his defense, knew that *this* Kaufman could be kind, too. I had only to remember his reply when, after the crash in '29, I told him I was broke. "I have $2,500 in the bank," he said. "You can have $1,500."

Many Faces of Kaufman

There were, as Moss once pointed out, many Georges. There was George the misanthrope, the harsh, metallic, poison-tongued George who, like some ogre out of an old-fashioned fairy tale, could scare people off, the "wintry and distant George, sad, lonely, remote from his fellow men." But there was also a loving George, a man who, beneath that jaundiced, craggy facade he presented to the world, could care deeply, could be a determinedly devoted friend, who could be, and was, thoughtful of the needs of others. When he heard that an actress was having difficulty making ends meet, he could write to me and say, "I don't know how much she's getting. But I hear she's got a little boy and other problems. Can we afford to give her a little more?" Or, "Dear Max, I keep thinking about those Christmas bonuses for the box-office boys and wish they could have been larger. Am I crazy? We expect, and I think we get, complete honesty from them in a tempting job. Any chance of giving them something extra, or are you against it?"

The 'Kind' Kaufman

Years after S. Jay Kaufman had basked in the smiles of those who sympathized with his wish to be identified as the *kind* Kaufman—a quip that hardly endeared him to George—he lay in a London hospital, alone and miserable, victim of a stroke. George also happened to be in London and Jay, knowing this, and in trouble, swallowed his pride. He asked George to visit him. George went. Later he wrote:

"Well, yesterday I did a Good Deed, and I should learn that it is out of character. I went to visit (at his request) S. Jay Kaufman, whom I never could stand, but he had had a stroke, is paralyzed on the left side, leg and arm, and is in the ward in Paddington Hospital. You can imagine how I transferred all this to myself and spent a splendid night in a cold sweat. The poor fellow will be taken home in the hospital of the Queen Elizabeth this week, and there is a nephew there who will put him in a home somewhere in Jersey. How it depressed me, even a fellow whom I never have liked. I even offered him money if he needed it . . ."

How revealing that remark about his good deed being out of character. How he tried to cover up the sweeter aspects of his nature. Although he was incapable of praising me to my face for "The Late George Apley," he could, in letters, tell me what he truly thought of me. During one of my recurring periods of self-doubt, he wrote:

"The main thing is that you know your judgment is still good—in fact, better than ever. If you have not produced a lot of hits in recent years, it is because there were not a lot of hits written. You also did not produce a lot of failures, remember— and remember that *hard*. Most producers temporarily down on their luck would lose their sense of balance and do the stinkers. You didn't. Nobody but you and I notice that you have not been active, and you and I know that you are waiting for the good one . . . ."

And in the same vein later:

"I wish there were some way that I could restore your faith in your theatrical judgment, which has always been close to 100% sound and I am certain still is. Despite your present low estate, you had no trouble detecting that "Men of Distinction" was not a masterpiece . . . And why do you think Lee Shubert sent you that script to appraise? Obviously, because he valued your opinion above anyone else's,

(Continued on page 252)

RICHARD BARSTOW

PRODUCER — DIRECTOR — CHOREOGRAPHER — WRITER
COMPOSER — LYRICIST
VARIETY:—"One of the true De Mille's of the living theatre."
Personal Mgr.: VAL IRVING Representation: WM. MORRIS AGENCY

Theatre 'Billing'; Managers Outnumber Femme Stars

By SAMUEL STARK

Doing research to fathom the method used in the naming of theatres, you find they really did-not-do-right-by-our-N e l l. N e l l could mean Nelly Leonard, which was Lillian Russell's true name. But, equally, they did not do right by Minnie, Lillie, Adah, Billie, Julia, Mary, or any of the prominent actresses of the American stage.

How many theatres were named for an actress? Okay, the Maxine Elliott, the Nora Bayes, the Ethel Barrymore and the Helen Hayes. Allow a half unit for the Lunt-Fontanne, and, if you insist, another half unit for the Julian Eltinge, the only female impersonator to have a theatre named in his honor.

It is understandable, by reason of indicating its location, that a playhouse would be named the Bowery, the Broadway, the 14th St. and the Fifth Ave. Theatre, although at one period in 1877, the Fifth Ave. Theatre was situated on the southside of 24th St., between Broadway and 6th Ave. Later Proctor's 5th Ave., a vaudery, was at 28th St. and Broadway.

Surely, no contemporary playgoer of the 1830s questioned the naming of the Mud Theatre, at the corner of Holliday & Pleasant Streets, as this place of amusement was located in a section known as The Meadow.

Theatre "billing," of course, traditionally honored great histrionic names such as Edwin Booth, Richard Mansfield, Edwin Forrest and David Garrick.

Quite a few assumed the name of their London counterpart and we find the Adelphi, Canterbury, Drury Lane, Empire, Globe, Mayfair, Piccadilly, St. James and many others derived from the British.

Managers

From yesteryear playhouses, which were named for actor-managers who had a following, such as Tony Pastor's, (Lester) Wallack's (William) Harrigan's the Arnold Daly, the James K. Hackett, eventually 20th century managers put their names on their holdings, viz. George M. Cohan, Al Woods, Sam H. Harris, A. L. Erlanger, Marc Klaw, George Broadhurst, Martin B e c k, David Belasco, Charles Hopkins, John Golden, Henry Miller, John Cort, Oliver Morosco, Homer Curran, Florenz Ziegfeld Jr., Earl Carroll, Sam S. Shubert, Billy Rose, as well as the first names of Alex Aarons and Vinton Freedley, to form the Alvin.

This paralleled the vaudeville tycoons giving themselves billing, whether big or small time, or, even such "death trail" circuits as Turner & Dahnken, Kohl & Castle, Ackerman & Harris (also known as the "aching heart circuit"), along with Sullivan & Considine, Sylvester Zeffarino Poli, Gus Sun, Alexander Pantages, Marcus Loew, B. F. Keith, E. P. Albee, not to mention the great and small movie chains, viz., Balaban & Katz, Harold B. Franklin, Robb & Rowley, Wilbur & Kincey, Julian Saenger, Finkelstein & Ruben, Sablosky & McGurk, Durwood Bros., Moe Mark, S. L. Rothafel (Roxy), the Skourases, Bennie Berger, Stanley Mastbaum et al.

Often, the ladies tried to get in the name-calling act and a wife would rely on her husband's laurels as in the case of John Brougham's spouse. In 1850, this well-known comedian and producer, established Brougham's Lyceum, on Broadway near Broome St., and later in 1869, Brougham's Theatre on 24th St. near 6th Ave., only to have his wife open *Mrs.* Brougham's Theatre at 444 Broadway, in 1860.

Mrs. John Wood, the former Matilda Vining, a popular actress-manager, waited until her husband's death in 1863, before taking over the Olympic Theatre, at 624 Broadway, to rename it Mrs. John Wood's Olympic. This playhouse leaned toward the distaff side, having originally been Laura Keene's Varieties from 1856 to 1863, as well as, for a few months in 1863, the Jane English Theatre.

Of the thousands of theatres in New York City since 1750, a mere 32 playhouses have been given the names of actresses and several of these were off-Broadway, and in two instances, Yiddish theatres.

Two notable examples would be the Maxine Elliott on West 39th St. and the present Ethel Barrymore Theatre on West 47th St. The former was built by the Shuberts, for Miss Elliott, and opened Dec. 30, 1908 with "The Chaperons." This house enjoyed a long, successful and placid career, marred only once by a small riot of the partisan Irish during the run of "The Playboy of the Western World" in 1911. It ceased as a legitimate playhouse around 1941, with the exception of a few plays and ballets in 1948, when taken over by the Mutual Broadcasting, and, later CBS-TV. The site is now occupied by an office building.

The Barrymore opened Dec. 20, 1928 with the not-so-successful "The Kingdom of God." Miss Barrymore was rewarded for appearing in this Spanish adaptation, under the Shubert banner, by having this new playhouse named for her.

The Messrs. Shubert were masters at handing out accolades in the form of namesakes. The 39th St. Theatre, also, built by them, became the Alla Nazimova when she premiered with the Ibsen play, "Little Eyolf," on April 18, 1910. The Russian tragedienne's name was retained until Oct. 2, 1911, when it opened with "Green Stockings" and reverted to the 39th St. Theatre. Thus it continued until its closing in February, 1926.

Helen Hayes was deservingly honored, in 1955, when the Fulton on West 46th St., was accorded her name. This house, curiously named after Robert Fulton, the steamboat man, and not Maude Fulton, the playwright, had opened in 1911 with "The Cave Man," having previously been the Folies-Bergere. Well, the facade of the theatre sported two huge F's from Folies-Bergere days, so it was cheaper to give the remodelled house an indigenous York state name beginning with F than to rip out the huge letters, which persisted in facade until theatre was renamed The Helen Hayes.

Frequently, ex-husbands and ex-wives got into the act. The great team of Nora Bayes and Jack Norworth had been divorced, legally and professionally, for five years, when she opened the Bayes Theatre, atop the 44th St. Theatre in 1918. Not to be outdone, he followed suit, the same year, with the Norworth Theatre at 123 West 48th St. The latter house became the Belmont, now no more.

Laura Keene, best remembered as starring in "Our American Cousin" at Ford's Theatre, Washington, the night President Lincoln was shot, struggled to maintain two theatres in New York. First, she leased, in 1855, the Metropolitan Theatre on Broadway, opposite Bond St., and gave it her name for one year. The following year, she built, at a cost of $74,000, Laura Keene's Varieties, located at 624 Broadway. Seating 1,800 persons, she operated it as actress-manager until 1863 when it was taken over by Jane English. Miss English, like Laura Keene, was a British-born actress who found favor, together with her two daughters, Lucille and Helen Western, in the U.S.. She graced this theatre for a mere five months before surrendering the lease to the aforementioned Mrs. John Wood.

Sophie, Irene and Jennie Worrell, daughters of an old circus clown, "Pa" Worrell, had bright, but brief careers just following the Civil War. This prompted them to open the Worrell Sisters' Theatre at 724 Broadway, where they remained two years with their light musical burlesks and pantomimes. Their success was short-lived and the name was changed to the Globe.

This same 724 Broadway (the city changed all the numbers on Broadway, and this would now be 728) had a hectic career. It had been built as the Church of the Messiah (1838-1864) and, after being converted into a playhouse, endured many name changes. A. T. Stewart, the merchant prince, bought it in 1864 and it became the Lucy Rushton Theatre for two years. Miss Rushton had a sporadic career as an actress from 1865-1871.

Mary Provost, the wife of Samuel Colville, a prominent pro-

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Dublin Rialto's Actors and Plays Half-a-Success

By MAXWELL SWEENEY

Dublin.

While the Dublin Theatre Festival sparked interest in the theatre in the fall of 1963 the general interest in productions through the year has been below average. The output of plays continues high, but few have been picked up for production outside Ireland. Exceptions have been Hugh Leonard's "The Poker Game", standout of the Festival, and the musical "Carrie" which was bought by Jack Hilton for a London presentation. Alun Owen's "A Little Winter Love", a third Festival production, also rates a chance of success in London and on Broadway.

Year was marked by the return to stage production by Hilton Edwards, after spell as Head of Drama for Telefis Eireann (Irish TV). Edwards has formed joint production company with Louis Elliman, prexy of Dublin Gaiety Theatre, and actor-playwright Michael MacLiammoir. The group had a major success with Patrick Paterson's "The Roses are Real" in the late fall and this looks a prospect for business outside Ireland.

Abbey, just entering what company hopes is last year in temporary premises in the old Queen's Theatre, broke its pattern of Irish-authored pieces to stage Eugene O'Neill's "A Long Days Journey Into Night" and Reinhard Raffalt's play about the election of a Pope, "The Successor". The Company expects to be in the new theatre, replacing building burned out ten years ago, by Christmas, 1963. During the year Ria Mooney bowed out as producer for reasons of health and was succeeded by Frank Dermody. Company will make its first appearance in London for more than 20 years next April when it stages two plays by Sean O'Casey, "Juno and the Paycock" and "The Plough and The Stop". O'Casey banned professional production of his plays in Ireland but has given green light for the special occasion as a run-in to London presentation. A deal with Sol Hurok for an American tour in the spring of 1965 is being mulled.

Several new production units have been created but no major works have been forthcoming from these groups. Several of them have been staging plays rejected by the Abbey.

As a stimulus to new playwrights an insurance company is now offerring a $1,400 prize for a new play for the 1964 Dublin Theatre Festival.

Olympia Theatre, second largest of Dublin's legit houses, was put on the market in the fall following decision of majority shareholders to quit show biz. No bid was received at auction and house continued to operate under direction of joint managing directors Leo McCabe and Stanley Illsley.

JULIA MEADE

SARAH SIDDONS AWARD

"Actress of the Year" for her performance in "Mary Mary"
Presentation: January 17, 1964, Ambassador East, Chicago.

CONFESSIONS OF A COMPOSER

Last of the Viennese Waltz Kings Dwells on Importance Of A Good Libretto

By ROBERT STOLZ

Vienna.

The word operetta derives from opera, a diminution in the good sense of the word, and opera comes from the Latin "opus"—work. Grand opera is the musical theatre of the carriage trade, while operetta is the opera of the man in the street.

Until opera in the proper form, as we know it, was presented—I abstain from quoting names because there are too many—composing was not regarded as work. It reminds me of present day "whistling composers" (as these melody-discoverers are called here in Vienna—they whistle a tune and another one writes it down).

Composing Easier Then

Composing actually was easier in those old days, referring of course to the theoretical end of it. Discipline and exactness were not so very important; composer, director and the singers met and played for the audience. It was more or less like a "jam session."

That changed radically, when stage and orchestra were separated, thus hard work was necessary to produce an opera. I even venture to state the following: Perhaps there was so much "talking" in those old operas to give the orchestra a chance to recuperate and rearrange the music sheets on their stands. Expert historians might laugh about this, but how strange are often the motives behind our actions.

So after all these years of success, failures and hardships I have it now black on white—and so have my colleagues—that we are really workers. How often did I point out in interviews or in my modest endeavors to do some authoring also, that the greatest talent can only reach the peak by hard work? I do not know. There are exceptions to the rule.

Operetta Overtime

An operetta composer, in fact, is a worker with much overtime. Melody ideas might flock into the brain by the thousands—write them, orchestrate them and, as added hard work, find those men who will put them into frame, meaning, a good librettist. I know quite a few of them who spent half of their lives in the Austrian National Library reading—guess what? Public domain plays. But they also invented their own plots; is was sort of a coexistence. Their motto was: better a good steal than a poor original idea. Besides, we all know that—and particularly in show business—Ben Akiba's words apply: *"Everything has existed already. There's nothing new under the sun."*

Anyway, in writing music for shows usually the procedure was here as follows:

The composer had a nice little success with a ditty and already the first librettist turned up; perhaps not one of those top ones, but nevertheless. This brings me to Fritz Gruenbaum. Poor fellow, he did not even attempt to run away when the Nazis came into Austria; he was promptly sent to Dachau where he died. Though more a cabaret man, he wrote good operetta books. (His cabaret spirit did not even leave him during his darkest hours, because the story goes, that when he complained to a "human" concentration camp guard about hunger and the small portions of food, and the guard had answered, "We have not enough money here to buy more," Gruenbaum replied: "If you can't afford it, you shouldn't keep so many prisoners!")

In better days Fritz Gruenbaum, a native of Bruenn, approached me with a libretto while I was orchestra leader of the Bruenn (now Czechoslovakia) City Theatre, but at that time I was so busy as musical director that I had no time to compose it. "Too bad that you did not make my valuable libretto valueless by your music" he said, keeping in the cabaret style of talking. Leo Fall composed it later; it was the now immortal "Dollar Princess."

But a few days later he turned up again. Gruenbaum this time had another book—"The Favorite." I agreed to compose the score and later it was produced at a theatre in Berlin quite successfully. One number from that show, "You Are the Emperor of My Heart" (English lyrics: "Our Finest Hour") became a standard and still is very popular.

I remember now Gruenbaum saying: "This song alone is worth that you compose the e n t i r e operetta."

Other Librettists

The man who wrote for me some of my most successful operettas was luckier in the selection of his parents; that is, he did not suffer, physically at least, under the Nazis. This was Bruno Hardt-Warden. His certificates of "Aryan" origin down to the grandfather and -mother s u f f i c e d. "Whirled Into Happiness" and "Wild Violets" were the libretti he wrote for my operettas. This Bruno was an exceptional kind of writer. He could concoct the funniest situations on the stage, misunderstandings in the style of Goldoni and Lopez de Vega (this refers to the 400 plays each by them ready to be read in the National Library), but after offering the funniest comedy to a composer for an operetta at the Cafe Dobner, where he spent much of his time, he would go home, sit down and write a drama, like for instance "The King of Life" (Oscar Wilde's biography).

Two of my closest friends are librettists Robert Gilbert and Ernst Marischka, each of them being an expert in writing books and lyrics. They are the most successful authors for musical shows in this part of the world. I always enjoy workinug with them, because they have such a perfect feeling and understanding for my music. They always write the right lyrics for me. The last musical I did with book and lyrics by Robert G i l b e r t and Per Schwenzen, "Dream Island," was a pleasure to create, as Gilbert reads music and therefore it suffices to give him a lead sheet of the melody to which he writes perfect lyrics. The same goes for Marischka.

A composer might call himself successful, when he reaches the following stage: the producer (the-

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Legit Incorporations

Albany.

Christopher Theatrical Enterprises Inc. authorized to produce musical shows, drama and variety entertainment, with offices in New York. Capital stock is 200 shares, no par value. Colton & Fernbach were filing attorneys.

Set International, Ltd. has been chartered to conduct a theatrical productions and motion pictures business in New York. Capital stock consists of 200 shares, no par value. William S. Klinger was filing attorney.

5 Musicals That Made History: But 'Princess' Plots Now Too Dated

By ROBERT BARAL

Off Broadway would like to delve into more of the old Princess Theatre musicals in the light of its click revival of "Leave It To Jane" but is finding the delving particularly tough. Jerome Kern's songs are still among his finest but the books by Guy Bolton and P. G. Wodehouse are now so dated that writers are stumped.

Robert Baral

"Oh, Boy" has been worked over at various times by several Off Broadway proucers as a next logical Princess Theatre show to revive but at present writing the project seems dead. Seasoned writers, Charles Gaynor among them, have turned the book back.

Why all this interest in the Princess Theatre offerings? These musical "gems" were our early chapter in the development of a truly American musical theatre. They became radiant hits circa World War I and their influence is still a guide for musicals today. It all started in 1915.

Musical Innovation

F. Ray Comstock owned the Princess Theatre (299 seats) on 39th Street and was having trouble filling the small house. Elizabeth Marbury, an astute literary agent of the time, and one of the three original All-American career girls (Anne Morgan, philanthropy and Elsie de Wolfe, interior decoration, were the other two) came up with an interesting idea. Her idea was to do something entirely new about the American musical comedies.

First she signed Jerome Kern for the musicals. Up to this time most of his work was confined to interpolated songs in other shows. This was his big chance and the results are now legendary.

An orchestra of 11 musicians was used—the company numbered not over 30 people and Miss Marbury personally selected the dozen or so chorus girls. She also saw to it that their gowns were so designed as to fit their individual personalities (satin dance slippers tied on with thin ribbons was le dernier cri during this era). Justine Johnstone and Marion Davies, later famous Ziegfeld Girls, highlighted the chorus of "Oh, Boy" which gives one a clearcut picture of the calibre of loveliness which was exploited in the intime musicals.

Discarded Viennese

But Jerome Kern's paramount goal was to discard the old Viennese and English formulas of musical display and bravura and concentrate on meaningful songs. The plots were to be logical and modern—and there was to be no inserted comedy specialties or interpolated songs. Kern's songs were almost conversational in theme.

The list of Princess Theatre hits and their runs follow:

"Nobody Home" (1915) — 135 performances.

"Very Good Eddie" (1915)—341 performances.

"Oh, Boy" (1917)—463 performances.

"Leave It To Jane" (1917)—167 performances.

"Oh, Lady! Lady!" (1918)—219 performances.

"Leave It To Jane" was not presented at the Princess Theatre but was created for the Princess Theatre management and is generally identified as one of the most famed shows in the series.

The above array speaks for itself and they came along long before "Show Boat" (Kern again) "On Your Toes" and "Oklahoma." Anyone plotting a cavalcade production of Broadway musical form might just as well stick to a capsule version to spark this important milestone period.

The books? Maybe Alfred Lunt or Cyril Ritchard could handle them with velvet gloves. The songs: "Till The Clouds Roll By," "Babes In The Wood," "The Crickets Are Calling," "Not Yet," "Before I Met You," "The Siren's Song," "When All The Little Ships Come Home," "The Sun Shines Brighter" etc. are best when top divas and tenors sing them.

Off Broadway which has tried just about everything in a musical frame from operetta spoofs, pretentious jabberwocky, and even a "Follies of 1910" frequently likes to overload a revival with songs from other shows for good measure (by the same composer of course). This writer remembers a strawhat production of Cole Porter's "The Gay Divorce" with Jack Whiting, Frances Williams, Harry McNaughton and Grace McDonald at the Brighton Beach Theatre at Coney Island. "Night and Day" was sandwiched in between "Find Me A Primitive Man" and "Take Me Back To Manhattan." The overture ran through several strains of "Old-Fashioned Garden" and "What Is This Thing Called Love?" as an extra fillip.

As one fat momma in the matinee audience remarked: "They sure don't write shows like that anymore . . . !"

Another time "The Siren's Song" was inserted in a Broadway revival of "Sally." It was flat and pointless. This is one Kern song which requires a Jane Froman or Eileen Farrell voice for full justice.

So if Off Broadway tackles more of the Princess Theatre works it is thought best to stay clear of any stylized ribbing. Play it straight—and sing it a la Vivienne Segal or Grace Moore. Otherwise the ghost of Jerome Kern will work overtime.

Great Curtain Lines

By EDWIN BRONNER

"I'm going to Rector's to make a hit, and to hell with the rest." (Frances Starr as Laura in "The Easiest Way").

* * *

"It is possible, dear, that someone may beat you and beat you and beat you, and not hurt you at all." (Eva Le Gallienne as Julie in "Lilliom").

* * *

"I don't ask for your pity, but just for your understanding—not even that—no. Just for your recognition of me in you, and the enemy, time, in us all." (Paul Newman as Chance Wayne in "Sweet Bird of Youth").

* * *

"Years from now—when you talk about this—and you will!—be kind." (Deborah Kerr as Laura Reynolds in "Tea and Sympathy").

* * *

"The son of a bitch stole my watch!" (Osgood Perkins as Walter Burns in "The Front Page").

* * *

"Only dat ole devil sea, she know!" (George Marion as Chris in "Anna Christie").

* * *

"Hey, Flagg, wait for baby!" (William Boyd as Sgt. Quirt in "What Price Glory?").

* * *

"It's a jim-dandy farm, no denyin'. Wished I owned it!" (Walter Abel as the Sheriff in "Desire Under The Elms").

* * *

"Oh, darling, I feel as though this were all some wonderful dream!" (Betty Field as Georgina in "Dream Girl").

* * *

"I made the last payment on the house today. Today, dear. And there'll be nobody home. We're free and clear. We're free. We're free . . . We're free . . . (Mildred Dunnock as Linda in "Death Of A Salesman").

* * *

"Gin, goddammit to hell, gin!" (Phyllis Povah as Stella in "Light Up The Sky").

* * *

"Well, I'm goin' to be hanged in the end . . . But they'll get their money's worth at the trial. You wait!" (Emlyn Williams as Dan in "Night Must Fall").

* * *

"Four years ago you took away my name and gave me a number. Now I've given up that number and I've got your name." (Jane Cowl as Mary Turner in "Within The Law").

* * *

"How they are cheering, Albert! Ah! if only you could have been here!" (Helen Hayes as The Queen in "Victoria Regina").

* * *

"That was in the winter of senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with James Tyrone and was so happy for a time." (Florence Eldridge as Mary Tyrone in "Long Day's Journey Into Night").

* * *

"Gee, I'm happy. Our names will be in bright lights soon. Roy Lane and Company. Remember you're all artists. Here we go—here we go . . ." (Lee Tracy as Roy Lane in "Broadway").

* * *

"Come, we bringa him home . . . where he belong . . ." (Morris Carnovsky as Mr. Bonaparte in "Golden Boy").

* * *

"I thank you for all kindness" (Helen Hayes as "Mary of Scotland").

* * *

"We've all got our health and as far as anything else is concerned, we'll leave it to You." (Henry Travers as Grandpa in "You Can't Take It With You").

* * *

"Hm . . . Eleven o'clock in Grover's Corners. You get a good rest, too. Good night." (Frank Craven as The Stage Manager in "Our Town").

* * *

"I've had two years to sharpen my claws. Jungle-red, Sylvia! Good night, ladies!" (Margalo Gillmore as Mary in "The Women").

* * *

"Now that I am Queen, I wish in future to have a bed and a room of my own." (Margaret Sullavan as Terry in "Stage Door").

* * *

"I'm going to be baptized, damn it!" (Howard Lindsay as Father in "Life With Father").

* * *

"It's a nice name. I'd like him not to be forgotten." (Judith Anderson as Mary in "Family Portrait").

* * *

"Mr. Stanley, I am suing you for $350,000!" (Monty Woolley as Sheridan Whiteside in "The Man Who Came To Dinner").

* * *

"Did I ever tell about the time I fell in love with a midget weighing 39 pounds?" (Eddie Dowling as Joe in "The Time Of Your Life").

Remembrances of Geo. S. Kaufman

Continued from page 250

or he would have sent it to someone else.

"On higher ground, there was 'Camino Real,' a difficult play to assess. Your judgment coincided, almost to the word, with that of Ruth and Gus Goetz, who are terrifically good judges—some beautiful scenes they said, but some bad ones. Which was what you said . . you are miles above the run of them. I am not handing you therapeutic guff when I say this—why the hell am I so insistent on having you for a producer if I don't believe it? I am not *that* crazy."

It was the same—this face-to-face reticence—with Moss. Once when Moss was leaving on a long and difficult journey, he chose to spend the night before his departure with George because, as he said, "George in many ways was more father to me than my own father." They dined together and talked through the evening. Not once did George say a word about the impending journey or the reason for Moss going. When it came time for Moss to leave, George walked him to the door, made a perfunctory farewell gesture, and that was all. Moss walked home bitterly. When he arrived in his room, he found on his desk a three-page, single-spaced, typewritten letter from George, delivered while they had sat together. In it George had written all that he knew he would be unable to say to his friend that night.

Started as a Barrister

What George could never conceal, however, was his love for the theatre, though, characteristically, there is nothing in his early history to indicate that he would make it his goal. Born in Pittsburgh, of middle-class parents, he had planned to be a lawyer. But the profession proved inhospitable and he withdrew. There followed a variety of jobs: member of a surveying team, window clerk in a tax office, secretary to the comptroller of a Pittsburgh coal company, and wholesale agent for hatbands and pump ribbons.

Those who worked with George found themselves infected by his love for the theatre. He was an indefatigable worker who enjoyed the process of creating a play so much that he wanted to work on it as long as he could stay awake. Characteristically, he derived an extra bit of pleasure from working on plays on holidays. He and Edna Ferber found enormous satisfaction in writing plays on New Year's Eve. "We used to thumb our noses at the world," he once said. "There was no need to go out and get drunk."

Abjured Pomposity

Just as he regarded many of the formalities of life a bother and a bore (he once wrote to me from Hollywood that he had attended a formal dinner party in a blue suit—"I figure they're lucky to get me even without a shirt,") so he constantly frowned on the pomposities behind which so many theatre people hide. He had pride but no vanity. He would be astonished and disbelieving if he were told how great a debt the theatre owed him, how many playwrights, including Moss himself, were obligated to him for guidance.

To George, a play was not a message or a moral or an opinion. What interested him above all else was simple: Is it first a play, a good idea—something that will work on a stage and draw an audience? He saw little point in talking about art in the theatre since he felt there was little of it in evidence. What he sought, and what he believed there was evident in the theatre, was good workmanship. It was his conviction that making dialog sound natural on the stage was a knack, a trick of the ear, and not an art in itself. A really great writer of novels, he would point out, might lack that instinct and fail when he turned to the theatre, as many have. George considered himself "merely one who happended to have the knack."

GSK's 'Knack'

That "knack"—others have called it genius—accounted for one of the greatest records ever made in the contemporary American theatre. In the more than 40 years of George's labors he was associated in the authorship of 43 plays and musicals, many of them containing the most trenchantly funny lines ever written for the Broadway stage. A score of his works were purchased by Hollywood, 18 of them ran for longer than 200 performances in New York. He shared in the winning of two Pulitzer prizes, for the musical "Of Thee I Sing," on which he collaborated with Morrie Ryskind, and the hilarious "You Can't Take It With You," written with Moss, which Groucho Marx estimates is probably the most produced stock and little-theatre vehicle written in this country.

But it was not only as a writer that George gained his fame. He also excelled as a "play doctor" and director. Let a farce, a comedy, a musical flounder in its pre-Broadway trials on the road, and the first thought would be, "Can we get Kaufman to fix it?" At least 43 productions of his own authorship and those of others were put on the stage under his direction. No one knows how many others, desperate for help, received his ministrations.

George's approach as a director was simple and straightforward. Just as he had little use for idle talk about art in the theatre, so he refrained from the ritualistic hocus-pocus common to many contemporary directors. He did not regard himself as a combined psychoanalyst, father confessor and high priest. Nor did he conduct extensive excursions into the motivations of each character in a play, his or her psychological background, or the deep hidden intentions of the playwright. In contrast to some of the present lot of directors, George never considered himself the stage's all-around actor—a genius who could portray every role better than any member of his company. He had the oldfashioned notion that the actors he had chosen possessed intelligence, taste and talent—otherwise they would not have been selected. Given a chance and some guidance, he believed they could gradually work out their roles and problems in their own way.

Equally oldfashioned was George's theorem that the best directed play was the one in which there did not seem to have been a director at all, in which what truly counted was the overall effect, not the highlights of showy pyrotechnics. Nevertheless, there was something about the plays that George directed that had his special touch no matter how much in the background he kept himself. There was a neat, unified pace to those plays. The comedy always seemed sharper and wittier under his guidance. The lines and situations seemed always to have been heightened by his own unerring ear and eye.

Unlike other directors who require considerable advance study of their designer's sets before arriving at the first rehearsal, George asked only that the windows, doors and stairways, if any, be chalked out on the floor. Then, with a few chairs or a sofa for props, he would proceed to guide the players so expertly through the rehearsals that when the time came for them to work in the actual sets and with the real furniture, the transition was made with the greatest of ease.

It must, of course, be conceded that watching George direct a play in a dark theatre on a bare stage could be among the most tranquilizing of experiences. I cannot remember that I ever heard George shout or saw him lose his temper—though I am sure he did once in a while. Mostly, when I was in the theatre, he spoke in even tones and was extremely considerate of his players. He rarely used on them the vitriol that tipped his tongue. There was a modesty about his general demeanor, a reticence that sometimes left a viewer wondering whether the play would ever be ready. Holding a script in his hand, George could be seen on the stage at the beginning of a sequence talking in hushed tones to an actor, as if he himself were asking advice. At the end of the conversation, in which plans for the playing of a scene had been discussed, George would return to his seat, slouch down, and peer intently at the stage. When the scene was over, he would again haul his lanky frame to the stage. There would be more conversations with individual members of the cast. He may have detected a flaw that needed correcting; he may have detected a piece of business he wished retained for the future. Gradually, the actors seemed to find the pattern they were seeking. Nothing had been imposed upon them. What they accomplished came from their own inner consciousness. As the rehearsals progressed, they gained in poise and naturalness, achieving more in a week than others do in twice the time.

George's easy manner, seemingly so laissez-faire, concealed a firm determination to get what he wanted, a devotion to detail, a dedication to discipline. Once he achieved the performance he visualized, he tolerated no deviation. Those who strayed into new inventions, either through a desire for bigger laughs or out of boredom with a long run, would be sharply reprimanded. George was not a director to permit a production to run down or become seedy. To do so, he felt, was unjust to the public and poor business to boot.

GENET KISSED ME

By GEORGE OPPENHEIMER

SCENE: Exterior of a theatre, exclusively devoted to the plays of Genet, Ionesco, Beckett et al (short for Albee). It is a converted firehouse at the intersection of Brecht & Sartre, under the East River.

TIME: The opening night of a new contribution to the Theatre of the Absurd. The audience is filing out for the first intermission. Mingling with them are firemen and Dalmatians who have not yet been dispossessed. Two First-Nighters in dinner coats and dungarees emerge.

FIRST FIRST-NIGHTER
My wife and I never miss one of these plays.

SECOND FIRST-NIGHTER
Where is your wife?

FIRST FIRST-NIGHTER
She's at "Here's Love."

SECOND FIRST-NIGHTER
My wife and I never miss one of these plays either.

FIRST FIRST-NIGHTER
Where is she?

SECOND FIRST-NIGHTER
She's at "Here's Love" too.

FIRST FIRST-NIGHTER
Small world, isn't it?

(An OLD LADY with a box approaches. She is soliciting funds.)

OLD LADY
(Rattling box.)
Money.

FIRST FIRST-NIGHTER
No, thanks.

OLD LADY
No. No. I'm collecting money . . . for UNESCO.

FIRST FIRST-NIGHTER
Good God! Is he broke?

SECOND FIRST-NIGHTER
Appalling.

FIRST FIRST-NIGHTER
Shocking.

SECOND FIRST-NIGHTER
Shocking.

FIRST FIRST-NIGHTER
Appalling.

(They empty their wallets into the box.)

OLD LADY
God bless you, merry gentlemen.

FIRST FIRST-NIGHTER
Poor, poor Ionesco.

OLD LADY
Not Ionesco. UNESCO.

(She starts away, her fists full of coins.)

SECOND FIRST-NIGHTER
Stop thief.

(They pursue her, knock her down and retrieve their money plus a small profit.)

FIRST FIRST-NIGHTER
Imposter!

SECOND FIRST-NIGHTER
Broadwayite!

A gong sounds to announce the second act. More people pour out of the theatre. Only the Dalmatians go in to reclaim their seats since they cannot change their spots. A THIRD F.N. approaches the other two.)

THIRD FIRST-NIGHTER
Genet kissed me.

FIRST FIRST-NIGHTER
Genet with the light brown hair?

SECOND FIRST-NIGHTER
Genet sais quoi.

FIRST FIRST-NIGHTER
Genet made her mind up when she was three.

(That exhausts that topic. The gong sounds again.)

FIRST FIRST-NIGHTER
I think the second act is starting.

SECOND FIRST-NIGHTER
Certainly sounds like it.

THIRD FIRST-NIGHTER
Certainly does.

FIRST FIRST-NIGHTER
It's starting all right.

SECOND FIRST-NIGHTER
Certainly sounds like it.

THIRD FIRST-NIGHTER
Certainly does.

FIRST FIRST-NIGHTER
No hurry. The second act is the same as the first.

That's what makes it so different.

THIRD FIRST-NIGHTER
Oh, have you chaps seen it before?

FIRST FIRST-NIGHTER
Thirteen previews.

SECOND FIRST-NIGHTER
Fourteen for me.

FIRST FIRST-NIGHTER
They only had 13.

SECOND FIRST-NIGHTER
I saw a preview preview.

The gong sounds again and a voice cries.)

VOICE
All aboard that's going aboard.

FIRST FIRST-NIGHTER
I think the third act is starting.

SECOND FIRST-NIGHTER
Certainly sounds like it.

THIRD FIRST-NIGHTER
Certainly does.

FIRST FIRST-NIGHTER
It's starting all right.

SECOND FIRST-NIGHTER
Certainly sounds like it.

THIRD FIRST-NIGHTER
Certainly does.

They go into the theatre never, please God, to be seen again.)

(The marquee lights up and reads: NEXT WEEK: Mary Martin in "GENET.")

CURTAINS

Care & Sedatives For Dramatists

By EUGENE BURR

In increasing numbers, the writers of television scripts are turning to what is sometimes ironically called the legitimate theatre. These unfortunates often find the terrain on the other side new and strange and confusing.

If and when you get it written, you find yourself in a never-never-land whose only resemblance to the television tarpits is tht disheartening prevalence of rewrite. No more do you see your brainchild manhandled beyond recognition by editors, producers, directors and even actors; in the theatre you're asked to do the manhandling yourself. No longer may you ask, as balm for your wounded pride, that your name be omitted from the crass concoction (only to find that the critics later rave it as the best script in the series); in the theatre you must shoulder the blame, with at best the flimsy protection of an obvious nom de plume.

It all reaches climax in the legitimate with the opening night on Broadway. Just how are you to act while the tender outpouring of your inmost soul is bared before a theatreful of deadpan strangers? It was different in television; there you were pitting your craftsmanship against the leisure-time wallowings of a mindless mass audience. Now the beauty of your inner ego stands naked and afraid.

You can, if you want, flutter around backstage all evening, making a perfectly wonderful nuisance of yourself. You can get in the way of actors, stage manager and stagehands. You can transmit your nervousness to the players, and to help to ruin the performance. You can moan audibly over the treatment your play is receiving as the performers come offstage, thus making them love you. You can wander out between the backdrop and the windows of the set, thus exposing yourself to the view of the audience. And, of course, you're in a favored spot to respond to the cries of "Author! Author!" When the cries don't come, you pretend that you stayed backstage to congratulate the cast.

Or, you may prefer to haunt the lobby all evening, usually in the vicinity of the boxoffice. Here you can count the customers going in—and also those going out during your second act. After the b.o. boys have closed their windows in order to count up, you can knock on it periodically and ask the amount of the receipts. You can also help the porter sweep up cigaret butts after the intermissions. This will give you a grateful sense of being of some use in the theatre.

Experienced playwrights eschew all of these techniques, and simply go home for dinner and stay there. Fledgling dramatists find there's no fun in it. You can't annoy anybody except your family and friends. You can do that anytime—without writing a play.

Martha Greenhouse
AEA, AFTRA, SAG
SU 7-5400
Representation: UNITED TALENT
CI 6-0464

'Zizi Jeanmaire' Playing An International Tour Prior to U. S. Next Year

"Zizi Jeanmaire," a French revue which Columbia Theatrical Enterprises and Claude Giraud plan bringing to Broadway in January, 1965, is getting worldwide exposure. On the basis of dates played, as well as those scheduled, engagements for the presentation cover 17 countries, including the U. S.

The presentation, in which French ballerina-singer Renee (Zizi) Jeanmaire appears, was originally produced two years ago at the Alhambra Theatre, Paris. It was originally scheduled for a two-week run, which was extended to seven months. It toured Europe last year, playing provincial France, Holland, Belgium, Luxembourg, Denmark, Norway, Sweden, Finland and Germany.

This year, a new production of the revue, with added material, was mounted for a Paris opening last Friday (27) at the Palais de Chaillot, was preceded by an engagement in Italy. The Paris stand is to be followed by bookings, starting in February, in Thailand, Japan, Hong Kong and the Philippines. It'll then be produced anew for the third time for a July 20 opening at the Vancouver Festival.

From Vancouver, the show, directed and choreographed by Miss Jeanmaire's husband, Roland Petit, will go to San Francisco and then Los Angeles. Other U. S. dates will follow, as well as a week's engagement in Mexico City and a Nov. 4-8 booking at the Place des Artes, Montreal. Arrangements for the involvement of Columbia Theatrical Enterprises in the venture was made by Herbert O. Fox, the firm's general manager, CTE is a subsidiary of Columbia Artists Management, of which Fox is vice-president. He's also executive vice-president of Macy's Theatre Club.

The production, for which costumes for a company of 40 have been designed by Yves St. Laurent, is being presented officially under the patronage of the French Artistic Assn. of the French Ministry of Foreign Affairs. Most of the French and English songs for the presentation, which will need about $40,000 weekly to break even on Broadway, have been written by Michel Mention, who's also conducting an orchestra of 25. The production does not use scenery.

Jesse James Without a Horse

Travail of Yesteryear Turkeys (and Some More Recent Roadshows) Vs. Local B. O. Gyps

By NED ALVORD

"Every local manager is a son of a bandit," pontificated "Pop" Wilson to a gaggle of fellow turkey fanciers. No doubt the entrepreneur of such give-people versions of "East Lynne," "Fable Romani" and "Lady Audley's Secret," exaggeratel. There probably were honest local impresarios but like the Abominable Snowman few road showmen could claim actual fellowship.

At a time when a dollar would buy 20 beers and was worth stealing, town Barnums were more or less myopic in viewing the show's share of the gross. Most of the outright larceny was abated when politicians came up with Federal amusement taxes. Big Brother looked over the shoulder to see that Uncle Sam got his.

Some of the bolder predators deliberately reneged on the contract. Come the countup the company manager would be informed that the 75-25 terms in the contract were now, by unilateral fiat, 65-35. The show was leaving on the Cannon Ball at 11:45, the bankroll was lean. The Law? What chance had a "fer'iner" against a hometown boy with the constabulary or judiciary in his corner? Pistol at the head he stood for the robbery.

Other didos could be less blatant but equally costly to the show. There would be the manager who relished porterhouse steaks. The butcher's wife adored attending matinees. The manager savored the porterhouse, the lady caught the matinee for which the show paid 75 per cent without a coupcon of soupbone. Commission on draying was small but sure. Occasionally the man back with the show enjoyed cumshaw. By adding a few loads and pieces to the hauling bill with the cooperation of the drayman, he smoked 10c'ers instead of the nickel productions of the American Cordage Co.

With the connivance of the papers, bills for extra advertising were rendered at the high transient amusement or "circus" rate. The newspaper was paid at the local contract tariff. The wide spread—as much as 1,000%—not only covered the local end but made a tidy profit.

In the infancy of electric signs, wooden letters, studded with carbon globes, were used to spell out the name of the attraction. The show was charged by the letter. "Incog" or "M'liss" got off gently. Had the New Frontier fashion of expanded titles prevailed it is soulsearching to conjecture the travail of "A Funny Thing Happened As I Passed To The Forum Today's Matinee," "How to Share A Fast Buck In Business Without Going To Leavenworth" or "Pappa, Poor Pappa I'm Devastated That Maw Hung You in the Chicken-Shed."

Mail lists provided an almost foolproof source of illgotten gains; perhaps still do. It was/is an easy matter to claim double or triple the actual count. With the company paying the lion's share of material, postage and labor it is not remarkable that locals plugged the mail list with pathological fervor.

Free 'n' Easy 'Paper'

In towns where stagehands, ushers, musicians and treasurer served for the privilege of seeing the show or a pair for their fraus, the theatre could, along with other gyps, crack the nut before the show got fare to the next stand.

Until The Road went the way of Wells-Fargo stagedrivers or commercial icecream that had commerce with a cow, many rackets other than juggling tickets, persisted.

Of late years the traveling manager's worst migraine is the municipal auditorium. Conceived by politicians, built with taxpayers' money, run by and for politicians, some of them make the actual money gyps of the oldtime buccaneers seem trivial.

One such a setup was encountered by Billy Rose's "Carmen Jones." As soon as the house lights went out there would come stealthily through the exit doors a hundred or more friends, political hangers-on and assorted loafers who came in handy on election day.

The late Harold Goldberg, back with the show, was alerted. That night company stagehands and musicians, chorusboys, singers and dancers guarded the exits. The curtain was delayed. Ushers didn't dare interfere with the guards. The impatient wouldbe crashers outside became impatient and started to pound on the doors. Then Goldberg addressed the audience and called on the police to disperse the crowd outside; otherwise there would be no performance and money would be refunded.

With some 2,000 irate theatregoers in mind the politzei gave the expectant chiselers the bum's rush. The show went on but with a certain element Goldberg was as popular as ham in Tel Aviv.

Company representatives, front and back, were not immune to the exchange clout of a pair of tickets. From squaring excess bag-

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The Wise Words Of John Barrymore

By PROF. JOHN McCABE

(Chairman, Dept. of Dramatic Art, New York University.)

What was John Barrymore really like?

History usually sets its opinion on a man with finality only after many years have passed. Genuine history, after all, is an accumulation of many facets of truth that have been examined and challenged. This process is a long one, and it is, in its initial stages at least, an uncertain one.

I think that in the case of Barrymore we may well still be too close to reach a final opinion of him, possibly as an artist, most certainly as a man. All the anecdotes and first hand testimony are not yet in, or balanced. I tell the following about one who in his last days had the reputation of being a seedy, disreputable, once-great man.

It was in 1939, as a young actor in Detroit, I felt the world mine oyster. I was not long out of high school, had considerable acting experience behind me, and there was little doubt in my innermost conviction that I was going places. I was bumptious, ebullient, devotedly selfish. I knew almost all you needed to know.

But I had an idol. It was Barrymore. It still is.

I was delighted, quite literally, to learn that Barrymore was coming to the Cass Theatre in "My Dear Children." I had heard of the monkeyshines during the Chicago run; I knew he had appeared on stage drunk a number of times; I had heard also that his antics both on and off stage had worried, and finally sickened, some of his dearest friends, men like Ashton Stevens who admired him years before as a superb Renaissance Hamlet. But these details

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Thespic Test

London.

One hears lots of odd things in a lifetime in the theatre. One sticks in my mind—merely for curiosity value—concerning the learning of lines.

An old character actor challenged a fellow-actor's powers of "quick study," reciting the following nonsense jingle only twice. The other actor gave it back without fault. Try it on any fellow who boasts of his active prowess in "East Lynne."

"He went into the garden to cut a cabbage leaf
to make an apple-pie, when an old she-bear coming
down the street popped his head into the window and
said: "What, no soap?" And so he died.
She—very imprudently—married the barber, and
they were all present at the ceremony; the hobberlilly,
the cobberlilly and the old Panjandrum himself (with
a little round button on the top) and they all fell
to playing a game of catch-as-catch-can till the
gunpowder ran out of the heels of their boots."

Emile Littler.

A True B'way Character Was Kelcey Allen

By NORTON MOCKRIDGE

Time, of course, mutes and mellows and, over the years, even the most indelible images yellow and fray and change in character. Thus it is that today many people think of Batista as a kindly little saint, and of Calvin Coolidge as a man of vast intellectual depth.

Something of this sort is happening to my old friend, Kelcey Allen. Kelcey was the drama critic of Women's Wear Daily for 36 years until he died in 1951. A rumpled, unstylish stout, he was a man of enormous amiability. He was so well liked that about nine years ago some of his friends set up an annual award in his name to be given for contributions to the theatre.

The winner this year was a charming lady named Rosamond Gilder, a writer, critic and executive, and I do not quarrel with the choice. But I was shocked when I read the press release announcing her selection, to find the following lines about Kelcey:

"Mr. Allen had been noted for his helpful advice to directors, players and playwrights, as well as for his pithy remarks and incisive drama reviews."

Well, now—I knew Kelsey Allen quite well for 20 years and I assure you "pithy" he was not. Tersely cogent, he couldn't be. As for "incisive drama reviews", most of his prosy reports were as trenchant, penetrating and colorful as the Congressional Record.

And the only helpful advice I ever heard him give a director, player or playwright was the eye-squinting admonition: "Don't take no wooden nickels."

I do not wish to detract from Kelcey's reputation, but only to fix it accurately. Kelcey needs no false glory. He was eminently satisfied with his image, and he never got over the happy wonderment that a man of his limited attainments had risen so high. He had a thousand friends and no enemies, and he was closer to heaven right there on Broadway than any man I've known.

Kelcey, born Eugene Kuttner in Brooklyn in 1875, had little formal education, even though he was the son of a man who had come here from Berlin to teach German in the public schools. As a youngster he had a love for the theatre. He admired and respected actors, and, for a time, he aspired to be one. The closest he got, however, to becoming a performer was the taking of violin lessons.

Kelcey's ingenuity manifested itself early. In his teens he used to get into the Broadway theatres without paying admission by passing himself off as a messenger boy assigned to pick up reviews from critics and carry them to newspaper offices. He did this with such success for so long that he began to worry about being found out and so he offered his services as a messenger to critics on the Morning World, the Morning Sun and the Press. As a result, he not only got to see the plays, but he also got about 25c from each of the critics for carrying the reviews to Park Row.

When he was 20, Kelcey applied for a job on the old N. Y. Clipper as an advertising solicitor and theatrical reporter. He started at $7 a week and in 20 years he had managed to work his salary up to only $20. This depressed him and he began thinking of other avenues to glory—and financial security.

One day in 1914 when he was browsing in an ashcan, he came upon a copy of Women's Wear Daily, a trade paper often described today as the only reliable link between the garment industry and the arts. But in those days the paper was concerned solely with news of the industry, and Kelcey was shocked to find that it carried no theatrical section.

No Nasty Man, He

He immediately sold the management the idea of letting him write theatrical reviews and a column of theatrical news, and also solicit theatrical advertising. His salary, until the day he died, was a percentage of that advertising. It sometimes went as high as $12,000 a year which, at that time, was well above what his more esteemed fellow reviewers received.

Whether it was his love of the theatre or whether Kelcey worried about the delicate feelings of some of his advertisers, no one knows, but it is an established fact that almost never could Kelcey bring himself to say anything nasty about any of the 6,500 shows, more or less, that he reviewed.

Kelcey never walked out on any play, not even the worst stinker—although he sometimes permitted himself the luxury of saying to his colleagues: "This show hasn't much punch, but the tickets will'—and he seldom used a word in his reviews more devastating than "adequate." Occasionally, if a bad play had a doctor, lawyer, undertaker or drama critic in the cast, Kelcey's between-acts conversation might well be highlighted by a remark like: "Well, I see this show carries its own undertaker." But none of this feeling ever appeared in print.

I asked him once why he didn't say in Women's Wear Daily what he apparently thought in private and he said: "I like the theatre and the theatre likes me. Why should I bite it?"

I first met Kelcey Allen in the dingy, cluttered rat's nest of an office that he and Bide Dudley, another drama critic, shared in the old George M. Cohan building at 1476 Broadway. There he sat, snowy with cigar ash, writing his theatrical column with a pair of scissors and a pastepot.

Occasionally he would type out a line or two from one of the press releases he was shearing to bits, mumbling: "Carbon's so lousy you can't read it." Then he'd paste the fresh copy into his column. Bide Dudley, at that time, was reviewing shows on WOR at midnight, and I often helped him by attending the secondary openings (in those days two, three and sometimes four shows a night opened on Broadway) and typing out a brief criticism which Bide would read on the air.

"My boy," Kelcey once said to me, "what are you doing wasting your time helping a lousy critic read lousy reviews over a lousy station? Why don't you write out for me what you thought of the play, and I'll put your name in Women's Wear."

I told Kelcey, quite honestly, that I didn't like a lot of the shows I went to and that I probably would write something he wouldn't like to print. Kelcey looked at me for a moment or so, sighed and said: "You know, I think you got something there." He never mentioned the matter again.

Bide Dudley

While Bide Dudley was better known to me, mainly because I worked with him on the reviewing of plays and on the Theatre Club of the Air which we broadcast Saturdays over WOR, I got quite a kick out of watching Kelcey both in and out of the office.

On the street he was a sight to behold. A short, squat man, weighing well over 200 pounds but only about four inches over five feet, he had round, fat, fleshy face, with a large, bulbous nose from which deep lines drove down to the corners of his depressed mouth, and his eyes, heavily lidded, flashed inquisitively in almost every direction at once.

He dressed as though he were a rag bag, oversize, misshapen suits, of dull and cheerless colors, dark but well-stained ties and dusty, beaten and thoroughly defeated hats. His pockets bulged with hundreds, possibly thousands of items. I asked him once what he had in his pockets and, to indulge me, he laid out on a desk two extra pairs of spectacles, about a dozen pencils, one pen, two small pocketknives, five or six notebooks, possibly 20 envelopes, two or three sheafs of folded notepaper, one flashlight (for reading programs in the theatre), a bag of gumdrops, two wallets—both crammed with money, cards and precious papers —, handkerchiefs, three peanuts, a small bit of envelope containing four pieces of hard candy, the ace of spades and the queen of hearts from a deck of cards, scores of little notes to himself which he admitted he no longer could read, 30 to 40 typed or mimeographed sheets of releases from pressagents, passes and passbooks to various movie theatres, half a dozen letters he had been intending to mail, about a dozen letters he had received but hadn't opened, a nail file, a comb, one small pair of scissors, about 20 stamps, possibly as many as 100 business cards from restaurants, barbershops, etc., nearly 100 stubs of tickets for various Broadway shows, toothpicks, matches, cigars, a money clip, a dozen cards certifying honorary membership in various unions and organizations, and about $2 in change.

"See," said Kelcey, "I'm not as fat as they say I am."

Kelcey loved the figure he cut on Broadway, and he was happy as he strolled through Times Square, hailed by friends, sought after by pressagents and gladhanded by young actors who expected him to be kind to them in their next effort. Occasionally, he'd stop for a moment as a thought for his column struck him and he'd scribble it on a bit of paper, stuff it in an envelope and mail it to himself at his office.

"That way," he said to me once, "I'm sure of getting a lot of fan mail."

Kelcey was pleased with himself, as I said before, but I don't think he ever kidded himself that he was more than he was. He loved to see his name in huge type at the top of his amusements page in Women's Wear Daily and he had it pasted up on the wall over his desk, along with letters from advertising directors commending him for the excellence of his reviews.

Kelcey was no phony. He was a complete realist. His name, for instance, wasn't his own, but he was quick to admit it.

"I borrowed it," he told me. "I thought that Eugene Kuttner didn't sound glamorous enough, so I made up my name. It wasn't that I didn't want a Jewish name. It was just that I thought I ought to have something that sounded right for professional purposes. So, one day when I was standing in front of the Knickerbocker Theater, Herbert Kelcey, the actor, came up and stopped and he had with him the actress, Viola Allen. Now both of these charming people were somebody in the theatre and I admired them and I asked Mr. Kelcey if he minded if I used his name. He said sure, go ahead, and then Miss Allen said why don't I use her name too, so I made up my name—Eugene Kelcey Allen. Then later I dropped the Eugene because the name was too long.

G.B. Shaw's 2d Legit Musical

By EMIL MAAS

Vienna.

When the curtain rose on "My Fair Lady," Austrian premiere in the Theatre an de Wien, Sept. 19, it was for the second time that a George Bernard Shaw play had been used as basis for a musical. Today it is "Pygmalion."

Almost 55 years ago (the Vienna VARIETY correspondent remembers it distinctly) it was "Der Tapfere Soldat" by Oscar Straus, known in the English-language world as "Chocolate Soldier." The plot was exactly after GBS' "Arms and the Man," but not with a line of Shaw's dialog. This was one of the Irish dramatist's stipulations, after consenting to librettists Bernauer and Jacobson's requests.

On Nov. 14, 1908 the "Tapfere Soldat" had its premiere in the Theatre-an-Wien. Next day the management began rehearsals for its next production, so weak was the response of the premiere audience. Shaw was personally not interested, as the second condition of his consent was most surprising—he had refused emphatically to accept any sort of financial reward which might result from the musical play. He would have nothing to do with it, either artistically or financially. His one and only request was that all posters, announcements and programs must carry a notice that this was an "unauthorized parody of Bernard Shaw's play, 'Arms and the Man.'"

After the flop of the premiere the operetta would have been completely forgotten, had not New York impresario Fred C. Whitney bought the play before it had opened in Vienna. He tried it out in Philadelphia and two months later the operetta began its real career on Broadway.

(From N.Y. Dramatic Mirror, March 4, 1914)

Bill Brady Coined The 'Punchline'

The manager sits in his swivel chair, while a hasty bite he munches, and digs through his manuscripts in despair in search of those hidden punches. (Now, what is a punch? You may well demand, inquisitive sir, or lady; 'tis the knockout scene the author's planned. The term was invented by William A. Brady. And he, in turn, first used the name in his wild and varied orbit, while he was acquiring an early fame, as the pilot of Jim Corbett; and Jim in his turn grew first acquaint with that noun to plague and vex us, when Lanky Bob, with a dexterous feint, discovered his solar plexus. And so you see that potent word that tells of an art so mystic in the craft of a kindred world was heard, a kindred world artistic.)

Now why does the manager tear his hair and blanch with his desperate seeking? He can't find a single punch anywhere, though with a frenzy the script is reeking. Alas, for that search for the ocean's prize, can't shaft or plummet sound it? But, alas, much more, for the manager wise who never can tell when he's found it. But isn't it well to stop and think? Perhaps it's a false position to hold a writer who is wasting his ink who deals with a sane condition; who deals with the needs and the deeds of life that following an earnest striving, and by painting with truth this very strife may show what is worth surviving. When the clean, sane thing shall come by its own and the manager loses his hunches, the play shall thrive in a temperature zone and not be dependent on punches.

Sydney Rosenfeld

One deduces that William Brady invented the term "punchline." Sydney Rosenfeld was a librettist and playwright. Born in Richmond, Va., Oct. 26, 1855 and died in N.Y.C., June 13, 1931. Rosenfeld was a satirist and evidently kidding Bill Brady who was about to produce Rosenfeld's play, "The Charm of Isabel" at the Maxine Elliott Theatre on May 5, 1914. In fact, they could have been in rehearsal when the above quote was written. If that was the case, Brady knew what he needed because "Isabel" only ran for seven performances.—Ed.

Jesse James Dismounted

Continued from page 253

gage to acquiring that handsome red-and-green ascot in the haberdasher's window a brace of "skulls" had greater impact than cash. Besides, a complimentary ticket was a "courtesy"; money was a bribe.

Between the judicious disposition of "fakes" and shepherding the troupe to a designated inn, both agent and manager, oft came by bed and board on the cuff.

In is heartwarming to recall the togetherness that frequently existed between a troupe's Captain Kidd and the local Emmet Dalton. Any proprietor in absentia who claimed he got all that was his due over the season would qualify as an Ananias or White House spokesman. If the trick returned at the end of the season in the black that was about all he could reasonably expect.

All of these were minor larcenies compared to the hocuspocus that concerned hard cash. No matter what the ramifications all systems were based on one goal—paying the show off with less than its rightful share of the gross. In all cases this required that the box count be less than the pure quill. Getting shut of the surplus developed classics in the art of skulduggery.

Stiffening on The 'Stiffs'

The simpler forms played tricks with the "hards" or "stiffs" that served the unreserved gallery. (In picturehouse parlance "hard" tickets are not hard at all. They refer to the numbered coupon, reserved, seat billet.)

In a sizable Wisconsin city the house manager, a portly little chap along Mr. Pickwick lines, could do as much with his belly as Dick Contino with a squeezebox. Come to the countup he sat at a kitchen table with a few inches of the drawer open and his midriff retracted. As he upended the tin box from the gallery a cascade of hards descended. So deft was he that many fell into the drawer which he closed without hands—the expanding tummy. If he got a hundred by the shenanigan for Frank E. Long's 10-20-30 reptile outfit at 50-50 terms, he would have but a meager five smackers for his violation of "Thou shalt not steal." But it kept him in practice for when, say, Grace Van Studiford in "The Red Father," with roost seats at four-bits, the terms at 80-20, then his modus operandi could net $40.

A Kansas-Nebraska-Missouri circuit had another scheme for lessening the count of hards. The gallery ticket box had a false bottom hinged to permit hards to fall down a spout to the boxoffice. When the company watchdog turned his head the doorman pulled a hidden string. Inasmuch as company representatives have access to the boxoffice at all times the gallery Cerberus had to be warned when the coast was clear. This was two taps on the tinchute that masqueraded as a hot air funnel.

A company manager who was in the ticket booth inadvertently tapped the chute twice. Down came a Niagara of hards.

Confronted with the fait accompli the head of the circuit, a pious octogenarian, a church deacon who would not permit Sunday shows, fired the entire boxoffice staff and doortenders. After the troupe involved had departed all were rehired. The incident was well circulated but the effect was nil. Showman considered a gyp here and there just one of the costs of doing business, like an after-hours clipjoint which pays the convent tuition for the daughter of the precinct captain.

Besides, it was a good show town and good show towns with crooks were more profitable than bad ones with honest men.

Agent were royally entertained. With this softening up gambit when it came time for the *courrier avant* to fill out his advance information sheet that went back to the show, he accepted the information such as hotels, dray call, crew call, departure, extra advertising *and* scale, with the number of seats at each price, so graciously advanced.

The Olympia Opera Co. in repertoire of "Fra Diavalo," "Olivette," "Said Pasha," "Chimes of Normandy," "Martha," "Bohemian Girl" and "Rip Van Winkle," was booked for a week. Ed Seamon, the manager, had ample time to snoop — and snoop he did. He thought that the parquet seemed more spacious than his advice sheet called for, 510.

The Bull Durham Switch

The tickettaker was the house advertising agent. Beside the waisthigh ticket box stood a tall brass cuspidor. Much to the exacerbation of Mrs. Post's predecessor, Willie chewed tobacco as he tore off the coupons of the pasteboard slips.

Watching out of the corner of his eye it appeared that Willie dutifully dropped the severed stubs into the padlocked box. Every now and then he passed his hand over his face as though to wipe the brown juice that trickled down the corner of his mouth.

"Willie, give me a chew," Seamon said.

"Shure, Ed," and reaching in his pocket he tendered the manager a plug of Battle-Axe ("A great big piece for 10c").

"No, I mean the red kind you've got in your kisser." With this, Seamon hit Willie in the back of the neck with the edge of his hand.

Will gagged and spat out a mouth full of half masticated red parquet stubs. Too bad. He was already on his 81st and only 19 more to go when spoilsport Seamon asked for a chew.

CATS ON STAGE

By GEORGE FREEDLEY

One of the first appearances of a live cat on stage occurred in William Gillette's "Sherlock Holmes" in which he starred for a generation. Cats rarely appear on stage by pre-arrangement because of their known dislike of dictation (read direction in theatrical parlance).

Their appearances on stage have more often been inadvertent than planned. On one opening night of a dismal failure called "Decision" in 1929 (not to be confused with Edward Chodorov's wartime play of the same name) a kitten wandered into the footlights and played there to the delight of the audience which Robert Garland recorded in the then N.Y. World-Telegram.

When S. N. Behrman's "Biography," starring Ina Claire, appeared at the Guild Theatre, the house cat sauntered on stage and approached the supposedly red-hot stove in which Miss Claire was burning up the manuscript of the title. The cat drew closer and closer and Miss Claire, who had spotted him grew more and more nervous. Just as the cat was about to sniff at the stove, Miss Claire swept down and smothered its outraged cries in her bosom until she found an opportunity to thrust it offstage.

George S. Kaufman and Moss Hart wrote two kittens into the Pulitzer Prize winning comedy, "You Can't Take It With You." They were to be onstage at the opening crawling over Penny Sycamore's typewritter used by the lovable Josephine Hull. It is easy to write the stage directions but it has never been known to me who actually "directed" the kittens. A cat lover obviously was on hand and told the director that a light cardboard box should be placed over the kittens on the typewriter table and removed just as the curtain rose. When kittens are confined and freed, they rise slowly and stretch and start to move around and climb. No wonder audiences roared with laughter.

Examples

There were not so many problems when Spring Byington undertook Mrs. Hull's role on the screen. Cameras can move and the patience of camera men and directors is proverbial so that the scene can be shot over and over again. That wasn't true in the original stage production because the kittens grew up every six weeks or two months and had to be replaced and rehearsed. The job of a stage manager is rarely a happy one.

When John van Druten was casting Uncle Elizabeth, the cat in "I Remember Mama," he telephoned me and asked if I could recommend a feline for the role. I might have suggested the Library cat but I knew that he was fully occupied with his official duties of mousing and keeping the rodent population under control. His hours are mostly nocturnal and would have been interfered with by nightly performances, not even considering the out-of-town tryout. Shamelessly I suggested my own pet Persian, Mr. Cat, as a candidate for audition. John agreed to come to the apartment to interview him as cats other than the much publicized Nicodemus ordinarily do not make the rounds of offices. I told this story once at an Episcopal Actors' Guild meeting in the presence of its president, my cousin, Vinton Freedley.

He quickly riposted. "George, you'd be surprised" to the delight of the actors present.

However, Van Druten agreed to come for cocktails on a Sunday and thinking the feline and I would be nervous I invited in a few close friends. I needn't have bothered. Mr. Cat resplendent with a bright red bow took the centre of the floor and held it until the conversation shifted to subjects uninteresting to him. He prowled around the room and edged closer to Van Druten's chair. For the first and only time in his long life, he jumped into the lap of a stranger. John reacted at once as he stroked the cat.

More recently Ginger Downing, handsome orange Persian belonging to Bob Downing has been preempting the feline roles beginning with "Cheri" with Kim Stanley, Lili Darvas and Horst Buchholz.

Musings of A Collector

Third-Generation Theatre Historian Dwells on Show Biz Trivia, Now Priceless For Historians, Writers, Researchers

By SAMUEL STARK

San Francisco.

FOR SALE: Original programs for "Our American Cousin" as performed at Ford's Theatre, Washington, D. C., on April 14, 1865. Slightly damaged by bullet hole and marked with spots of blood.

If you ever see the above advertised, don't try for it as I will have gotten there first. That advertisement, of course, will never appear, but it would be a collector's dream. An equally prized program would be one for the Iroquois Theatre, Chicago, for the matinee of Dec. 30, 1903, with Eddie Foy starring in "Mr. Bluebeard." Its value would not be lessened should it be slightly burned and showed signs of having been trampled on.

Not all collectors have such macabre thoughts but most of us keep alert for the unusual. It would appear that fate has deserted us that a program cannot be found from the Madison Square Garden Roof for "Mamzelle Champagne" on the night of June 25, 1906, with a hastily scribbled notation, on the cover reading, "Harry Thaw did it (signed) Stanford White."

Programs for premieres are eagerly sought and an opening night program of a hit show, also, inaugurating the opening of a new theatre is a jackpot.

Each collector has a main theme or values one type type of item above all others. Along with the books, plays, photographs and other memorabilia necessary in assembling a collection some concentrate on autographs, others on manuscripts, while still another will try for original scenic or costume designs. However, the most rewarding to a theatre collector is an accumulation by seasons, or by theatres, or by cities of old playbills and programs.

'Clear-Througher'

I am a "clear-througher." Which means I search out the programs for a hit show, commencing with its opening night out of town, then follow through with a program for its tryout in other cities before the New York opening; as often, there are changes in the cast and sometimes a title change. The New York opening night program is easy to secure, but a "clear-througher" has to obtain those for the national and foreign companies as well as closing night ones. All this takes a bit of doing.

Among some of the "straight-throughers" I have are those for "Show Boat," "No, No, Nanette," "Katja, the Dancer," "Sunny," "Bye, Bye, Bonnie" and "Kiss Me, Kate." The toughest to complete through are "Florodora," "The Merry Widow," "The Student Prince" and "Blossom Time" because of the many companies and frequent cast changes. It is almost impossible, at this late date, to achieve clear-throughs on any of the early "Ziegfeld Follies" or the old New York Hippodrome spectacles, as in those productions, acts were dropped, with new ones substituted and there was a constant changeover among the showgirls and dancers.

The theatrical collection, for which I am credited, was started by my grandfather, who born and reared in Philadelphia, was exposed, very early in life, to the best in American theatre, considering that Edwin Forrest, the Drews and the Barrymores achieved their recognition there. Although his preference was for Shakespearean drama, he, also, supported the lighter fare and he commenced then saving the programs, photographs and even ticket stubs that were eventually to become mine. My mother absorbed the hobby and, in her own fashion, sorted, catalogued and filed everything pertaining to the theatre.

Each member of our family and all our friends were enlisted toward gathering and preserving these items. When you consider that my mother had four sisters all actively engaged in expanding the collection, it is not surprising that I ended up with a tremendous amount of memorabilia, quite a bit of trivia plus an equal fervor and dedication.

A must, in those days too, for our family, were opening nights, but more important, was the 100th or 150th performance of a show. That was the night the management gave souvenirs, often, merely a silk program, but sometimes a real treasure. If mother was unable to attend a 100th performance with us, she would wait home, like a female Fagin, until my sister and I trudged home with the loot. I have most of those souvenirs at the present time. An iron elephant, 3 inches high, reading around the base, in caps, "WANG SOUVENIR—BROADWAY THEATRE —MANAGER MR FRANK W SANGER—100TH PERFORMANCE FRIDAY AUGUST 14 1891—DE WOLF HOPPER OPERA COMPANY." A real nice item is a silver nut dish, in the centre, engraved in a circle reads, "Herald Square Theatre—Charles Frohman, Manager. Wed. Eve. March 23, 1904. Charles Frohman & George Edwards present for the 150th time in New York 'The Girl From Kay's' with Sam Bernard." Also some silk and paper fans from, "Ziegfeld Midnight Frolic," "Maytime" and "Irene."

There was no thought at the time that our haphazard collection would ever be of value to anyone or that it would be used in future years by students, writers and researchers. What proved to be a frustrating and time-consuming effort to me in later years was my habit of cutting the name of the performer or the play title from below certain photographs. We readily knew and could identify at once any particular picture and the photo caption seemed unnecessary. This played havoc with me later when I started a file system and had to match up all those faces and plays.

Equally baffling to me now, are a type of scrapbook kept by my sister and other young girls in the 1890s and early 1900s. A publishing company placed on the market a "Theatre Record & Scrapbook." It was meant for the romantic misses of that period and the publisher must have succeeded beyond his wildest dreams as these horrible keepsakes have a way of turning up in old bookstores and there are at least two or three in with every theatre collection I purchase. These scrapbooks, covered in blue indigo muslin, are about the size of an average novel, and contain 75 blank pages, except for the headings: Play; Theatre; Date; Accompanied by.

Beneath this is a blocked-out space, five inches by five inches, in which the cast from the program may be cut out and inserted.

Anonymous Opry Houses

The date space, if filled in and legible, can be of some help but, often, the year is omitted.

The theatre line, in most cases, reads: "Opera House." There were hundreds of opera houses throughout the United States during that period, so, the researcher is thwarted at the start.

However, the line, "Accompanied by" is always a bust. This line, in at least 18 out of 20 pseudo-scrapbooks, is inked in with trivia, such as "Dodo & Uncle Frank (peppermints, Yum Yum!!!)" or, with "Mummy & Mr. B." As a young boy, I was not bothered by the line, "Accompanied by." Perhaps I thought Dodo was a dog and it seemed a novel idea to take a pooch to the theatre.

All the above must paint a dismal picture of the life of a collector, however, there are compensations, such as the friend who telephones and says, "Maybe I have something for you. I was helping an elderly neighbor, by carrying some trash from her basement, and there were four cartons of old theatre programs that belonged to her uncle, who was a drama critic on some New York paper. Of course, they are awfully old and he evidently scribbled notations all over the margins but she gave them to me . . . would you like them?"

John Barrymore Recalled

Continued from page 253

meant nothing to me. I knew only that & at least I had the chance to see my idol in person, and that I might have the chance perhaps even to talk to him. If that chance came, I knew exactly the one question I wanted to ask him. I also knew that his answer would remain with me always.

Well, I did meet him. How is not important here, but perhaps you may be interested in his answer to my very simple and perhaps naive question, "Mr. Barrymore, how can one become a great Shakespearean actor?"

I can see him now, rubbing the makeup off his ravaged but still magnificent face, pondering an almost ridiculous question from an eager, highly impressionable young man. He looked at me gravely, and then at length he answered my question. Mind you, I was nothing to him. I cannot repeat all that he said, although everything he said is still bright in my heart. What I can tell you is the essential point of what he said, and this point he emphasized with many examples. In sum, he said that a man must know what he wants to do, know all the reasons why he wants to do it, and then he must do it with all his mind and all his soul. He used the two words "mind" and "soul" frequently.

"Answer this question," he said to me. "Why do you want to become a Shakespearean actor? Why indeed do you want to become an actor?" Thunderstruck, I couldn't answer. He went on: "That's exactly what I mean. I don't think you'll be satisfied with life until you can answer those questions with total satisfaction to yourself. You say you love Shakespeare. Do you *know* Shakespeare? Do you know him well? Do you know *why* you love him?" I was silent. "That's part of the answer. That's what is so wrong with so much of the world — so many people who don't know *why*. I was shoved on to a stage when I was a kid, before I had a chance to even *ask* why. But you—you've got your chance. Just remember this: don't make a move in life until you're pretty damned sure you know the answer to *why*."

Those words of his are still with me. They are words that made me burn to know Shakespeare more; made me want to know the answer to a lot of "whys" about Shakespeare; made me, eventually go to Stratford-upon-Avon for three years of graduate study.

I knew before I saw John Barrymore that wintry evening in 1939 that his words would stay with me, but I had no way of knowing that they would literally become my professional way of life. I like to think that the academic theatre is the study not only of the "how" of theatre but also of the "why," and that those of us who are in it come to our calling with this as our guide word. I found the guide word through the forbearance and kindness of a very great gentleman.

RE-DOING MOLIERE

'Tartuffe' By Richard Wilbur Into Miller, Milwaukee

Milwaukee.

A new translation by Richard Wilbur of Moliere's "Tartuffe" is scheduled to open, arena style, tonight (Wed.) at the Fred Miller Theatre here. Stephen Porter is directing the presentation in which Philip Minor will play the title role.

Other members of the cast include Robert Stattel, Patricia O'Connell, Mylo Quam, Anne Lynn, Dennis Longwell, James Cahill, Mary Doyle, David Grimm, Barbett Weiss, Janet Noble and Jan Oliver.

Pressagentry Of Yester B'way

By BERNARD SOBEL

Theatrical press stunts, once the joy and pride of the pressagent and a first-aid to the boxoffice, are rare today but the memory persists: Joe Flynn, the greatest stunt man of his era, put over more musicals than he could count; and he counted among his most spectacular stunts a chorus girl tug-of-war, right in the heart of Broadway, and a tight-wire exhibition, high over the Palace Theatre electric sign.

Another great stunt man, sure to pull a surprise trick out of his pocket for anything, from burlesque to Shakespeare, is Charley Washburn. His devotion to this form of legerdemain caused him to write a book about it—the only one ever published—together with a history of pressagents.

Washburn preceded Polly Adler with a book about the Everleigh sisters who preceded that literary madame. When he wrote it, the subject made the raised-eyebrow set shudder. The book has just come back into print in a paperback edition.

The greatest press agent of his era was a producer, Florenz Ziegfeld. Though more than a quarter of a century has passed since his death, his achievements still live. He created the American revue, produced "Show Boat," was the first exponent of mixed casts, "glorified the American girl," and introduced or developed a small army of musical comedy and revue stars; and an imposing list of imitators, headed by George White, Earl Carroll and John Murray Anderson.

The most famous stunt in theatrical history was Anna Held's milk bath. Who devised it, has never been determined but the man who helped put it over was certainly Ziegfeld, who provided the lactic liquid for his whilom wife's daily ablutions.

A year or so ago, I made a discovery that may have provided the idea. In a collection of short stories by Emile Zola, known best to this non-reading generation by "Life of Emile Zola," the motion picture, starring Paul Muni, the story stated that French women preserved their beauty by taking milk baths. Obviously, Anna Held, familiar with this theory, passed it on; and Ziegfeld or one of his lively-minded p.a.'s or a newspaper reporter telled it into a legend.

Incidentally, Ziegfeld anticipated the motion picture junkets by at least 10 years before the advent of the cinema. When he produced a show in Washington, he took the Baltimore critics there in a special train to cover the opening.

Another famous stunt concerned Mrs. Patrick Campbell, the original Eliza of "Pygmalion," subsequently "My Fair Lady." She was said to have been so sensitive to noises that a tanbark covering had to be placed around the theatre in which she played in order to insure pianissimo quiet.

Jazz Wedding

The most outrageous stunt in the history of publicity was the invention of Neil Kingsley. The time was the beginning of the Jazz era when that type of dancing, body to body, was as shocking as it was agreeable. The place was Roseland—the old building on Seventh Avenue. The occasion was a wedding. Not a formal wedding and not an informal wedding but a Jazz Wedding.

The bridesmaids, 12 beauteous selectees from the 10c-a-dance hostess personnel, honored the ceremony by swaying up the aisle of the terpsichorian emporium. The invited guests and crashees undulated to a jarr band prothalamion. The groom did a rhythmic sway as he said "I do." The bride did a simultaneous tempo for her "I do." The preacher, an unfrocked worthy, likewise swayed away as he intoned "I now pronounce you man and wife."

The occasion was onerous, but the guests were honorable and distinguished members of the Cheese Club—that pioneer organization of pressagents, advertising agents and men-about-town which included Harry Hirshfield, then already famous for his m.c. expertise.

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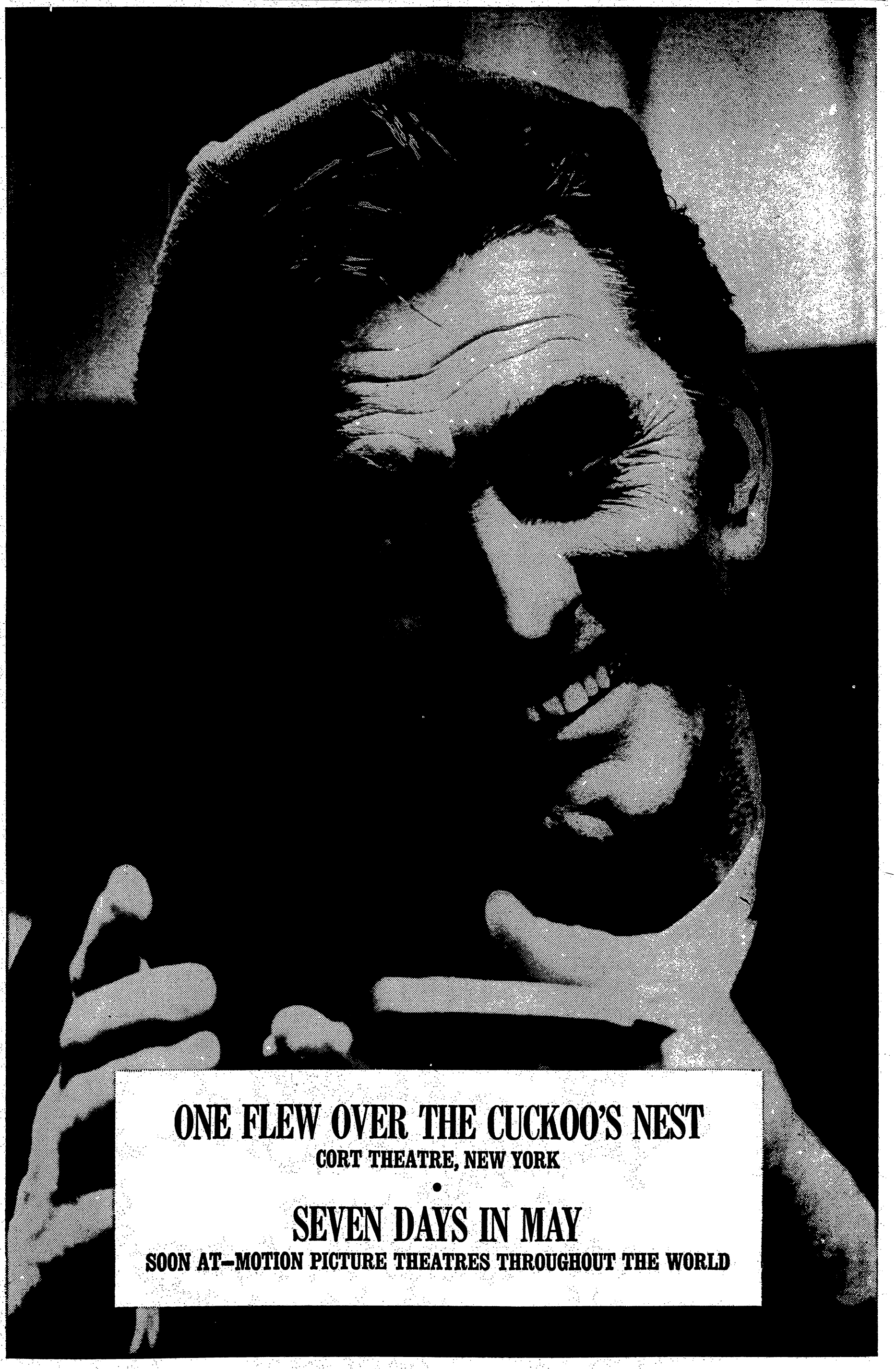
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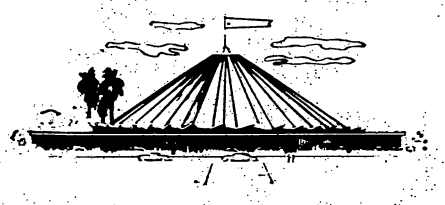

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Mr. J. J.

By Rev. Dr. Nathan A. Perilman

(At the Funeral of Jacob J. Shubert, Temple Emanu-El, December 29, 1963)

Just ten years ago yesterday many of us were gathered in this sanctuary to say farewell to Mr. Lee Shubert. Everyone of the many hundreds who were present then, felt, as we do at this moment, that we were gathered to pay the tributes of our hearts not to one person alone, but to a part of a family and of a great and unique institution — the American theatre.

Today we come to bid farewell to Mr. J. J. who represented the other part of that almost fabled family, and in an important sense, to bid adieu to an era which will long be remembered, but will possibly never be relived.

We Americans love legends and success stories. We like our heroes to have had humble origins and we want their dedication to duty, and their hard labors to win great rewards. J. J. Shubert fits this pattern as did Mr. Lee and Mr. Sam many years ago.

It can be an awesome thing to become a legend in one's own lifetime and to live to see that legend embellished by the imaginative, exaggerated by the sycophant, challenged and pried into by the curious, and denigrated by those whose only need of heroes is to destroy them.

J. J. Shubert was a vital part of this legend which touches a significant area of our American civilization. He was among the pioneers who brought the American theatre into the modern age. His name is associated with over 500 plays which he produced—with many thousands which his theatres housed in every part of this land over the past century. It would be difficult, indeed, impossible to name the great stage and screen personalities of the past generation without listing many of those who were discovered by Mr. J. J. or who began and developed their careers under his demanding and exacting tutelage. As it was with performers, so was it with authors and playwrights whose names and works are classic in the theatre.

To New Yorkers, Broadway is more than the name of a meandering avenue running from the Battery to Yonkers. It is a magic world where people go to find all the manifold values that they prize in life. As not all of these are good, so are they not all evil. Broadway's very locale was largely determined by the choice which these fabulous brothers made over a half century ago. Where they led, all the rest were bound to follow.

The time must come when someone versed in theatre lore, familiar with the great personalities who have peopled the stage and the business offices of this world of make-believe, will do an authentic work on the significant contributions which this trio of brothers made. There will be many legends to enrich that story.

But behind the legends were men, each with peculiar gifts of heart and mind and spirit. Each serving in his own deeply personal way. Today we come to pay our final tribute to the last of them.

Like every person of great dimension, J. J. Shubert had contradictory personal characteristics and qualities. He loved the theatre with all of his being. It was almost like the love of a man for the women of his heart's desire. He delighted in its beautiful unreality, and was intimately involved with so many for whom the glaring spotlight of publicity was the warming, lifegiving, sun. J. J. shrank from this aspect of theatrical life. He was almost painfully shy of personal attention. He rarely gave interviews and avoided as much as he possibly could the haunts where people of the theatre went to be seen. When some night place claimed his presence, it was almost invariably in search of the talent to which he was peculiarly sensitive, and which he helped in so many instances achieve fame and success. There was nothing of the flambouyant in this retiring, almost self-effacing, often somber man.

He could be generous in a princely manner toward those for whom he felt affection or gratitude. Many people knew the benefits of his kindness without even knowing who their benefactor was. He was as reticent in his public benefactions as he was in his private life. His giving knew none of the barriers of race or religion or any other distinction.

But J. J. could be demanding too. There was no limit to which he would not push himself in the busy creative years of his life when as many as a score of productions were under his directing hands at one time. He demanded of others the same undeviating loyalty and unqualified devotion which he himself was ready to give. When he was disappointed or felt betrayed by another, he withdrew his attention and friendship and could be adamantine in a relationship which once had been warm and deeply affectionate.

J. J. loved to travel. He knew this country very well. Every cosmopolitan community in Europe was familiar to him. But home was the heart of things — 44th Street was most of his world.

J. J. loved his family. His devotion to the memory of his brother, Sam, was one of the most meaningful and enriching factors of his life. With his brother Lee he confronted and met the challenge of the theatrical world for fifty magnificent years. Together they were a part of its golden age. This man who shrank from sentimentality had a deep and abiding sentiment for all his family.

He was a loving and proud father of his only son, John, who died just a little over a year ago. He leaves behind not only a devoted wife and nephews, but a great host of people in and out of the theatre who will long remember him for his personal involvement in their lives and for his role in a dynastic family whose name will forever be a part of this exciting world which they helped to build.

The wise men of old tell us we should not mourn for the dead. All the tears in the world could not bring J. J. Shubert back, even for a moment, to say "do not weep for me." For too long he has walked deep in the valley of the shadow. His life was blessed in years, rich in accomplishment, enlarged by enduring friendships. His imprint upon the life of our time will long be clearly seen.

To him we say, GO IN PEACE, may peace and quiet be thy portion in life eternal. To his bereaved wife, his nephews, his friends and associates, to all who were bound to him by whatever tie, what was precious in him will remain in the treasure house of memory. Let those who truly loved him follow his example of cherishing and enshrining the memory of a beloved.

AMEN

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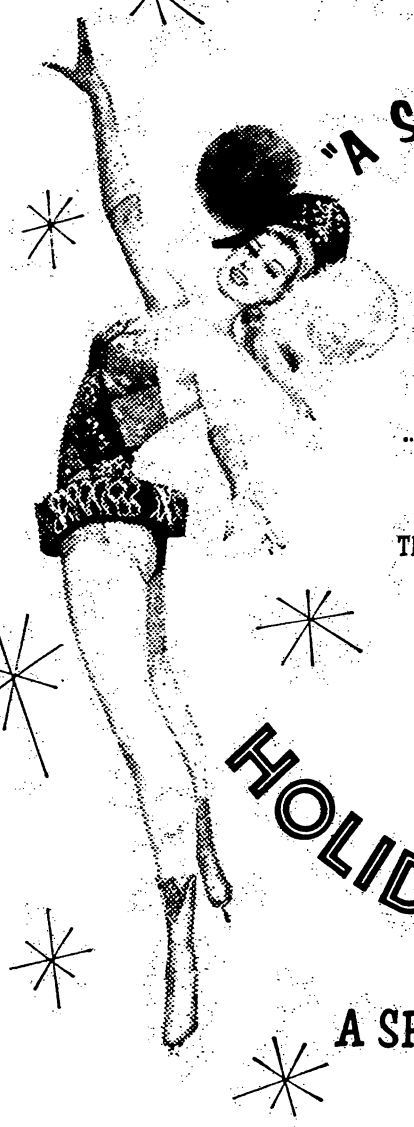

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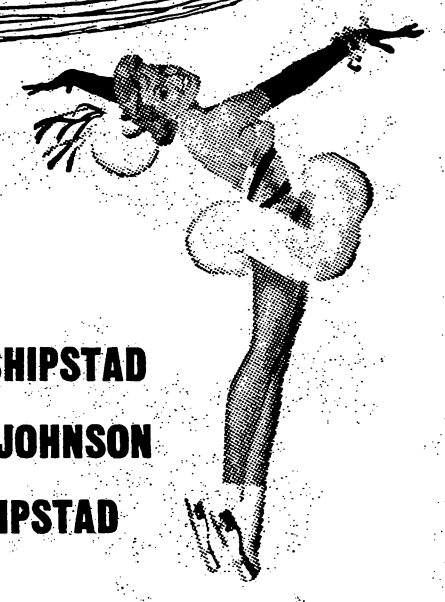

Fourteen cities remaining on 28th Edition schedule:

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CLEVELAND, OHIO	Feb. 25-Mar. 8
PITTSBURGH, PA.	Mar. 10-15
BUFFALO, N.Y.	Mar. 17-22
EASTER VACATION	Mar. 23-27
BALTIMORE, MD.	Mar. 28-Apr. 5
OMAHA, NEB.	Apr. 8-12
MINNEAPOLIS, MINN.	Apr. 14-26
SEATTLE, WASH.	Apr. 29-May 10
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Honolulu.

Honolulu Community Theatre preemed "The Damien Letter," by Mrs. Aldyth Morris, for six performances at the Ruger Theatre, Hawaii, starting last Friday night (3). The play concerns the personal scandal which threatened the 19th century Rev. Damien, who worked among lepers, and his defense by Robert Louis Stevenson.

Besides the Ruger Theatre performances an additional showing is planned for the Kalaupapa Settlement on the island of Molokai, the place of Rev. Damien's work among the lepers. L. Newell Tarrant is director of the production for which the sets have been designed by William Trotman.

The Bard at 400

Continued from page 246

responsible for recreating the countryside of Stratford.

For many years Austrian-born musicologist Dr. Frederick Sternfeld has been in England exploring the field of Shakespearean music; and the Exhibition will profit from his researches. He has discovered the original settings for a number of songs in Shakespeare's plays, as well as some incidental music. These discoveries will be included with Elizabethan dance music, religious music, madrigals, street cries and ballads to be played in different locations throughout the Exhibition.

Shakespeare-Inspired Music

At Covent Garden Shakespeare Year will be saluted by revivals of Verdi's "Macbeth," "Otello" and "Falstaff" and Britten's "A Midsummer Night's Dream." At the Royal Festival Hall, the program for 1964 will include works inspired by the plays of Shakespeare. On April 22 the Royal Philharmonic Concert by the Halle Orchestra, conductor Sir John Barbirolli, will include works by Mendelssohn, Elgar, and Tchaikovsky. On April 30, the London Symphony Orchestra, conductor Pierre Monteux, will give a complete performance of Berlioz's "Romeo and Juliet."

From the bard's birthday on April 23 until the autumn, musical events will be presented at Stratford's Shakespeare Theatre, Hall's Croft—the home of Shakespeare's daughter, and at Holy Trinity Church where Shakespeare was baptised and is buried. On the afternoon of the day of Shakespeare's baptism, April 26, a concert will be given at Holy Trinity Church by Yehudi Menduhin and the Bath Chamber Orchestra.

On June 14 at the Royal Stratford, the concert given by the City of Birmingham Symphony Orchestra, conductor Sir Adrian Boult, will include the first performance of "The Noble Heart" composed by John Gardner to honor the quatercentenary year.

From April 21 for two or three weeks, "Shakespeare on Film" will be the theme at the National Film Theatre, South Bank, Waterloo. Films to be shown will include "Hamlet" (1913) with Forbes-Robertson, "Richard III" (1910) with Frank Benson, and "A Midsummer Night's Dream," Max Reinhardt (1935).

Special Shakespeare events are scheduled to take place literally throughout the realm during 1964.

FLAG BARRAULT, 1965

Salzburg.

French repertory actor and director Jean-Louis Barrault is already contracted to stage "The Silken Slipper" by Paul Claudel in Salzburg during the summer after next. He will visit here in 1964 to familiarize himself with the area and its acting resources.

During 1964 Barrault will stage unlisted-at-present plays for the Burgtheatre in Viena, separately.

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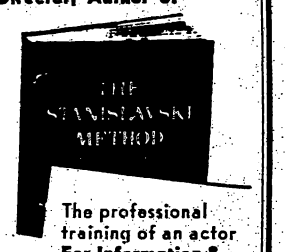

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Show on Broadway

The Milk Train Doesn't Stop Here Anymore

David Merrick revival of two-act drama by Tennessee Williams. Staged by Tony Richardson; decor, Rouben Ter-Arutunian; incidental music, Ned Rorem; associate producer, Neil Hartley; lighting, Martin Aronstein. Stars Tallulah Bankhead, Tab Hunter, Ruth Ford; features Marian Seldes, Bobby Dean Hooks, Konrad Matthaei, Ralph Roberts. Opened Jan. 1, '63, at the Brooks Atkinson Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Stage Assistants.....Bobby Dean Hooks, Konrad Matthaei
Mrs. Goforth.....Tallulah Bankhead
Blackie.....Marian Seldes
Rudy.....Ralph Roberts
Christopher Flanders.....Tab Hunter
Witch of Capri.....Ruth Ford

It was the late George M. Cohan who, after dropping in without warning one night to check up on the performance of a play he had staged, posted a notice on the backstage bulletin board. "Rehearsal tomorrow," it read, "to take out the improvements." Something of the sort applies to "The Milk Train Doesn't Stop Here Anymore," which opened last Wednesday night (1) at the Brooks Atkinson Theatre.

The Tennessee Williams drama, originally done at the Festival of Two Worlds, at Spoleto, Italy, was produced on Broadway last season by Roger L. Stevens, with Herbert Machiz as director, Jo Mielziner as designer, Paul Bowles as composer of the incidental music and a cast headed by Hermione Baddeley, Mildred Dunnock, Paul Roebling and Ann Williams.

The author is a tenacious man about his scripts, as he has demonstrated several times, notably with "Battle of Angels," which finally got to Broadway, after about a decade, as "Orpheus Descending," but still a failure. In the case of "Milk Train," Williams has refused to quit, but has done considerable rewriting, and the new version has been presented by David Merrick, with Tony Richardson as stager, scenery by Rouben Ter-Arutunian, incidental music by Ned Rorem, and a cast including Tallulah Bankhead, Ruth Ford, Tab Hunter and Marian Seldes.

In this instance, comparisons are indeed odious, for "Milk Train" isn't as good as it was before. Or, to be blunt, it's worse than ever. What was once a somewhat obscure talkfest about a dying harridan and her mysterious young poet-visitor has become a slightly clearer conversational jamboree, but an absurdly pretentious, over-produced, exasperating bore.

Richardson's mannered, "busy," hopped-up direction, coupled with the arty fussiness of Rouben Ter-Arutunian's scenic design and Rorem's studiously artificial music, has about as much reality as a bad dream. Miss Bankhead gives a vivid but empty portrayal of the dissipated old harpy, but she doesn't create more than the outline of a character of the vulgar, egocentric, exhibitionist windbag. Moreover, her enunciation is so slurred that's she's frequently hard to understand, and its slightly disconcerting to see such type-casting as the ruin of a once-great but squandered talent.

Miss Ford has style and admirable emphasis as the venomous friend whom the garrulous heroine calls the witch of Capri, and Hunter is at least animate in the still vague role of the young visitor with the sinister reputation of an "angel of death." Marian Seldes is properly intense and occasionally vital in the slightly simplified part of the young secretary.

"Milk Train" is obviously not going anywhere as a boxoffice bet, and the film rights already belong to last season's production. This edition is a presentation of the David Merrick Foundation, which has already been represented this season by the successful "Luther" and the flop "Arturo Ui."

Someone should have flagged down "Milk Train" while it was ahead, or rather, not so far behind.

(Closed last Saturday (4) after five performances.) *Hobe.*

Theatre Billing

Continued from page 251

ducer of the 1860s, assumed management of Brougham's Lyceum, Broadway & Broome St., in 1862 and converted it into her theatre for a year. This house was better known as the Olympic.

As early as 1836, Annette Hawley Nelson leased the Richmond Hill Theatre, on the southeast corner of Varick & Chambers, and gave it her name for several months. She had been the second wife of John Brougham, the comedian, but retired from the stage following her marriage to a New York hotelman.

The Madison Square Theatre, on the southside of 24th St., between Broadway & 6th Ave., was in 1878, for a few months, known as Minnie Cummings' Drawing Room Theatre.

A place of amusement, known in 1837, as Miss Monier's Dramatic Saloon, formerly the City Theatre, occupied the "upper part of a building on Broadway, opposite St. Paul's Church." It opened and closed the same year.

The Berkley Lyceum at 19 West 44th St. was, for a brief time from 1902 to 1903, known as Mrs. Osborn's Playhouse.

Lucille La Verne managed the Princess at 104 West 39th St. under her name in 1929, but it soon reverted back to the Princess again. Later it was known as the Labor Stage, the Assembly Theatre, and Orson Welles used this originally as his Mercury Theatre. Now it is a car-park.

A Yiddish theatre at 45 Bowery was named for Bertha Kalich, an outstanding Jewish tragedienne, in 1907, and Molly Picon had her own theatre in 1942. Maurice Schwartz's Art Theatre, now the Phoenix Theatre, on 2d Ave. and 12th St., for a time was called the Molly Picon. This popular actress' name also graced the old Al Jolson Theatre on 59th St. and 7th Ave., now, a new cooperative apartment. Still another Molly Picon Theatre was on 2d Ave. at 2d St., which, also, for a time bore the name of another Yiddish great, David Kessler.

Sydney Group Schedules Wilde's 'Earnest' Revival

Sydney.

The Old Tote Theatre will open its second season Feb. 1 with a revival of Oscar Wilde's "The Importance of Being Earnest." The cast for the local group's production will include Ron Haddrick, Sophie Stewart, Ellis Irving, Neva Carr Glyn, Reg Livermore, Hilary Bamberger and Janice Dinnen. Settings and costumes will be designed by Robin Lovejoy and the play will be staged by Robert Quentin.

The Old Tote's Lunchtime Theatre suepended operations Nov. 22 for the summer, but will reopen again about the end of February.

—Says Robert Stoltz

Continued from page 251

atre director) offers him a book for a show. This not only means a sure production, but also first class collaborators and presentation.

The formula of taking a famous, established play as the basis for a musical show has been applied by all famous composers the world over. This idea has been and still is the best. The difficulty lies in finding a suitable book for a musical show which the producer, director and everybody else will find wonderful and which will not be too costly from the viewpoint of royalties for the original writer. The public domain plays in this category have been done time and again and still seldom fail.

Writing musical shows has always been and is today a very hazardous profession. Sometimes the writer and composer (often in collaboration with the director, choreographer, stage designer and even his or her majesty the star) work for months, even years. After having reluctantly given in to the demands and wishes of most of them, including the producer, his wife and his sweetheart, they get panned by the press and all dreams are shattered, all efforts, sacrifices were in vain, the show folds.

You have to be quite a fanatic in this business to stay on and not to give up in disgust. The only way to recover your self-respect, self-confidence and joy of living is to start immediately working on a new project. It's like horseback-riding; when you are thrown off, mount the horse immediately again, otherwise you'll never be able to ride. Tenacity and stamina, self-discipline and a good stomach are just as important in order to get anywhere in this profession as God-given talent for composing music.

I suppose this is the case everywhere in the world and will be so as long as there will be show business.

Still, to quote Irving Berlin, "There's no business like show business"!

GATEWAY PLANS 23rd SUMMER FOR TEENAGERS
The teenage workshop division of Long Island's Bellport Gateway Playhouse will again give classes in Acting, Voice, Dance and Jazz as well as acting opportunities in the 30 plays and musicals to be given in Gateway's two theatres.
Program is carefully supervised, serves as training farm for Columbia Pictures and an accredited semester for Suffolk Community College. Center, 65 mi. from N.Y.C., has dormitories, studios, dining rooms, and a pool. Write Gateway, Bellport 7, N. Y., for information, & specify age. PL 7-0590.
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XXX

OBITUARIES

HUMPHREY DOULENS

Humphrey Doulens, 56, vice-president of Columbia Artists Management Inc., New York, died Dec. 30 at Mayo Clinic, Rochester, Minn., of complications, following heart surgery. He had been active in concert management and as personal representative of top concert artists for many years.

Doulens joined CAMI in 1937 after serving as a reporter on the Norwalk (Conn.) Hour, as editor of the Bridgeport Sunday Post and music editor of Newsweek. He was head of Columbia's radio and television departments and as such was responsible for the appearance of many prominent concert artists on the networks' radio and tele programs.

Elected a v.p. of Columbia Artists Management in 1954, Doulens at the time of his death was personal representative for Dorothy Kirsten, Robert Merrill, Licia Albanese and Rosalind Elias. He was manager of Lily Pons and of the late Grace Moore, and had been associated with the concert appearances of Hildgarde, Marlene Dietrich, Lillian and Dorothy Gish and Faye Emerson. Doulens was a frequent contributor to VARIETY.

In 1958, he was a producer of "Music With Mary Martin," which toured the country. Doulens was instrumental in the formation of the Broadway Theatre Alliance which was devoted to the revival of touring Broadway shows on the road. Early in his career, he toured with the Ringling Bros. circus. He was an ardent circus buff.

Elected to the Connecticut State Council of Fine Arts, Doulens helped start the Westport Playhouse in 1931. He was a member of ATPAM, the Jewish Theatrical Guild, the Catholic Actors Guild and the Dutch Treat Club.

During the last World War, as captain in the Air Force, he served as press aid to General Lauris Norstad and later as aide-de-camp to General Lawrence Kuter, in charge of Air Force operations in the Pacific Theatre.

Funeral was held from the Trinity Church, Norwalk, last Friday (3). A brother, Roger Doulens, a v.p. of Pan American Airway, is the sole survivor.

HARRY F. MACE

Harry Fred Mace, 41, a cartoonist whose works appeared in many national magazines, died Dec. 30 in Redding, Conn., after a brief illness.

Mace, who specialized in the children's cartoon field, was best known for a cartoon character, "Amy" which he drew for the Des Moines Register and Tribune Syndicate.

Survived by wife, two daughters and parents.

DAVID BURTON

David Burton, 86, a retired stage director, was found dead Dec. 30 in his New York apartment. He was also a Hollywood director for a time.

Burton's Broadway credits include "The Royal Family," "The Swan," "The Firebrand" and "Serena Blandish."

BILL TELAAK

Bill Telaak, 65, onetime gagman for Bob Hope, died of cancer Dec. 21 in Long Beach, Cal.

His wife, son and daughter survive.

Mother of Marchette and Joy Chute, authors and dramatists, died Dec. 24 in New York. Marchette Chute is best-known for her biography, "Shakespeare of London," and is coauthor of the current 2-person entertainment, "Worlds of Shakespeare." Joy Chute wrote "Greenwillow," on which Frank Loesser based a musical a few seasons ago. Another sister, Mary Grace, resides in Boston.

Mother, 73, of Thomas Velotta, v.p. in the ABC News department, died Dec. 27 in New York. Survived by another son and three daughters.

Hugh McGowan, 69, scenic artist for ABC-TV in Chicago, died Dec. 22 in that city. Wife survives.

Kate Oglebay, 88, time member of Minnie Maddern Fiske's legit company who also toured in vaude, died Dec. 27 in Cleveland.

In Memory of a trouper to the end

NAT CHERIN

known in show business as

NAT BAKER

one of the original Gus Edwards School Day Group

Died Dec. 3, 1963

Paul Hindemith

The staff, officers and directors of Broadcast Music, Inc. records with deep sorrow the passing of Paul Hindemith. One of the foremost composers of our century, he has greatly enriched the musical culture of our nation and the world. BMI is honoured and privileged to have the music of Hindemith in its repertoire. We extend our heartfelt sympathies to Mrs. Hindemith.

In Loving Memory

CHARLES V. YATES

January 9th, 1955

Reggie

In Memoriam
1963

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MANNY DAVIS
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HAL OLVER
EMANUEL ROSENFELD
FRANCES WEINTRAUB

ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS

Showboat With Caliope

Continued from page 248

often have a wiener roast or barbecue on the wharf alongside the showboat after the performance and they invite the actors to join them. It's the most enjoyable evening anyone can imagine and it brings people and their families back week after week to this clean and different entertainment that is true Americana.

No TV Bogey Here!

Television has undoubtedly hurt and all types of entertainment but it has not changed the river bottom-land farmer's love for a showboat or brought him any sophistication. It would be hard to attach sophistication to a cow pasture, penthouse or a crop of tobacco. True, they have television, but they will quickly turn off "The Price Is Right" to get the Chicago stock market report for the price on hogs or to spend an evening at the river landing on a showboat.

In the good old days when the actors doubled in brass, they were known as band actors. It was a heyday for the showboats as they could pick a 10-piece band out of their cast to make a daily parade at no extra expense. It was almost impossible for a man in Chicago to get a job unless he blowed a horn so he usually mastered the horn first and then learned to act later. Incidentally, Charles Winniger was once an "under canvas" band actor—and a good one.

'Band Actors'

These actors hibernated around Chicago where hundreds of one-night stands took to the road every fall and headed for Iowa, Kansas and Nebraska featuring a brass band. The leading man might play a trombone, the character man alto and the soubret drums. The long list of producers of these one-night shows included Kilroy & Britton, Roland & Clifford, Holton Powell, Jim Wakefield, Lincoln J. Carter, Jack Hoskins, Bob Sherman, C. S. Primrose etc. At one time Carlos Inskeep had six "The Girl and the Tramp" shows on the road.

In those days there was a small four-page theatrical sheet that was published at Esterville, Iowa, called The Opera House Reporter. In a copy I once had was a letter from an opera house manager in Parsons, Kansas. "Last Saturday I played a show that was a Peacheroo! There were six people in the company, a girl and five men. They called it 'The Girl and a Tramp.' Wrong title. It should have been 'The Girl and Five Tramps'."

New York had always been suspicious of band actors from Chicago and looked down on them to a certain extent. This. I could never understand because at the same time, in New York, Augustus Pitou had a melodrama, "The Galley Slave," on the road; Al H. Woods had "Bertha the Sewing Machine Girl"; Sam H. Harris had Terry McGovern in "A Fight for Love"; Charles E. Blaney, "Across the Pacific," and all were the same type of one-night shows as were going out of Chicago.

The smaller showboats acknowledged the big Goldenrod to be the flagship of the fleet. Yet, when the Goldenrod headed all its billing, in big type, with, "After the minnows comes the whale," they resented having their small boats referred to as minnows. However, when the Goldenrod decided it was time to bring the Broadway plays to the river, they all followed suit. The river people didn't like such Broadway standbys as "A Pair of Sixes," "Peg O' My Heart," William Cushman's "Toy-Maker's Dream" etc. They wanted plays with a mortgage on the farm and a happy ending.

Cohan's Beau Geste

We fared better than any of them. I went to New York to try and lease one of George M. Cohan's shows. As I had known him for years, I thought I might make a go of it. I met him in his dressingroom at the Erlanger Theatre where he was starring in "The Merry Malones." When I told him what I had come to New York for, he took me by the arm and led me to a trunk at the other end of the dressingroom. "I've written 50 plays and hundreds of songs," he said. "They're all in that trunk. Take your pick. It won't cost you a dime."

Tears blurred my eyes as I mumbled something about thanks. He put his arm around me and said: "Cut it kid, I remember your act, it was a knockout."

Overjoyed, I took one play, "Broadway Jones," a comedy, and streaked for the river. We put a line of girls in the show and turned "Broadway Jones" into a musical. It was a homespun comedy and the river folk loved it. When Cohan heard what I did he threatened to come to the river and see our musical version but his mother passed away at that time and he changed his mind. However, he copied my idea and he, too, turned "Broadway Jones" into a musical starring Polly Walker and he named it "Billie" after a friend of his down along the river.

Have Actors

Continued from page 247

knowing that quarters and food for more could work hardships on some smaller churches.

The nucleus of The Bishop's Company is, and has always been, a staff made up of founder-producer Phyllis Beardsley Bokar, executive secretary Elizabeth Wolfe, booking manager Merle S. Harbach, general manager Tom Mills, public relations chief Elisabeth Officer, and costumes supervisor Jean Needham. Their duties overlap and, in addition, they're all active performer-members of the resident unit.

Since its inception Company has produced 19 plays. The 1963 repertory consisted of Christopher Fry's "The Boy With The Cart" (their first play, and never out of the repertory), Alan Paton's "Cry, The Beloved Country," Fry's "A Sleep of Prisoners," Rumer Godden's "An Episode of Sparrows," C. S. Lewis' "The Great Divorce," A. A. Milne's "Winnie-The-Pooh" and Mrs. Bokar's "Pass By This House."

"Billy Budd" is the only play that has required considerable rewriting. It had too large a cast and ran too long for church presentation. "Church seats are invariably hard seats," Mrs. Bokar reminded.

Operation expenses for 1962 totaled $18,382; living expenses, $50,596; general expenses, $8,452; production expenses, $6,202—a total of $83,633. Operating included such items as travel (gas, etc.), $5,038; maintenance, $1,874; repairs, $3,142. Living included food, $9,767; lodging, $4,885; personnel insurance, $4,229. General expenses charged more than half its $8,452 total to telephone and telegraph ($3,420) and postage ($1,470), due to the tremendously heavy correspondence necessary to book and rebook engagements. The Company has found that ministers are not the promptest of correspondents and wire or phone followups are constantly required.

Production expense, a very big item with most theatrical companies, is kept under control through the use of lighting instead of scenery, a minimum number of properties, and extremely adaptable costumes. Some necessary charges include costumes, $664; promotion, publicity and public relations, $3,935; royalties, $560.

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Marilyn, Roy, Lillian

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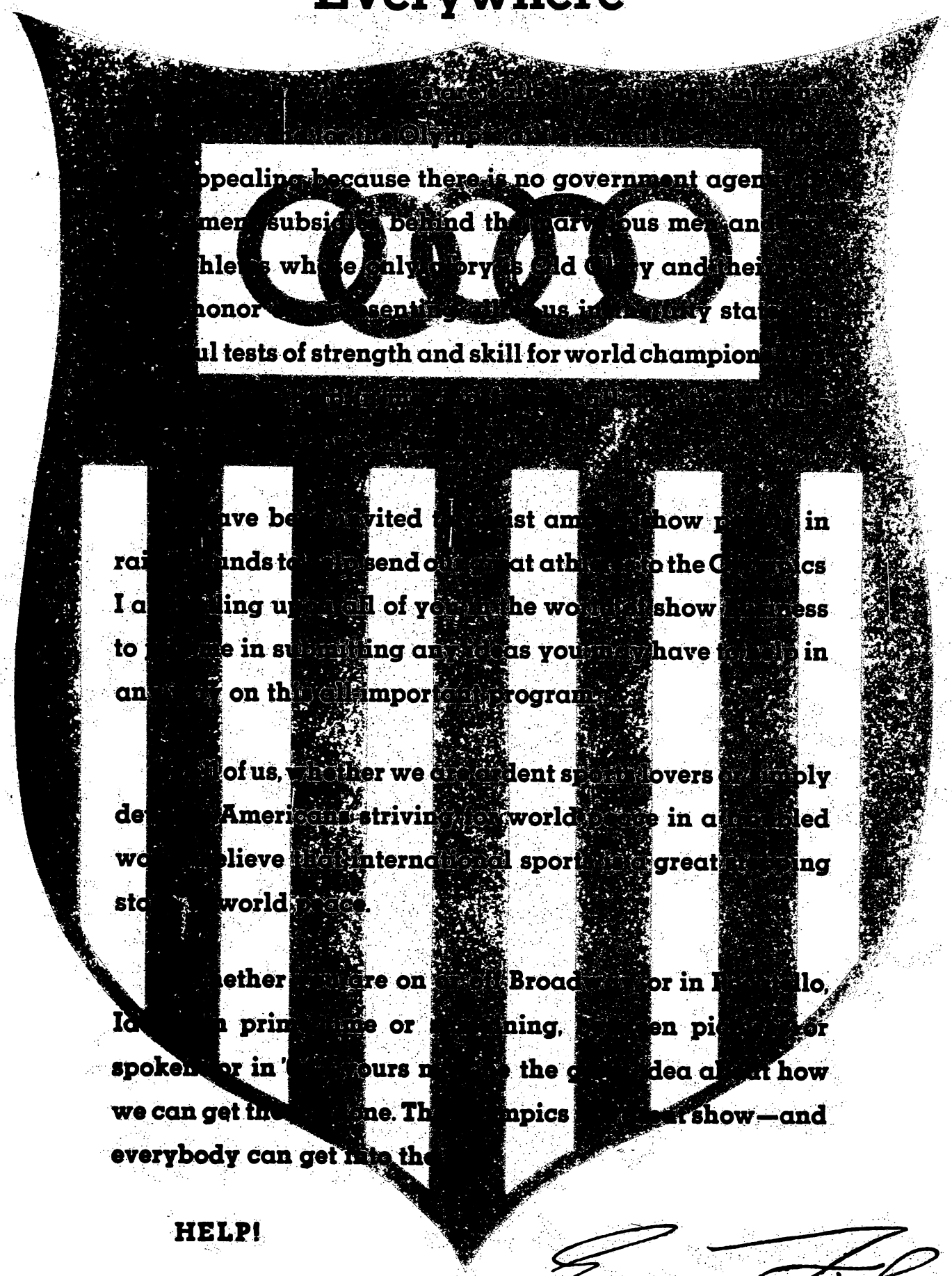

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'FILM UNDERGROUND' EXPLOSION

May 30 Groundbreaking Set For JFK Center of Performing Arts

Washington, Jan. 14.

Matching Congressional enthusiasm for the renamed John F. Kennedy Center for the Performing Arts, trustees for the $30,000,000 memorial project have set May 30—the late President's birthday—for a groundbreaking.

If the present timetable is maintained, the Center could open in late 1966.

The stepped up pace for the long delayed National Cultural Center was one of several new accomplishments announced by the Center's planning board to the trustees at a meeting last week.

Other developments were:

1. President and Mrs. Lyndon B. Johnson have accepted invitations to head a fund raising benefit for the Center set for April 21. The event will be a $150-a-ticket World's Fair Inaugural Ball to be held at the New York Hilton Hotel.

2. A total of $13,500,000 has been raised in contributions and pledges for the Center, leaving another $6,500,000 still needed from private donations to complete the Center. The Federal Government will provide the rest.

3. A program of activities has been shaped to develop the Center into a "port of entry" where international artists will make their debut on the U.S. cultural scene. Similarly, the best of American

(Continued on page 71)

West Europeans, French Particularly, Downbeat On U.S. Jazz, Survey Shows

Washington, Jan. 14.

Western Europeans, particularly the French, are down on American jazz, a U.S. Information Agency survey shows.

The USIA poll, just removed from classified status, showed negative reactions to jazz in four European countries while registering approval for other Yank show business and literati.

While impressions of jazz were downbeat in Britain, West Germany, Italy and France, Yank films, television, books and magazines received good reception in varied degrees.

Partly annulling the poor readings on jazz was the report that the music was appreciated by Europeans in their twenties. Poorest response came from those 45 and over.

While social class differences caused no variance in European dislike of jazz, it received a better reception among higher educated people.

Yank television's best impression was registered in Britain while books were most favorably received in Germany and Italy.

Germans and Italians also liked U.S. magazines while the French and British were negative in their reactions.

Nervous Italians

Jerusalem, Jan. 14.

The press arrangements for the Pope's visit naturally caused many headaches to all concerned. The Italian Ambassador was distraught over the visit. Surely it was not his responsibility? he was asked. Was not the Vatican wholly independent? Yes, he answered, the Vatican does not belong to Italy, but the pressmen and photographers do.

One man working for a news agency found that a message he had sent had been queried on security grounds. The cable was returned with a question — where would the Pope visit "secret sites"? He answered wearily that he had written "sacred sites."

Ban Feature Of Swedish Punks Steeped in Trix

By FREDERIC FLEISHER

Stockholm, Jan. 14.

In an action exceptional for this kingdom of liberal attitudes, the Swedish Board of Film Censors has voted to entirely ban a film. It is without example in some 50 years of supervision.

Feature is "491" directed by Vilgot Sjoman after the novel of Lars Gorling, a big seller here for a year. It is Sjoman's second feature, following "The Mistress."

Story deals with six juvenile punks about to be incarcerated but assigned to an open home because social workers wish "to study them." One of the social workers

(Continued on page 20)

RECOGNITION RUMORS; SPAIN-USSR HOOF SWAP?

Unconfirmed report in Spain that the Antonio Dance Co. may be going to Soviet Russia soon via cultural exchange, the Igor Moissev Dance Co. coming to Spain on the return bound. This would be the first time either for Russ artists in Spain or for Spanish artists in the Soviet. Government officials refused to deny or confirm, but it is known that there have been secret confabs between the two governments in the recent past for possible diplomatic recognition of the two governments, the cultural exchange thus becoming an opening wedge.

Actually, it is not likely that Antonio can go to Russia this year, since he is booked for a U.S. tour via Sol Hurok.

BELGIANS BALK N.Y. 'CREATURES'

Knokke, Belgium, Jan. 14.

Belgium's "Experimental Film Festival" here last week refused to show a New York-made film of Jack Smith, "Flaming Creatures," on the grounds that the Americans were running experiment into the ground. Film is about guys who want to dress up like gals. It is plenty explicit. Some weeks ago the auspices rented the Tivoli Theatre on 8th Ave. in Manhattan for a post-midnight screening of the same film but the theatre cancelled at last minute.

"Flaming Creatures" divided the delegates, the critics and the Belgians. Comment ranged from terming the film a crude stunt, a stag film, a misnamed "artie." In any event the laws of the Kingdom of Belgium, a Catholic country, were invoked against it. This stirred a dispute led by Jonas Mekas, avante-gard film buff of Greenwich Village, who is chief spokesman for the so-called "New York Film Underground," now about to tour the capitals of Europe to show the continental brethren that Hollywood product is not all there is.

Mekas did what he could to dramatize a protest. He personally resigned from the festival jury. He tried to get the American contingent to withdraw all of their 47 films (shorts and features) on the fest schedule but the Belgians refused to release the films, the single largest registry of experi-

(Continued on page 15)

USIA to World: 'Culture We Got'

Washington, Jan. 14.

Pushing the "we got culture" theme with added oomph, the U.S. Information Agency is telling foreigners that Yank television is going highbrow and that Hollywood is turning out "artistically superior" films. In its "yearender" reports for publication in the foreign press, USIA puffed Yank culture in eight of the 18 dispatches on American life and business.

Coming in for praise were cultural exchange, films, tv, legitimate theatre, opera and music, dance, art and literati.

The cultural exchange survey was pretty much a report on the trips of American and foreign performers, but interpretation and predictions were offered in the other messages.

USIA said the motion picture industry last year "emerged from the doldrums . . . after being overshadowed by television for several years."

Film producers, agency said, credited the resurgence to their

(Continued on page 17)

Should TV Stop Smoking? Networks Confronted With a Critical Problem

With $135,000,000 in cigaret advertising at stake, the U.S. television networks this week were put in a critical spot—perhaps as critical as the uncomfortable position of the tobacco industry itself.

Now that it is "established" that cigarets imperil the nation's health by substantially contributing to the American death rate from lung cancer and coronary artery disease, by the judgment rendered in the long-awaited U.S. Government report, each tv industry leader has been forced into a position where he must determine—and fast—if the medium has the responsibility to contribute to the "appropriate remedial action" which the report urgently recommends.

As some see it, the networks cannot duck what will prove to be the ire of a watchful Congress and public if they confine their moves only to "re-examining" their advertising standards (as they've pledged to do) in light of the new Government findings.

There's a body of opinion which feels that the tv network chieftains would be better advised to change course and heed—now that his position has been thoroughly supported—the leadership of the National Assn. of Broadcasters, Gov. LeRoy Collins. They feel that tv, as the nation's leading "persuader" of cigaret use, must decide between its moral obligation and its highly profitable cigaret advertising franchise.

Reduced to the heat of cold statistics, they equate $130,000,000 in revenues with 41,000 lung cancer deaths a year—or a tv "sacrifice" of a little more than $3,000 for a life.

There's the danger, too, that the longer television waits in making

(Continued on page 44)

LP to Quit Butts By

Moving in on the heels of the smoking report issued last Saturday (11) by the Surgeon General's Advisory Committee, RCA Camden is issuing this week an album titled "Music To Help You Stop Smoking." The album, which stars The Living Strings, is a collection of melodies arranged in a manner, it's claimed, "to delight the ear and thus assuage the larynges, pharynges and esophagi of coughing citizenry in dire need of relief."

Italia-Ship As Instant Hotel For Bahama Site

Old luxury ships may never die—they'll just become floating hotels. Investment capital has apparently evolved a new way of creating instant inns. The Canaveral International Corp., a diversified holding company, has completed arrangements for the purchase of the Home Lines' Italia for use as a floating hotel at Freeport in the Grand Bahamas. It'll be refurnished to meet its new situation with the addition of more rooms and a 1,000 seat convention hall to be created from the forepart of the ship now needed for nautical purposes only.

The 16,777-ton Italia is being pressed into service around June in its new berth in order to meet an anticipated demand for accommodations for patrons enticed by the new entertainment develop-

(Continued on page 56)

PRO ACTORS SET FOR 'THEATRE-IN-CHURCH'

Hamburg, Jan. 14.

Well known for its opera house, legit theatre and modern art exhibitions, Hamburg is also about to open its "Theatre in the Church," a rarity. In the venerable church of St. Catherine, a large stage is being constructed, on which old mystery plays and contemporary dramas based upon religious subjects, will be presented.

Leading spirit is local priest, Father Hartmut Siering, who before taking orders was an actor and director. He is being helped with technical advise by the Hamburg Opera Theatre, in the northern segment of the big cathedral, will hold 450 seats.

Spring Buyers Trapped In N.Y.'s Winter; Good For Inns But Cafes Dip

The opening in the Spring buying season in New York was greeted with the heaviest snowfall of the year Monday (13). The 10-inch downfall which desolated cafes and other amusements, however, provided an added bonanza to the midtown inns.

The hotels had already gotten a comfortable registration with the influx of buyers and those who came in in advance of the Boat Show which opens Sunday (19) at the Coliseum. Later, those marooned by the snowfall gave several midtown inns a virtual SRO situation.

The start of the buying season is generally eagerly awaited by the niteries. It's the usual start of an upbeat business tempo. The individual tabs are heavier and the number of customers are greater. However, on Monday, many cafes

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Palm Beach, Site of 'Establishment,' Veers in Direction of Classless Society

By CHARLES LAZARUS

Palm Beach, Fla., Jan. 14.

It wasn't so long ago, it seems, when this hibernation spa lay firmly in the hands of The Establishment, that milieu of High Society which has dominated possibly the most expensive private real estate in the United States including Southampton, Newport, Beacon Hill and, in the years gone by, Saratoga.

Like the Saratoga that was, Palm Beach IS still seasonal, of course in reverse, with the multi-millionaire sun worshippers gathering in their private homes, usually not before the beginning of the new year.

On the surface, it might appear that the sun and the seasons remaining constant, The Establishment can hibernate to its heart's content is a modus vivendi which makes no special demands on its purse and personality.

That's on the surface.

In actuality, however, there are profound changes taking place in Palm Beach which, while comforting to know that it will never become another Miami Beach—one is welcome and quite enoug'—nevertheless is already revising the image from staid and sometimes stuffy Upper Crusters, to a more outgoing Upper Middle Class which is adding life to the Palm Beach night, and a spark to the creative arts.

Main credit for these changes can go to one man—a gregarious tycoon of American industry, a former vaudevillian with a penchant for the arts and particularly the

(Continued on page 71)

Huntley & Brinkley Put '63 News on Victor LP

NBC newscasters Chet Huntley and David Brinkley have moved into the grooves for a special RCA Victor album on last year's news events titled "A Time To Keep: 1963."

The recording was produced by James L. Holton, NBC Radio News producer for the Cooper Space Flight, and edited by William Alan Bales, writer of "The Tumult and the Shouting." It was written by Bales, Huntley and Brinkley.

The album, which covers the top news events of '63, culminates in a coverage of the John F. Kennedy assassination, going from the first garbled news reports that shots had been heard in Dallas and on to such places as Symphony Hall in Boston where Erich Leinsdorf interrupted a symphony concert to inform the audience of the tragedy.

The title of the album was taken from the Bible, from the scripture which was read during the funeral, "A time to live ad a time to die . . . and a time to keep."

FRANKLIN VICE McNULTY

Change of PR Director at Lincoln Center

Lincoln Center of Performing Arts in Manhattan has a change of face in the Public Relations directorship. Exit John W. McNulty. Enter Peter D. Franklin.

McNulty moves over Jan. 24 to the personal staff of John D. Rockefeller 3d.

Berlin's Centre Of Shows, Bars

Berlin, Jan. 14.

The foundation stone of West Berlin's most courageous building, the socalled Europa Center, has just been laid. It's this city's version of New York's Rockefeller Center. Its location is the 20,000 square metres area in front of the Memorial Church, near the Hilton Hotel, which has been the site of all sort of things (mobile circuses, missionary tents, amusement grounds, etc.) within the past years. The Europa Center will cost 70,000,000 D-Marks (about $17,500,000) and will be opened in fall next (1964) year. Man behind this undertaking is Karl H. Pepper, 53, who put up 14,000,000 D-Marks. Some 20,000,000 D-Marks are contributed by the European Relief Program (ERP) while the remainder of the money is covered by mortgages.

Site is planned as mixture of business, amusement, culture and sports centre. It counts a 22-story skyscraper, skating rink to operate year round, swimming pool on roof, two film houses, a boulevard theatre, with about 750 seats, mostly in boxes, minigolf, cabaret, restaurants, bars, dancing spots, wine restaurants, sauna, drugstores, parking lots and — as a special attraction — a new modernized erection of the famous Romanische Cafe (Roman Cafe), the favorite hangout of Berlin's Boheme before Hitler, which didn't survive the war.

Clarence Kolb Very Ill

Clarence Kolb, now 88, is seriously ill at his home, 1546 North Crescent Heights, West Los Angeles, 46, Calif. He recently suffered stroke. He is the surviving partner of the famed Pacific comedy pair, Kolb & Dill, who toured western states from 1904 to 1948 until the decline of the road.

After the end of their touring musical comedies Kolb turned to films and as a character actor built up a credit list of 75 features. He also has some 80 major television credits.

JIMMY McHUGH

Eminent Popular Composer, says: "Of all the young singers today, PAUL ANKA is unique as he adheres to the melody and the lyrics are always intelligible. PAUL ANKIA is a sympathetic, delightful interpreter in the popular idiom. A superb stylist. Crowned by the Press as an acknowledged International Institution.'"

Showman to End, Doulens Had Set His Own Rites

A showman to the very end, Humphrey Doulens was buried in his home town of Norwalk, Conn., on Jan. 3 strictly in accordance with his own program of events. The late vice president of Columbia Concerts had suffered several heart attacks during 1963 and faced grim surgery at the Mayo Clinic. Maintaining his usual cheerful spirit, as reflected in his final Christmas card (he always made a production of them) Doulens calmly planned his own funeral.

His friends were true to the trust when the operation proved fatal just before year-end. Baritone Robert Merrill sang in costume a beautiful "Ave Maria." Francis Robinson, assistant manager of the Metropolitan Opera and a longtime "Chum" (Doulens' favorite word), gave an eulogy, unique for its dignity and unique, too, in a High Episcopal Church. Further carrying out the manager's wishes the services ended with "The Battle Hymn of the Republic" played full as mourners left the church. At graveside a kilted musician sounded taps for the former Air Corps Captain.

This love of theatrical gesture and flourish characterized Doulens, a quiet man with a lifetime passion for showbiz, including cir-

(Continued on page 66)

Italo Chief's Mixed Fare At White House Banquet: Operatics & Folksy

Washington, Jan. 14.

For their first White House state dinner honoring a foreign head of state, President and Mrs. L. B. Johnson tonight (Tues.) presented an entertainment double bill. Italian President Antonio Segni was the banquet's honor guest.

Robert Merrill sang Italian arias, representing that country's gift to music, and the New Christy Minstrels sang American folk songs, depicting a phase of music purely U.S.

Richard Adler, consultant to the first lady on White House entertainment, arranged and directed the program.

Targ Scrams Editorship; 21 Years With World Co.

William Targ vamooses World Publishing Co. on Jan. 31. He was veep-editor-in-chief and with the company since 1942. He resides in Manhattan.

Los Angeles Times-Mirror acquired control of World on a stock swap some time ago and began changing the facts of authority with Targ not caring to fly with clipped wings.

'Picture America Wasn't Ready For'

Perry Ponders Revised Sell of 'Ladybug' Via European Festival Exposure and Overseas Reputation

Disappointed in its performance, indie filmmaker Frank Perry is considering the idea of pulling his "Ladybug, Ladybug" out of circulation and trying to give it a fresh start by entering it at some foreign festival, probably Cannes.

Thinking goes thus: Film might get an award in some category; this would give it new exhibition b.o. impetus both at home and abroad. Separately, even if Perry didn't win any award he might market the picture abroad with the hope of establishing a track record there and then bringing it back to the States as a foreign hit.

One notion showman has for the selling of the film abroad is to refer to it as "the picture America wasn't ready for," of something to that effect. The film deals with the reactions of a group of rural school children and the school's staff to what later truns out to be a false atomic attack alarm. The picture was pretty roundly rapped by critics in New York and Los Angeles, the only two situations so far. Attendance has been disappointing.

Perry was the director of the highly successful "David & Lisa." As in that case, "Ladybug" was written by his wife, Eleanor Perry. He had considered it better than his initial effort. He has no definite plans for what his next project will be, although United Artists will be the distrib via a two-picture deal he made. Whether the distrib will go along with his plan for "Ladybug" is another matter but since it is doing less-than-exciting biz with the film, UA is presumably open for suggestions.

"David & Lisa" did well in the States and is just getting to certain locations abroad. Continental, which distributed it in the U.S., is handling it abroad as well. "Ladybug" could qualify for some foreign fests because it has not played any commercial dates anywhere but in the U.S.

RALPH GINZBURG 'FACT'

'Eros' Suspends Pending Appeal on Philly Conviction

"Eros," the $10 quarterly, is in suspension pending final disposal of litigation against it and publisher Ralph Ginzburg. Latter has appealed his Philadelphia conviction and sentence on charge of obscenity.

Meanwhile Ginzburg is starting a new publication, "Fact," to deal with non-sexy themes, apparently with a debunking accent. First copies due off press in 10 days.

Television Museum Vs. H'wood Ditto?

Sol Lesser was in Manhattan over the weekend in connection with the Hollywood Museum. A luncheon of 30 persons was held Friday (10) at the Metropolitan Club, a purpose being to stir interest among broadcasters. Latter tend to lag in regard to this venture, thinking in terms of a Television Museum one day in Washington, D.C.

Hollywood Museum for which ground has been broken will award construction contracts late in January. Some 60% of the $14,000,000 budget is cash in hand.

Lesser returned to Coast.

President Lauds Films

Washington, Jan. 14.

President L. B. Johnson lauded the flim industry during a luncheon by the Hollywood Musem honoring the Library of Congress. His statement was read by U.S. Information Agency film chief George Stevens Jr.

Ralph Wonders Hailed

Los Angeles, Jan. 14.

For Ralph Wonders last week it was a "daily double" and he didn't have to go to the track to collect. More than 100 friends turned out at the Ambassador hotel to fete his 50 years in show business and 68th birthday. Gifts and toasts marked his dual anni and wires poured in from all over the country, among them a congrats from CBS board chairman William S. Paley, who remembered that Wonders organized and managed Columbia Artists Bureau and groomed many of the web's stars.

Wonders made his entry into show biz as a hoofer and for a time was standby dancing partner of Irene Castle. He is now operational aide to James Doolittle at the Greek and Biltmore theatres.

Stolz at Statoper

Vienna, Jan. 14.

Last living master of the Vienna operetta form, Robert Stolz, crowned his career on New Years eve in the Vienna state opera. He was invited to conduct the Johann Strauss operetta "Die Fledermaus" (The Bat).

This is a traditional New Year's eve performance here, as lately at the Met in New York. Stolz was enthusiastically cheered by the packed house and Vienna newspapers were full of praise for his baton work.

A new operetta by Stolz, "Spring Parade," will have its world premiere in the recently new adapted Volksopera in March.

1/15

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Chicago, Ill. 60611
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B.O. THANKSGIVING IN JANUARY

NARY A GROAN FROM GROANY CHI

By MORRY ROTH

Chicago, Jan. 14.

It is the almost-unanimous opinion of Film Rowers that the total take for all motion picture theatres in the Chicago area during the two week holiday period just ended was the largest 14-day gross tally in the history of Windy City exhibition. And, like a family that has inherited a sizeable fortune, the bonanza period has brought into focus new hopes for Chi film biz, new squabbles, and some radically new directions in which films might be distributed here.

Contributing to the fortnight of bulging theatre coffers was an array of heavyweight holiday preems that accounted for $602,000 in 17 downtown firstrun houses, and a 12-theatre nabe firstrun "showcase" of "Move Over Darling" which contributed $407,000 to the over-all total. Another big chunk came from a 45-theatre firstrun saturation booking of "Who's Minding The Store", generally in tandem with "Wheeler Dealers". The Jerry Lewis starrer played only one week at some of the theatres, and the take for the pic has as yet not been tallied.

What's most pleasing to distribs and owners is the cash register reminder that there is that much total ticket money to be taken in. As a matter of fact, the over-all gross could have been higher if the first holiday week had not been nicked by a string of days of sub-zero weather.

'Charade' a Leader

The most frequently-asked question on Film Row is: "Why didn't somebody have a 'Gypsy' ready for the holidays?" That one grossed $62,000 in its first frame at Christmastime a year ago at the Chicago Theatre. The highest grosser this year was "Charade" at $48,000 at the same house and with New Year's Eve included in the tally period.

It's the tradesters opinion (which seems to be born out by the boffo takes) that the film houses will pick up their share of the "spend frenzy" that takes over the populace at Yuletime, and they are surprised that no one had held up or advanced a blockbuster to siphon off a bigger share. It's the first year in many that there hasn't been a picture around big enough to rack up $60,000 or better for a week that included Christmas Day and New Year's Eve.

Most precedental showing for the period was "Move Over Darling", 20th-Fox's first major Chi venture

(Continued on page 18)

And Par Makes 3 For Preminger

Hollywood, Jan. 14.

Otto Preminger now has production-distribution ties with three majors as result of deal completed on Friday with Paramount. The new agreement calls for three features, first of which will be adaptation of James Bassett's World War II naval novel, "Harm's Way." Preminger had originally planned to direct-produce this story for Columbia release, but "by an amicable agreement" arranged to transfer the project to Paramount.

"Harm's Way" will be Preminger's next undertaking. Story is set in period following the Japanese attack on Pearl Harbor. It is at present the only story he has definitely decided on in relation to the Paramount affiliation.

Preminger, whose "The Cardinal" recently was put into release by Columbia, has two more pictures to do under agreement with the studio. He also has two commitments remaining on his United Artists distribution deal.

There is no time limit for completion of any of the three company obligations, Preminger explained. "That's one of the advantages we independents have," he

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Big 'Zulu' Whoop

Hollywood, Jan. 14.

Exploitation budget of $1,000,000 has been set for Embassy Pictures' "Zulu," according to Joseph E. Levine, here for company's "Zulu" caravan, involving screening of film for some 150 distribs and exhibs.

Levine also disclosed that a deal is about to be closed for a second pic with Cy Endfield and Stanley Baker, coproducers of "Zulu." Filming is slated to start in September, with Baker to star as well as coproduce with Endfield, who will direct.

Ross Hunter Unamused By 20th's Doris Day Copy Recalling Her Earliers

Hollywood, Jan. 14.

Downgrading another studio's product to bathe your own in a more favorable light is just not cricket, contends Ross Hunter. Specifically, he pinned 20th-Fox's N. Y. ads for its Doris Day-James Garner starrer, "Move Over Darling" which features these comparisons:

"More Pillows Than 'Pillow Talk'"; More Thrills Than 'Thrill of it All'"; "More Love Than 'Lover Come Back'"; and "More Touches Than 'That Touch of Mink'". All films used in ploy are Doris Day starrers for Universal, "Thrills" and "Pillows" Hunter-Melcher productions, others made under Shapiro-Melcher-Arthur banner.

"I saw the picture," muses Hunter," and I didn't see a single pillow."

Producer charges that there is a "great dishonesty" in much of film advertising which often tends to mislead the filmgoer anent what he is actually going to see. He, however, flipped a bouquet to Universal ad-pub veepee David Lipton who, he maintains, "never gilds the lily" and is able to whet the public's interest and yet always stay within bounds of good taste.

Trend towards injecting sex of "questionable" taste in Hollywood pix and their exploitation is self-defeating and in the long run "keeps people out of the theatres" opines Hunter. While acknowledging that sex was a basic ingredient in the b.o. success of "Thrill", he maintains, it was handled in "good taste", anything smacking of "bad taste" having been scalpeled out of script prior to filming.

He expresses puzzlement over seeming contradictions of the way in which the MPAA Production Code is applied. He agrees that Code was right in excising a man-to-wife line in "Thrill" which ran "I love you and I can't wait to get you home" but wonders how Code could nix it and approve either premise or handling of UA's "Irma La Douce."

Hunter is presently producing "I'd Rath Be Rich" on the Universal lot on a budget of $1,600,000 which he maintains is rock-bottom for production and cast values pic will sport.

FIRST BUILT SINCE 1929

Knoxville Opens New Riviera on Jan. 21

Knoxville, Jan. 14.

The first theatre to be constructed since 1929 on Gay Street, the main artery of Knoxville, will have its grand opening on Jan. 21. It's The New Riviera, on site of the old one destroyed by fire last year.

Costing $325,000, the house will be operated and leased by Simpson Operating Co. of Atlanta. Hugh Rainey is vice-president and manager of local Simpson theatres. Seating capacity is 850 with enlarged concession areas, lobby and ultra-modern construction.

Mayor John Duncan and other dignitaries will be present at the evening performance to cut a ribbon opening the theatre. Opener is Universal's "Charade."

In recent months Wilby-Kincey Theatres has made available the main street Bijou Theatre for the Simpson concern. This house will be returned to the owners on Jan. 15. The Bijou is also a main street first-run theatre.

Other Darlings In Prospect at UA, Post-Mirisches

United Artists has been hotting-up several new production deals. These are designed to bolster the company's product position, over the next six months, heading into the big spring stockholders meeting.

When all the Mirisch Corp. reports began circulating in the film trade several weeks ago to the effect that the prolific producers might be plotting to leave UA when their contract is up in 1967 or maybe even before, emphasis fell upon UA's product position sans Mirisch. Actually, the company has much product of its own without the Mirisch Bros. but the new deals, when disclosed, will demonstrate, it is felt at UA, a substantial product schedule for the future.

Believed pending are several "name" producers and directors. Not all have worked for UA in the past. UA won't hint. First in the series is now revealed, however. This involves the Pan Arts Co., helmed by producer Jerry Hellman and director George Roy Hill who have made their first effort, "The World of Henry Orient," for UA. Pan Arts has signed screenwriter Arnold Schulman, who'll produce and write two original screenplays.

Schulman is presently working on the first script, an as-yet-untitled story about a trio of young United Nations femme guides who room together. No cast or director is set yet and Hill isn't being mentioned to lense the project. Location work, naturally, will be done in New York. It is undecided whether studio work will be done in Gotham or Hollywood. "Orient" has lensed in Michael Myerberg Studios on Long Island but Hellman didn't enjoy the experience, to say the least.

What the second Schulman project will be isn't ready yet. He's presently responsible for Paramount's "Love With the Proper Stranger," which he wrote but did not produce. He has also written other pix, as well as for legit and tv.

20TH'S INVESTMENT IN JERRY DEVINE PLAY

Twentieth-Fox, which already has a number of Broadway play adaptations on tap, has made "a substantial investment" in the upcoming "Never Live Over A Pretzel Factory," thus insuring that the film rights will go to 20th. Play, by Jerry Devine, is to open in New York March 25 with Dennis O'Keefe starring under the production auspices of Paul Vroom, Buff Cobb and Albert Marre.

20th's Broadway adaptations include its current release, "Take Her She's Mine," the finished but unreleased "The Visit" and the still-to-be-shot "The Sound of Music" and "Goodbye, Charlie."

"Pretzel Factory" is a comedy dealing with three young men who start to make a small art film but then become involved with an alcoholic screen star who induces them to expand the modest budget to epic proportions.

Metro's Betty Smith Novel With 25c on Extra Sales

Greensboro, N.C., Jan. 14.

Betty Smith has sold MGM the rights to her latest novel "Joy In The Morning" which will have the Doctor Kildaire of television Richard Chamberlain, and Elizabeth Ashley, of the Broadway hit, "Barefoot in the Park" in the leads.

MGM has also promised the novelist 25c for every book that's sold over the 50,000 mark. Miss Smith doesn't anticipate any problems here because the book is selling at the rate of 1,000 copies a week now plus 20 foreign publications contracted.

Yale No Handicap

Gerald Ayres, who joined Columbia in 1960 as assistant story editor in New York, has been appointed assistant to Mike J. Frankovich, production head.

A graduate of Yale, where he majored in drama and English, Ayres was a free-lance writer and reader before joining Col.

Van Johnson, Facing 2d Cancer Op, Prefers Talk Of His New Cafe Act

Montreal, Jan. 14.

Van Johnson, concluding a solid run at the Queen Elizabeth Hotel's Salle Bonaventure, is acting like it was someone else going into the Gotham Memorial Hospital this week for cancer surgery on his leg.

Except when you get him to talk about his tough, personal health problem, when he isn't virtually bubbling to tell his showbiz colleagues about the problems and challenges facing a long-run film actor, in switching to cafes.

On the cancer thing:

"It's a funny thing, but I've never felt in better health and I've never been in better condition. They did surgery on me for cancer before, and now I've got to go back.

"This has been a very happy time for me, this cafe exposure—new faces, new experiences, a new career adventure. But every now and then I think of what's facing me at the cancer hospital, when I'm alone particularly, and get that funny feeling. It's not pleasant."

"I'll be hospitalized for two weeks, I hope," he said during an interview, "after that it's Blinstrub's in Boston and Harrah's in Lake Tahoe. And don't forget. I've still got five pictures to do for Hal Wallis. So you can see, my main thoughts are on the future."

On the specific problems he faced in switching from films to the live cafes with live audiences, Johnson confided "My first and biggest problem," he said, "was and is staying awake for that second show, after years of an early-to-bed routine to be on the set early."

His cafe act began to take form when he took a bow at the Gordon and Sheilah MacRae show at the Waldorf.

Lyn Duddy and Jerry Bresler, his producers and writers who also turn out the stuff for such as Judy Garland, Carol Lawrence, the MacRaes, Arthur Godfrey, etc., worked on him for two years until he took the plunge.

Since then, approximately $15,000 has been invested in the act which, says Johnson, is "never out of rehearsal."

There was 12 solid days of night-and-day rehearsal before he opened and, he says, "you have to be prepared to give up some friendships, when you try a new thing like that."

Actually it's not that new: Johnson was last in Montreal 25 years ago when he appeared in a song-and-dance turn called "Eight Men of Manhattan" at the old Normandie Roof in the Mount Royal Hotel.

CANADIAN NEGRO HERO

Calgary Mayor's Script Will Roll As Feature

Calgary, Alta., Jan. 14.

Victoria Productions of Canada is to produce a full-length color motion picture based on the book, "John Ware's Cow Country," written by J. W. Grant MacEwan, now mayor of Calgary.

The book is a biography about a Negro, John Ware, who was born into slavery in North Carolina. After the Civil War he moved to Western Canada and eventually owned his own ranch in Alberta. He was killed in 1905 when a horse fell on him.

Screenplay is now being written. Company is headed by John Edward Lee and I. H. Rose of Montreal.

BENIGN VISAGES QUITE COMMON

By MIKE WEAR

A judicious perusal of the reporting cities covered in this publication's weekly boxoffice estimates indicates that the recent holiday period was very noel-noel, especially after New Year. Sale of tickets soared to three-year highs, creating a sanguine reaction among theatremen and distributors alike. The fine takes came, in some areas, in the teeth of blowing snow.

United Artists, Paramount, 20th-Century, Universal, Columbia, Buena Vista and other companies all had occasion to break with the wreaths in the form of smiles. The happy daze at UA related not alone to the biz done by its Cinerama comedy, "Mad World" but to the powerhouse form shown by the British-made "Tom Jones" which copped the year-end accolades of the National Board of Review, the N.Y. Film Critics Circles, the IFIDA "Best Foreign Film" and numerous citations by amusement editors around the country which habitually sift favorite releases.

Columbia had "The Cardinal" from Otto Preminger as its big one over the holidays. Carl Foreman's "The Victors" was only just into release when Santa Claus's reindeer were heard jingling in the background.

How has been boxoffice in Texas since the Dallas assassination of President John F. Kennedy? There are no hard facts, as usual, since Texas circuits and theatres, by long tradition, hold to the policy that their business is nobody's business. Boxoffice receipts in Texas film houses may be the film trade's best-kept secrets.

It is heard in New York, and credited, that there has been a falling off in ticket purchase and that Texas did not reflect the good business reported following New Year's Day in nearly all sectors of the union. The term "remorse" is used as respects Texans.

Bigg st total registered by a single picture was for "Charade," which Universal opened in some 200 situations on Dec. 25. Pic came in with nearly $3,000,000 gross for the two weeks, ended last Jan. 7, according to Universal. Major item, of course, was the $233,825

(Continued on page 17)

Loew's Pair Into Metro 'Showcase'

Two theatres in the Loew's metropolitan New York chain have been set to participate in the showcase exhibition plan which is to be adapted by Metro with "Wheeler Dealers" on Jan. 22. But only two—the other 16 all are independents.

The situations firmly are set—18 in all—for MGM to go showcase in the Gotham exchange area following the pattern established by United Artists and then adhered to somewhat by 20th-Fox.

Joining the field in the case of MGMs "Dealers" are Loew's metropolitan, Brooklyn, and Loew's Jersey City Theatre.

Heretofore, Loew's, as the RKO circuit in N.Y., eschewed any kind of showcase participation.

Hint around town (Manhattan) has it that Loew's will go more and more for showcase, and providing its top houses including the Broadway firstrun Loew's State, once certain problems can be solved.

Nature of the problems has been explained. But it's more or less an established fact that if all the distributors, or at least the majority of them, insist upon going for the blanket firstruns of their pictures, then Loew's will have to go along, too.

Many Today Dub Selves 'Producers' But Qualify on None of Essential Realities of Title—John Wayne

Madrid, Jan 14.

The only independent film producer who is truly independent is one who operates with a fully-staffed production operation, not relying on major studio or distributor staffs and production people to do the work. The latter condition results in hefty charges against the production and other factors which make the filmmaker independent in name only. Such is the opinion of John Wayne who's Batjac indie company has been making pix this way for years.

Batjac Setup

Batjac is set up with its own, contracted production people, right down to its own auditing department. Wayne recalls that it was originally formed with the idea of being a production unit which would function for independent producers, supplying them with all the production personnel necessary to make a picture. The actor, who is familiar with production having started in the film biz as a prop man, saw a potential for this kind of company.

Later he made a deal with Warners to produce low-budget westerns and the like and to make pix for tv. Warners, however, began to make the telepix themselves and Batjac entered feature film production. It has turned out some substantial efforts too, such as "The High and the Mighty," "The Alamo," "Hondo," "Island In the Sky" and, most recently, "McLintock," which became one of UA's hotter pix of 1963. The distrib originally turned it down, Wayne noted, as did Paramount on the "we're not interested in westerns" idea. It has put about $5,000,000 in the UA coffers so far, Wayne estimates.

The real independent makes his own pictures, the actor avers. Today, everybody is calling himself a "producer" but most of these claims are "ridiculous," Wayne says. Most of these work under the umbrella of a major "and it costs them a lot for it," he contends. With Batjac's own staff and production setup, the company has never spent more than 10% over the original estimated budget, not the final revised version either.

Reins of the Batjac operation are being passed to Wayne's son Michael. He handled the "McLintock" production and pop has lotsa praise for the way it was done. He said that he was always taking a beating on the distribution side of things but that Mike is a businessman and supervises this aspect well. As far as plans for Batjac, Wayne reported last week that the indie presently doesn't have a picture lined up. There will, of course, be more pictures to come, some to star Wayne and others not. "Duke" still keeps a careful eye on the operation of the company.

Non-Exclus Par Pact

He is also under non-exclusive contract to Paramount as an actor and has some projects in the wind there, although nothing is firm. Par studio head Martin Rackin is here now talking with Wayne about the future. He still has to finish special effects work on "Circus World" for Samuel Bronston, which will take another few weeks.

As an actor, Wayne has been under non-exclusive contracts for 35 years, he said, and enjoys working that way. His Batjac company has long been a pet project and was one of the innovators in indie production and, he feels, it is still one of the only real indies around. At 56 he just won an exhibitor poll as top male actor of 1963, not the first time he's done so either. His comment: "At my age it's about time some younger fellas would talk over." But he really digs it and people here all feel that when he quits, it will be with his boots on.

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Goldwyn's 10 Stages

Hollywood, Jan. 14.

Samuel Goldwyn Studios will soon add two soundstages to present facilities. Goldwyn has purchased two existing stages from UA-Ziv Studios, which is located across the street from the Goldwyn lot and will transplant them to his property. The UA-Ziv lot was sold some time ago to be revamped for commercial usage.

The purchase will give Goldwyn a total of 10 stages. The new ones will be completely refurbished and will include, among other things, new sound channels. Goldwyn's total outlay for the expansion is estimated at $1,000,000. Move was triggered by an increase of rental deals the studio has been making lately.

Forman Pitching C'rama at Ozoners

William Forman, president and chief executive officer of Cinerama, this week disclosed plans to have drivein theatres "get with" C'rama. Forman, who took over the top spot from Nicolas Reisini on Dec. 22, said he's accelerating work on suitable screens and projection of C'rama for the ozoners.

If accomplished this doubtless would enlarge the market place for the dimensional type of screenfare which C'rama engages in. "The success of this program should result in a substantial increase in our exhibition outlets in this country and elsewhere," he said.

Forman is the West Coast circuit operator who last February took over the $15,000,000 indebtedness which C'rama had with the Prudential Life Insurance Co. of America. He now says he has a firm belief in the future of the organization, is aware of the need for more financing and is underway with a program of bringing in new capital.

Also on the fiscal end, Tom Deane, former senior v.p. of the Bank of America, has been named chairman of the finance committee at C'rama.

FAITH IN ORIGINALS MARK OF UNIVERSAL

Universal Pictures, which has gone strongly in recent years with original screen stories, has a new array of same on spindle for 1964. Of the 26 pictures planned for the year, 17, or 65%, are originals.

This is a calculated gamble away from costly established book or legit properties. Proved successful at U are "Charade," "Thrill of It All," "That Touch of Mink," "Lover Come Back," "Come September," "Operation Petticoat" and "Pillow Talk."

Included in the other nine pix are stage and published works, per "Send Me No Flowers," "The Public Eye," "Kitten With a Whip," "The Guns of August," "The Cipher" and several others. Aside of its belief in original works, the studio believes that there simply aren't enough novels or plays available to maintain a satisfactory schedule.

ORGAN MUSIC LOVERS

Durham, N.C., Jan. 14.

Theatre organist Stephen Brown of Knoxville, Tenn., gave a concert on the Center Theatre's recently renovated theatre organ here Dec. 21. The concert, open to the public free of charge, was sponsored by the Piedmont Chapter of the Assn. of Theatre Organ Enthusiasts. It was the third on the Center Theatre organ since its restoration was completed last March.

Brown is with Tennessee Theatre in Knoxville.

Europe to U.S.

Warwick Brown
George Chakiris
John Dexter
Sir John Gielgud
Anita Gillette
Barry Gray
Kenneth Hyman
Norman Katz
Judith Tarlo
Arnold Wesker

'Stick-With-Winners' Means Dullsville; Pataky Calls Bankers Copy-Cats

Columbus, O., Jan. 14.

The film industry is suffering because of its policy of "sticking with the winners," thinks Ron Pataky, theatre editor of the Columbus Citizen-Journal. He blames bankers for this conservative policy. He said: "Play-the-odds has become nearly a battle cry. Nothing new. No new personalities. Stick with the winners. Go with the tried and proven."

It's become an industry of sequels, says the critic. "Make one big hit and you've got a dozen cheap copies. The big stars? The Gidgets and Tammys, natch . . and Elvis and Troy Donahue and Paula Prentiss and Connie Francis and Bobby Darin and others equally without talent."

"A promising young writer with an original screenplay has at least one course of action toward getting the necessary backing. He can finance it himself . if he has the money."

"Best-selling books and hit plays are horses of another color. Another color indeed. Hollywood will be happy to butcher both. The same goes for Broadway stars."

"Again, Hollywood is quite willing to pilfer. But develop stars of their own? Stars with real talent? Out of the question."

"Want to know what a man with a great idea has to go through? Ask Frank Perry, whose 'David and Lisa' was one of the giants of the past year. Before the film started to soar, he couldn't get arrested. Moreover, he couldn't give the story away. Ah, but walk in with an inane script about a Tammy or a Gidget, star a no-talent, blank-faced juvenile like Sandra Dee and you have it made. Really made, brother!"

"It's not that there is a shortage of talent. Nor is there a shortage of money. It's simply that financial control is in the wrong hands, held by people who are unwilling to gamble on anything, especially anything artistic. Art will never be as profitable as slop. As long as profits are the major issue; as long as the powers that be approach the whole thing with the rationalization that 'It's business, after all', we're in trouble."

"Business? Profits? 'David and Lisa' hasn't done so badly. Nor have 'The L-Shaped Room,' 'Tom Jones,' the Bergmans and the Fellinis."

LOCAL PASTOR CAST IN 'SHEPHERD' RE-DO

Shreveport, Jan. 14.

A remake of the late Harold Bell Wright novel, "Shepherd of the Hills," starring Richard Arlen and a cast of unknowns, is in the can. Producer Jimmie McCullough has signed for distribution with Howco International of New Orleans.

The widescreen, color film was shot on location near Branson, in Missouri last fall with a script by Ben Parker, who also directed. McCullough's Maco financed.

Casting was done mostly in Louisiana and Missouri. In the title role, played by Harry Carey in the 1939 version was Dr. James Middleton, pastor of the Shreveport First Baptist Church. Life Mag shot photo feature on the guy. Story may hit in February.

Camera crew was Ted and Vincent Saizis from Birmingham. Editing in Hollywood by George White.

McCullough and Joy Houck of Howco are lining up playoff strategy at present.

Next Macco project is oater with "inspirational" theme Parker is to direct again. Arlen may repeat.

Luis Bunuel Borrows Trumbo's 1940 Horror Tale From NBC Radio

Hollywood, Jan. 14.

Spanish director Luis Bunuel has bought rights to the old Dalton Trumbo story, "Johnny Got His Gun." It is planned for production in France with Trumbo doing screenplay, after completing his present assignment for Columbia-Martin Ransohoff, "Sandpiper."

Under contract negotiated by agent Ingo Preminger the property is a lease to pay Trumbo immediate coin, percentage and reversion of rights after nine years. Bunuel is currently completing a feature titled "Diary of A Chambermaid."

"Killed But Didn't Die"

Luis Bunuel is known for his nightmare realism of theme and scene and the old Dalton Trumbo story presumably should offer him a field day. Of this story, when presented as an NBC sustainning radio drama with James Cagney starred, VARIETY's reviewer, *Land*, wrote, issue of March 13, 1940, as follows:

"This story of a human hulk unmercifully spared from the battlefield to live shut up within itself for 20 years turned out to be, as an Arch Oboler radio drama, appalling, horrible, heartbreaking, stomache-upsetting bit of delirium in monolog. Dalton Trumbo's story and James Cagney's tender, introverted, vacumized performance combined to produce moments that were clutchingly grim and hellishly vivid. It was a tale of squirrel-cage spiralism within a human brain with only remnants of a body. It had the drama and the trauma of sanity and insanity locked in a tug o'war. It was terrific but terrible. For general purposes it was unendurable and, on the whole it was inexcusable.

"The piece seemed in final essence not so much a good case against war, although that intent was loudly proclaimed, as a particularly imaginative and unpleasant exploration of the dread of all mankind of being buried alive, for that was the particular horror of the fate of legless, armless, speechless, earless, Johnny, who was killed but didn't die.

N.Y. to L.A.

Eddie Carmel
Roger Carmel
Jack Lenny
Donald Madden
Ben Segal
Monique Van Vooren

L.A. to N.Y.

Dick Dinsmore
Bill Froug
Gilbert Marchant
Robert Reed
Lee Remick
Omar Sharif
Pat Suzuki
Sylvester (Pat) Weaver
Harold Wirthwein

NASSAU COUNTY'S IA NIXES MIX WITH 52

The proposed merger between International Alliance of Theatrical Stage Employees studio mechanics New York Local 52 and Nassau county Local 340 was voted down by the latter membership at a meeting recently. A majority of 33 to 20 voted in favor of amalgamation but a ⅔ majority was required to pass the proposal.

Local 52 had been the inceptor of the merger proposal, which had the open backing of the parent International.

Queried as to why his membership behaved as it did, 340 business agent Ben Bradley said last week that he didn't have any explanation for the vote. He said that he has "maintained a neutral position" throughout the entire matter. It is believed, however, that Bradley was not entirely in favor of amalgamation.

Marshall Thompson's Pic

Hollywood, Jan. 14.

Marshall Thompson has joined Ivan Tors Films as producer-director and will prepare an African adventure film.

Tors is now editing "Rhino for Metro-Goldwyn-Mayer. Picture originally was filmed in Africa and new project is expected to continue along same line.

U.S. to Europe

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Cy Harvey
Mitchell R. Leiser
Martin Rackin
Rachel Roberts

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WANDERERS BACK TO COAST?

Universal Sets a 'Golden Showcase'

'Charade' and 'Fave Sport' Get Special Marketing—How Stands Palace in Times Square?

The "Premiere Showcase" running story in New York continues to take on new aspects. At a press conference last Thursday (9), Universal v.p.-general sales manager Henry H. Martin revealed U's intentions as regards "showcasing," a move which has several ramifications.

Universal will open its "showcase" scheme with "Charade," which is now in its sixth week at Radio City Music Hall. In so doing, it will actually be carrying out what United Artists, inceptor of the "showcase" plan, has been calling "golden showcase," in that is taking a pic which has already played a firstrun engagement and then giving it a selective nabe firstrun treatment.

U will utilize the "showcase" logo developed by UA and also used previously by 20th-Fox, though the showcase theatres will not be confined to those used by UA and Fox. The Universal plan will mark the debut of the RKO circuit in "showcase" participation, it long having been a holdout. The Astor in Manhattan, from the start the "showcase" flagship, some Skouras theatres and indies will also be involved, bringing the total to 20 theatres in all daydating "Charade." Target date for this is Jan. 29, depending, of course, on the Music Hall run.

Next, Universal will "showcase" "Man's Favorite Sport" using the idea as originally designed — for multiple firstrun showing without any previous dates. The Howard Hawks comedy is tentatively set to debut Feb. 19. At the moment, Martin said that U's "showcase" plans don't extend beyond these two features. He described his company's action as a variation of its "peremter plan" which operated along the lines of "golden showcase" but which utilized the RKO circuit as a followup. U has been using "perimeter" for two-and-a-half years. Unlike "showcase," it didn't daydate firstruns all over but used only a few selected theatres running with the Palace on Broadway, like the Brooklyn Albee and a couple others.

The new Universal approach brings up some points in regard to the Broadway scene. What U's future relationship with the Palace will be is up for speculation but no answers are forthcoming, as yet

(Continued on page 18)

On to Weeki Wachi

Warner Bros. is doing it up big with its unveiling of "The Incredible Mr. Limpet." Film company reps report they are junketing 250 reps of the national and world press, radio and television to Weeki Wachee Springs, Fla., tomorrow (Thurs.) for a specially-devised underwater screening of the picture Friday. "Mr. Limpet" is a comedy focusing on frogmen exploits.

Film is to be shown in a submerged theatre operated by American Broadcasting-Paramount Theatres in Brookville, Fla. John C. Rose produced, Arthur Lubin directed and the star is Don Knotts.

Scratch Capitol Off PR Tour for Fleming Tale; Kennedy Had Been Fan

Washington, D.C., has been cut out of the schedule of promotional stops by advance ballyhoo artist Tom Carlile, who is touring the country plugging "From Russia, With Love." This is yet another happening in the aftermath of the assassination of John F. Kennedy.

The former president was a big fan of author Ian Fleming, who penned "From Russia," along with the whole series of novels about fictional international spy chaser James Bond. Kennedy had been quoted at one time as saying that, of all the Fleming books, "From Russia" was his favorite. In fact, after the film was completed, a special screening was held in the White House for the late chief exec.

When the Carlile bally tour was being set up originally, Washington was prominently on the list, the strategy being to milk the most out of JFK's passion for the Bond books. After the assassination, however, it has now been considered better to drop Washington from the trip and Cincinnati has replaced it, not for proximity reasons, naturally, but as an additional city to be hit.

"From Russia" is the champ in England currently, playing to the best biz the town has ever seen in some situations, including roadshow pix. It is due to arrive in the U.S. shortly, the second of ten pix based on Fleming novels to be made by Eon Productions for United Artists. The first, "Dr. No," was a solid grosser both in the U.S. and abroad.

TOA-ALLIED HOLDING HARMONY PRACTICE

What were described as a "frank and friendly exchange of views" was the substance of the meeting in Miami Beach last Friday (10) of leaders of Theatre Owners of America and Allied States Assn., huddling there to explore the possibilities of merger between the two exhibitor organizations.

Nothing definitive developed out of the session but it was termed by leaders of the organizations as "most productive and fruitful." The harmony in which this session was conducted will lead to further meetings at a later date, it was also stated by the participating exhibition leaders.

The meeting had originally been called to determine, in the words of Allied prez Jack Armstrong, whether or not a merger of the two "is possible, practical or feasible." Armstrong stressed that the get-together at the Hotel Fontainebleau would be "merely exploratory."

Present from Allied at the session were Armstrong, chairman Marshall Fine, Ben Marcus, Wilbur Snaper, Irving Dolinger and Milton London. Repping TOA were prez John H. Rowley, chairman John H. Stembler, Mitchell Wolfson, George Kerasotes, Myron Blank, Dave Wallerstein and Joe Alterman.

'THUNDERING WHEELS' TITLE IN DISPUTE

Willpat Productions, indie filmmaker, has filed suit in N. Y. Federal Court against Sigma III Corp., a distributor, seeking an injunction to halt the defendant from exhibiting "Thundering Wheels."

Willpat claims that it produced a western film by that title for release early this year. It is alleged that Sigma obtained a pic about stockcar racing called "Big Wheel" and has renamed it "Thundering Wheels" also. It is claimed that Sigma's action has hurt Willpat's project and so an injunction is being sought to prevent licensing and exhibition of the Sigma property.

McIlwain Exits Cinerama

William J. McIlwain has bowed out as general manager of theatre operations for Cinerama. This per B. G. Kranze, v.p.

McIlwain had been with C'rama since its inception and took on the job he's now leaving in September, 1959. He has no plans except to return to California.

PRELIM COUNT CHEERS COLONY

By MICHAEL FESSIER Jr.

Hollywood, Jan. 14.

Scanning the 1964 production picture — strictly conjectural at this point, of course—a continuing drift of filming from overseas to the U.S. is indicated with but 35 of 165 vehicles in active preparation being geared for lensing abroad either in whole on in part. Last year of 162 American-backed pix 53 filmed in toto overseas.

Whether or not actual production totals for 1964 will surpass or fall short of number of films "prepping" is, of course, strictly guesswork as the studios seem more than ever to be playing it by ear on a month to month basis, declining to give a go ahead on projects until all components of a package are fixed and ready.

Only 48 of the 165 in the works have been allotted as much as a "seasonal" start date, i.e. "spring, summer," etc. The company with most pix pinned to fairly specific launchings is 20th-Fox, which has so tagged 14 of 22 films it is readying for '64, many of them for the first part of the year.

Figures do not include potential Disney product, that studio declining to name any films being prepped, though a company spokesman allowed that "we'll probably make our usual half dozen." Nor is the indie 7-Arts included since no rep of that company could be reached for comment. Company topper Ray Stark has been laid up in a Sun Valley hospital with a broken leg suffered while skiing. Several months ago, however, 7-Arts announced that it had some 23 properties in various stages of preparation.

Metro, prepping 30 pix, boasts the most ambitious sked, though only five of them have been handed start dates. Studio made 27 films last year. Warner Bros. which lensed 14 last year, has five firmed to go, four of them with

(Continued on page 17)

Disney, After Tax Net, $6,574,321

Hollywood, Jan. 14.

Walt Disney Productions and its domestic subsidiaries continue an upward financial stride, consolidated net profit after taxes for fiscal year ended Sept. 28, 1963 hitting a record high of $6,574,321, according to Roy R. Disney, President, in annual report to stockholders.

Take, which reps $3.81 per share on 1,727,743 common shares outstanding, is a 24.9% increase over last year's net of $5,263,491, equal to $3.14 per share on 1,674,804 shares of common then outstanding. Provision of $6,100,000 in income taxes was made for 1963 and $5,650,000 for 1962.

Disney also reported a 8.34% jump in gross income for 1963. This amounted to $81,922,127, an increase of $6,310,300 over 1962's $75,611,827 gross.

Film rentals for 1963 totalled $40,918,923 as against previous year's $42,408,634; and television income amounted to $8,259,723, a boost of $2,266,362 over '62; Disneyland Park revenues for year were $24,076,844, uppance of $4,020,120 over previous year. All other income from publications, newspaper comic strips, licensed cartoon characters, music records and Celebrity Sports Center was $8,666,637, Disney stated, an increase of $1,513,529 over last year, most of which resulted from reflexion of a full year of Celebrity's income compared with six months in 1962.

Disney told stockholders that all product in release is profitable and all divisions and subsidiaries are operating profitably. He predicted that the new current year also will be good for company.

Spain-Mexico-Argentina 'Festival' Rotates Nationally, Plus Confabs

Madrid, Jan. 14.

Sevilla will be the locale for a first Hispano-American Film Festival, as a result of a pact reached by Argentine, Spanish and Mexican film chiefs at the recent Acapulco gathering. According to David Jato, Secretary-General of Uniespana, the Spanish-language film event will rotate Geographically from year to year.

Jato defined the October-date project as a festival only for want of more precise terminology. The festival will go beyond the traditional screening of films and jury awards to include a working agenda for discussion of tighter co-ordination of film industries in the Spanish language areas—both in the field of production and distribution. At the same time Jato thought the annual fest would provide an exclusive forum for Spanish-language film industry representatives that has not been available in the past at such Int'l film meets as Cannes, Venice, Berlin, San Sebastian and Mar del Plata.

Jato also stated that the Sevilla film fest would in no way reduce Uniespana's support for San Sebastian. On the contrary he expects the producer group to play an even more influential role this year in selecting and replacing the three-man San Sebastian fest directorate with a single topper as well as in shaping a more vigorous policy and structure for the Basque festival.

'Jones' Places 1-Thru-10

Minneapolis, Jan. 14.

"Tom Jones" (UA-Lopert) will not be shown here until next month, but that fact didn't stop Morning Tribune's Will Jones from a lengthy rave on film which he caught at a special Hollywood screening Jones echoed National Board of Review and New York Film Cirtics Circle with a "first" but awarding it the other nine places as well.

This unusual tribute already has localites' curiosity piqued to an extent that should help the boxoffice plenty even though the film's arrival is comparatively far distant.

New Mexico Fan 'Bests'; Mastroianni of Italy, Rutherford of Albion

Albuquerque, Jan. 14.

"Lawrence of Arabia" was named as the top film of the past year shown in this town, by reader poll conducted by Fred Bonavita, film editor of the afternoon daily Tribune. At the same time, locals picked Hitchcock's "The Birds" as the worst of the past season.

"Best actor" went to Marcello Mastroianni, with "best actress" choice of Margaret Rutherford.

Choice for worst actor went to James Garner. Three-way tie was noted for worst actress—Elizabeth Taylor, Carol Lynley and Merry Anders.

Ten best list was heavy with foreign films. Included in order of preference: "Sundays and Cybele," "David and Lisa," "Taste of Honey," "Divorce—Italian Style," "To Kill a Mockingbird," "8½," "Mutiny on the Bounty," "Bye Bye Birdie" and "Elektra."

GEZA POLATY UNDER POE'S NEW ECHELON

Geza Polaty, most recently general manager in Japan for United Artists, has been named 20th-Fox Far East supervisor, with headquarters in Tokyo. Exec is now in New York for indoctrination at the 20th h.o. before taking up his Tokyo duties.

Polaty's appointment is part of exec veep Seymour Poe's plan to revamp the 20th foreign operation by appointing field supervisors who are to be back up by their counterparts in the homeoffice. Last month Francisco Rodriguez was named Latin American supervisor, with headquarters in Mexico City, and Karl Knust his counterpart on the Latin American desk in New York. Polaty's counterpart in New York will be named shortly.

Polaty, a Hungarian by birth, served with UA in Japan from 1958 until last year. Prior to that, he held various sales positions with Warner Bros. for 10 years. Earlier he had been an independent film producer in Germany, Spain and South Africa.

More Milestone Awards

Hollywood, Jan. 14.

George Jessel will gagmaster the screen producers guild 12th annual Milestone Award dinner on Sunday night, March 1 at ballroom of the Beverly Hilton hotel. Bryan Foy is chairman.

Arthur Freed will be the receipient of this year's Milestone. Producers will also present awards for the best produced theatrical motion picture of the year, the best produced film television series of the year and the Jesse L. Lasky-intercollegiate competition award.

LANDAU DISTRIBUTION RESOURCE TAKES FORM

Plans for the Landau Releasing Organization, subsid formed by Ely A. Landau to handle domestic distribution of his own and other pictures, are shaping up, according to William Shelton, director of international operations for the indie. Thinking calls for the release of five to six pix a year, the first of which will be the British-made "The Servant," which will make its U.S. preem in New York within the next few weeks.

Other possibilities for release by Landau in the U.S. during the year include the recently-completed "Pawnbroker" and "The Fool Killer," which has been in the can for a while now. Additionally, Landau will soon put into production the filmization of Pat Frank's novel "The Forbidden Area" and also has skedded for later this year the production of a film based on Carson McCullers' novel "Heart Is a Lonely Hunter," both of which have been kicking around Landau's schedule for some time now.

Besides these, there are the oft-mentioned Landau projects to film Jean Giradoux's "The Madwoman of Chaillot," now being screen scripted by James Poe, and "Leonardo da Vinci," being scripted by Howard Fast. This production schedule will be augmented by the purchase of still other films for release in the U. S., such as was done with "Servant." This pic, incidentally, may make its Yank bow in one of Landau's two Gotham theatres, the 57th St. Normandie or the Little Carnegie. It's not decided as yet, however.

Shelton himself sails for Europe tomorrow (Thurs.) aboard the Queen Mary. The object of his trip will be to buy more completed pictures and arrange further foreign distribution deals for the Landau projects. He will be headquartering in Paris and Rome and will visit, among others, London, Munich and Stockholm. He has been in the States for several months now, huddling with Landau and solidifying production- distribution plans and projects.

Jules Pincus Re-Locates

Los Angeles, Jan. 14.

Jules Pincus, formerly associated with Randforce Amusement Corp. in Brooklyn, has joined Fred Stein's Statewide Theatres circuit as manager of the refurbished Picfair Theatre.

He's making his home in Sherman Oaks.

The Pink Panther
(TECHNIRAMA-COLOR)

High-gloss nonsense with standout comic highlights and brilliant playing by Peter Sellers. His clowning and a star roster add up to topgrade fodder for escapists.

London, Jan. 7.

United Artists release of a Mirisch-G.-E. production. Stars David Niven, Peter Sellers, Robert Wagner, Capucine, Claudia Cardinale. Directed by Blake Edwards. Screenplay, Edwards and Maurice Richlin, music, Henry Mancini; camera, Philip Lathrop; editor, Ralph E. Winters. Reviewed at Odeon, Leicester Square, London, Running time, 115 MINS.

Sir Charles ..... David Niven
Insp. Jacques Clouseau ..... Peter Sellers
George ..... Robert Wagner
Simone Clouseau ..... Capucine
Princess Dala ..... Claudia Cardinale
Angela Dunning ..... Brenda De Banzie
Greek "Cousin" ..... Fran Jeffries
Tucker ..... Colin Gordon
Defense Attorney ..... John Le Mesurier
Baloud ..... James Lanphier
Artoff ..... Guy Thomajan
Novelist ..... Michael Trubshawe
Greek shipowner ..... Riccardo Billi
Hollywood starlet ..... Meri Wells
Photographer ..... Martin Miller

This is film making as a branch of the candy trade, and the pack is so enticing that few will worry about the jerky machinations of the plot. The production crams in so many appealing plusses that the whole luscious affair defies mental probing. And it is delivered with such an impudent, tongue-in-cheek elegance by Blake Edwards, as director and partwriter, that there is no inclination to brood over the occasional lapses. Quite apart from the general air of bubbling elegance, the pic is intensely funny. The yocks are almost entirely the responsibility of Peter Sellers, who is perfectly suited as a clumsy cop who can hardly move a foot without smashing a vase or open a door without hitting himself on the head. When memory of the others subsides, "Panther" will be a vintage record of the farcical Sellers at his peak.

Mood of jaunty distraction is splendidly launched by the witty and diverting titles from DePatie-Freleng Enterprises, who use the cartoon figure of an insolent pink panther with fine ingenuity. Action starts rolling in fairly-tale style. These are few cumbersome moments in the film, for scripters Edwards and Richlin have a complicated plot to outline and it takes some alertness to pick up the threads and join them together. The "Panther" is a priceless jewel owned by the Indian Princess Dala (Claudia Cardinale), vacationing in the Swiss ski resort of Cortina. The other principals are introduced in their various habitats, before they converge on the Princess and her jewel.

In Rome, a dashing and elusive thief pulls off another coup, and later turns out to be Sir Charles Lytton (David Niven). In Los Angeles, his nephew George (Robert Wagner) has himself photographed in student cap-and-gown, so that the uncle who supports him will not know his true profession, which is similar to his own. In Paris, Simone Clouseau (Cupucine) is almost caught in the act of passing a stolen jewel to a "fence," and makes a quick getaway. And Simone turns out to be the wife of Inspector Jacques Clouseau (Peter Sellers) who has been chasing the phantom thief for 15 years to no avail.

After this, the stage is set for a saucy and improbable imbroglio in Cortina. There is little point in tracking the twists of the plot, which only serves the useful purpose of putting all the characters in unlikely juxtaposition. Sir Charles manipulates an introduction to the Princess, whose jewel he is after, and then, via champagne, tries a little gentle seduction.

The other ingredients come straight from the Keystone Kops, and the highspot is a bedroom scene. The Inspector and his wife prepare for bed, but the cop does not know that there are two men, Sir Charles and George, concealed in the room, unable to escape. This classic situation of trousers-down comedy comes to a satisfying climax when the Inspector climbs thankfully into bed with his spouse, and is doused in champagne that she was trying to hide. The whole scene fizzes riotously, and it says much for the expertise of Blake Edwards' direction that the pace and interest do not languish after it.

Final comic setpiece at a costume ball does not quite reach these heights, but its satisfactory. With both Sir Charles and nephew George after the jewel, the fireworks unexpectedly explode in profusion. There's even a car chase, ending in a pileup in the village square.

The end is neat. Sir Charles and George seem to be caught at last. At the trial, they call the Inspector as their witness. He has to confess that every time a big jewel theft has been accomplished over the last 15 years, not only has Sir Charles been present, but also the Inspector himself. Absentmindedly he pulls a handkerchief from his pocket. Attached to it is the missing "pink panther," which has been planted on him. So the Inspector goes to jail and the crooks go free.

It is Peter Sellers who swipes the stellar honors. His razor-sharp timing is superlative, and he makes the most of his ample opportunities. His doting concern for criminal wife, his blundering ineptitude with material objects, and his dogged pursuit of the crook all coalesce to a sharp performance, with satirical overtones.

David Niven produces his familiar brand of debonair ease. Robert Wagner has a somewhat undernourished role. Capucine, sometimes awkward and over-intense as if she were straining for yocks, is nevertheless a good Simone. The sultry Claudia Cardinale also does well as the Princess, and carries off her main scene, amorously tipsy with Sir Charles.

The Swiss locales are agreeably captured by Philip Lathrop's camera, and the lensing is firstrate throughout, making tasteful use of Technicolor and the Technirama process. Svelte music comes from Henry Mancini, also responsible for the cabaret number, "Meglio Stasera" (It Had Better Be Tonight), delivered with verve by newcomer Fran Jeffries. The tune is good enough to catch on.

Editor Ralph E. Winters includes no unnecessary footage. Result should be an international winner. *Otta.*

The Man From Galveston

Originally pilot for WB's "Temple Houston" vidseries. Undernourished as theatrical fare.

Hollywood, Jan. 7.

Warner Bros. release of Michael Meshekoff production. Stars Jeffrey Hunter, Preston Foster, James Coburn, Joanna Moore, Edward Andrews. Others in cast: Kevin Hagen, Martin West, Ed Nelson, Karl Swenson, Grace Lee Whitney, Claude Stroud. (No character names). Directed by William Conrad. Screenplay, Dean Riesner, Michael Zagor; camera, Bert Glennon; music, David Buttolph. Reviewed at World Theatre, Jan. 7, '64. Running time, 57 MINS.

This is the pilot film that spawned Warner Bros.' "Temple Houston" television series. The studio has converted it into a theatrical feature. And it was accompanying feature with "Four for Texas" last week in several L.A. theatres. As a pilot, it was obviously successful, having paved the way for the series. As a theatre feature, however, it is mighty skimpy fare—barely acceptable as a running mate.

Jack Webb, until recently tv production chief at Warners, was exec producer of the Michael Meshekoff production. William Conrad directed from a screenplay by Dean Riesner and Michael Zagor. Yarn is concerned with the adventures of a brash young attorney (Jeffrey Hunter) attached to an early Texas circuit court, or a kind of roving frontier judiciary who stormed into small towns with all the fanfare and razz-ma-tazz of Ringling Bros. Plot describes Hunter's implication in a case involving an old flame who has been accused of murder. Hunter fingers the real killer in some absurdly contrived courtroom melodramatics.

Hunter is colorful as the cocky lawyer, Preston Foster correctly irritable as a circuit judge, James Coburn reliable as a rather hapless marshal, Joanna Moore pretty and sincere as the accused woman. Competent in key support are Edward Andrews, Kevin Hagen, Martin West and Ed Nelson. Dexterous photography by Bert Glennon is a plus factor. *Tube.*

Strait-Jacket

Shocker about an axe murderess drawn along lines of "Psycho." Although rather crude and imitative, b.o. future seems favorable.

Hollywood, Dec. 5

Columbia Pictures release of William Castle production. Stars Joan Crawford; features Diane Baker, Leif Erickson, Howard St. John, John Anthony Hayes. Directed by Castle. Screenplay, Robert Bloch; camera, Arthur Arling; editor, Edwin Bryant; music, Van Alexander; assistant director, Herbert Greene. Reviewed at Academy Awards Theatre, Dec. 5, '63. Running time, 93 MINS.

Lucy Harbin ..... Joan Crawford
Carol ..... Diane Baker
Bill Cutler ..... Leif Erickson
Raymond Fields ..... Howard St. John
Michael Fields ..... John Anthony Hayes
Emily Cutler ..... Rochelle Hudson
Leo Krause ..... George Kennedy
Mrs. Fields ..... Edith Atwater
Dr. Anderson ..... Mitchell Cox
Frank Harbin ..... Lee Yeary
Stella Fulton ..... Patricia Krest
Carol (3 yrs.) ..... Vickie Cos
1st Little Girl ..... Patty Lee
2nd Little Girl ..... Laura Hess
Shoe Clerk ..... Robert Ward
Beauty Operator ..... Lyn Lundgren

"Strait-Jacket" could be summed up as a chip off the old Bloch. Writer Robert Bloch's "Psycho," that is. In crossing the basic plot design of that 1960 Bloch-buster with the instrument of murder (the axe) and at least one of the ramifications of the celebrated Lizzie Borden case, Bloch has provided the grisly ingredients for producer-director William Castle to concoct some marketable "chop" suey. Although it lacks the slickness, marquee stature and, obviously, the originality to generate anything approaching the response to "Psycho," it should be a moneymaker for Columbia.

Heads really roll in this yarn, which commences with a dual hatchet job on a cheating husband and his lady friend who are discovered bedroominating by the wife (Joan Crawford), whose three-year-old daughter witnesses in horror the 40 some odd whacks per victim administered by her mother. Mom goes to the insane asylum and daughter grows up into Diane Baker. They are reunited 20 years later when mom is released. Whenever the film begins to bog down from this point on, which it tends to do, Bloch just gives 'em the axe, the axe, the axe. Three more victims fall by the wayside before the mystery — which to the more alert customers shouldn't prove very mysterious—is solved. The story is purposely manipulated to lead the audience astray, with the result that at least several of the characters and situations are awfully hokey and confrived. But whenever it's time to go chop-chop, "Strait-Jacket" is scary enough for anyone, and that saves the show.

Miss Crawford does well by her role, delivering an animated performance. Miss Baker is pretty and histrionically satisfactory as her daughter. Some of the supporting work is quite inept, but competent characterizations are fashioned by Leif Erickson, Howard St. John, John Anthony Hayes and Rochelle Hudson. Some of Castle's direction is stiff and mechanical, but most of the murders are suspensefully and chillingly constructed, along the order of the bloodbath blueprints for "Psycho."

Capable assists have been contributed to the production by cameraman Arthur Arling, editor Edwin Bryant (especially good on the homicidal knitting), production designer Boris Leven, composer Van Alexander and soundman Lambert Day. *Tube.*

Das Grosse Liebesspiel
(The Big Love Game)
(GERMAN)

Berlin, Jan. 7.

Nora release of Team-Film and Stadthallen production. Stars Lilli Palmer, Hildegard Knef, Nadja Tiller. Directed by Alfred Weidenmann. Screenplay, Herbert Reinecker; camera, Georg Bruckbauer; music, Charly Niessen. At Gloria Palast, Berlin. Running time, 133 MINS.

The actress ..... Lilli Palmer
The call-girl ..... Hildegard Knef
The divorced woman ..... Nadja Tiller
The secretary ..... Daliah Lavi
The elderly lady ..... Elisabeth Flickenschildt
The French girl ..... Daniele Gaubert
The wife of the director ..... Alexandra Stewart
The diplomat ..... Paul Hubschmid
The school director ..... Martin Held
The chief ..... Peter van Eyck
The pupil ..... Thomas Fritsch
The student ..... Peter Parten
The policeman ..... Walter Giller

The Germans have a way with overdoing things, even with films. This pic, dramaturgically reminiscent of Max Ophuls' "La Ronde," gives evidence of it. There's a bit too much of just everything in this vehicle. The dialog sequences are much too wideopen. There's too much philosophical talk. The women in this are too fond of getting a man. The boys get the girls too easily. Much is too heavily played out. As a result, the film doesn't have what it should have had in the first place: Charm. And the pic is much too long.

Alfred Weidenmann undoubtedly is one of Germany's better directors. He knows his trade but why didn't he know when to stop? The late Lubitsch set a good example years ago. Also Ophuls did. What makes a delicate film really delicate? When much is left to the viewer's imagination. For this film, the viewer doesn't need much if any imagination. Commercially, the film has the potentials for a big local success. Artistically this doesn't amount to much. Foreign prospects are on the slim side.

Entire film centers more or less on the bed and what the film calls love. It starts out with a call girl (Hildegard Knef) who teaches the ways of love. The boy utilizes his newly acquired knowledge on the young wife of his school professor (Alexandra Stewart), while, in turn, the professor (Martin Held) has an erotical escapade with a sultry secretary (Daliah Lavi). And so it goes on.

There are some plus points with regard to the acting but they're not enough to make this an internationally attention-getting film. For the record, the best polished performances are turned in by Held and Miss Knef. Many if not most of the other name stars in this lean too heavily on the mere routine.

The film may please those who like to hear such phrases as "you want to sleep with me" over and over again. But otherwise this 133-minute film has a tendency to bore the average patron. *Hans.*

Il Maestro Di Vigevano
(The Teacher from Vigevano)
(ITALIAN)

Rome, Jan. 14.

Dino DeLaurentiis production and release. Stars Alberto Sordi, Claire Bloom; features Vito de Taranto, Ya Doucheskaya, Guido Spadea, Tullio Scovazzi, Lilla Ferrante, Piero Mazzarella, Eva Magni, Ignazio Gibilisco, Bruno de Cerce, Egidio Casolari Directed by Elio Petri. Screenplay, Petri, Age, Scarpelli, from story by Lucio Mastronardi. Camera, Otello Martelli. Sets, Gastome Corsetti. Music, Nino Rota. Editor, Ruggero Mastroianni. At Cinema Corso, Rome. Running time, 112 MINS.

Mombelli ..... Alberto Sordi
Ada ..... Claire Bloom
Dean ..... Vito de Taranto
Eva ..... Ya Doucheskaya
Nanini ..... Guido Spadea
Rino ..... Tullio Scovazzi
Cuore ..... Lilla Ferrante
Bugatti ..... Piero Mazzarella
Widow Nanini ..... Eva Magni
Varaldi ..... Ignazio Gibilisco
Cippolone ..... Bruno de Cerce
Filippi ..... Egidio Casolari

First major disappointment from the usually reliable Alberto Sordi, this film uncertainly wavers between the pathetic and comic, ultimately disappointing in both sectors. It has a built-in b.o. base at home thanks to the Sordi rep, but will need hard sell to overcome inevitably downbeat word-of-mouth. Export chances are iffy.

Based on a much-talked-of novel by the same title, "Vigevano" deals with a tradition-bound and colorless elementary school prof (Sordi) who only slowly and reluctantly bows to his wife (Claire Bloom) and her dreams of riches in other fields. She gets him to invest in a shoe factory of their own, but both it and the family—thanks to her extra-curricular dalliances—soon go to pieces and, after his wife's sudden death in a car crash, he is forced to return to the grey and dismal professorship for which he was trained.

The glaring error of the picture, and one which Sordi committed once before, but less violently, in "The Boom," is to feed laugh-expectant audiences an almost steady diet of pathos and gloom. The few laughs that come up once in a while only distract and clash with tone of the remainder of the pic. Sordi's portrayal of the mixed-up professor is never clearly patterned, and the jumps from pathos to bathos to satire to comedy upset each mood as it is created. Nor does Claire Bloom's diligent, but basically wasted effort, raise tone of pic, while a large supporting cast ranges from anonymity to gross caricature (as in the overdone portrayal of the school headmaster by Vito DeTaranto).

Not aided by a meandering pace which all too frequently lags, Elio Petri's direction lacks force and insight of his earlier efforts. Technical kudos are in the top Italo tradition. *Hawk.*

Mail Order Bride
(PANAVISION—COLOR)

Partially successful western that misfires in the stretch. Solid production and acting values could pave way for profitable b.o.

Hollywood, Jan. 8.

Metro release of Richard E. Lyons production. Stars Buddy Ebsen, Keir Dullea, Lois Nettleton. Directed and screenplay by Burt Kennedy, based on short story by Van Cort; camera (Metrocolor), Paul C. Vogel; editor, Frank Santillo; music, George Bassman; assistant director, Ed Dunn. Reviewed at the studio, Jan. 8, '64. Running time, 83 MINS.

Will Lane ..... Buddy Ebsen
Lee Carey ..... Keir Dullea
Annie Boley ..... Lois Nettleton
Jace ..... Warren Oates
Marietta ..... Barbara Luna
Lank ..... Bill Smith
Matt ..... Jimmy Mathers
Hanna ..... Marie Windsor
Sheriff Linley ..... Paul Fix
Charlie Mary ..... Doodles Weaver
Preacher Pope ..... Denver Pyle
Sister Sue ..... Kathleen Freeman
Young Old Maid ..... Abagail Shelton
Lily ..... Diane Sayer
Bartender ..... Ted Ryan

Metro's "Mail Order Bride" is two-thirds of a satisfying western with special appeal for the family trade. Until that critical juncture, the Richard E. Lyons production exudes an air of unpretentious charm and an outdoor vigor that, coupled with some breathtaking location photography and a few frisky performances, makes it a pretty palatable ear of frontier corn.

Had scenarist-director Burt Kennedy and story writer Van Cort chosen not to resolve their yarn by resorting to the tired, primitive device of separating the good guys from the bad guys and letting them go at it, they might have come up with a dark horse boxoffice contender for the studio. But as it is, Metro may have to rely more on personality rather than story values to cash in. All things considered, "Mail Order Bride" could and should emerge a profitable venture but less successful than it might have been.

The film is concerned basically with the emotional growth to maturity of a young hellion (Keir Dullea) whose deceased father has legally stipulated that his Montana ranch be run by an old buddy and erstwhile lawman (Buddy Ebsen) until such time as the latter deems his son fit to take over. As the major move in his campaign to tame and gentle the young colt in his charge, Ebsen scans the Montgomery Ward catalog, sashays to Kansas City in search of a bride for Dullea and brings back Lois Nettleton for instant wedlock, frontier style. She just happens to have a six-year-old son with her.

The wedded couple comes to a temporary understanding and just when it begins to appear that the story may be developed naturally and eventually resolve itself into a reasonably believable happy ending, writers Kennedy and Cort veer off on their foolish tangent. They proceed to turn an until then merely colorfully ornery critter (Warren Oates) into a first class, full fledged, and totally absurd heavy, and the picture never recovers from this mortal blow. The happy ending develops anyway, but it just isn't the same after all the contrived chaos and confusion. The simple charm and glow of the film is all but destroyed.

Dullea, who attracted favorable attention with his work in "Hoodlum Priest" and "David And Lisa," continues to impress and takes another stride in what should develop into a bright career. Without question one of the most gifted young actors to hit the screen in some time, he shold be utilized more frequently and to greater advantage by Hollywood filmmakers. He scores in this outing with a histrionic vitality that gives more to the character than he gets from the script. Equally impressive is Lois Nettleton, another outstanding talent on the rise.

Ebsen, whose "Beverly Hillbillies" popularity won't hurt the boxoffice any, gives a firm and reserved portrayal of the perceptive guardian. Oates, another accomplished young player, delivers a virile performance. Sound support is contributed by Barbara Luna, Paul Fix, Marie Windsor, Denver Pyle, Bill Smith, Kathleen Freeman, Abagail Shelton and moppet Jimmy Mathers.

Shot on location in Northern California's High Sierras, the picture benefits from some stunning panoramic views, appreciatively captured and conveyed through Paul Vogel's picture postcard color photography. Another major assist is George Bassman's alternately plaintive and whimsical

(Continued on page 18)

SAILING THE SPANISH MAKE

'John Paul Jones' Reverts to Bronston

He Will Re-Market It After Own Tactics— 'Roman Empire' to Market Via Par March 24—Other Projects

Madrid, Jan. 14.

With two films in release, one being scored and edited and another being completed, Samuel Bronston is heading into 1964 with the busiest schedule of his production career here. At least three more pictures will go into production this year, distribution plans will be set for others and a new studio will be begun.

The two pictures currently in release are "El Cid," which continues to earn around the globe, and "55 Days at Peking," which has been a winner around the globe, except for the U.S. where it has performed unspectacularly. Being edited is "Fall of the Roman Empire" and finishing filming is "Circus World." To go into production in 1964 are "Nightrunners of Bengal," "La Belle Epoch" (Paris 1900) and "Brave New World." Further distribution is planned on "John Paul Jones" and arrangements are being planned for "La Belle."

"El Cid" has been doing strong biz in various global showings and recently turned in a substantial showing in a third re-release in the U.S. "Peking," which paid off its negative overseas, is still just getting started in some areas of the world, opening just recently in Madrid ironically.

As far as "John Paul Jones" which is still in the debt column, is concerned, Bronston gets the negative back from Warners this year and is planning to redistribute it around the world, probably handling it through his own organization. This goes for the U.S. as well where he created Samuel Bronston Distributing Co., which is now releasing the indie "War of the Buttons."

"Roman Empire," which will be handled by Paramount in the Western Hemisphere, will open March 24. A London-Rome-New York tri-city preem may be held for the film, which was to have christened the Bronston distribution operation in the U.S. Bronston commented last week that the switch to Par was a matter of "better business," saying that it was finally decided to delegate some of the responsibility for the film and the decision was made to do so to Paramount, which will roadshow it.

"Circus," which will also be distributed by Par in the western hemisphere, winds principal shooting in Madrid this week. Then the lead players go to London for special effects work, the first time Bronston has used special effects in a film. Paramount was ready to handle the job in Hollywood but Bronston decided it would be more practical to do it in London. It is anticipated that the film will be completed by October.

When "Circus" ends its Spain filming, the Bronston organization will hit a few months period of production layoff while the organization gets ready for "Nightrunners." This begins building in February but lensing won't begin for a few months. Like previous Bronston epics, this too will have some hefty construction done on it, a portion of India to be recreated on the Las Matas backlot where the Roman Forum was erected and the walled city of Peking was built. The film may be ready by April, 1965, with Par to distribute in the West.

"La Belle" will mark a new phase in the Bronston operation. It will be filmed in Italy instead of Spain, under the direction of Vittorio De Sica. It will be another large-scale production and is being made in Italy on reasoning that the Italo director is more at home working on such a project in his native land than in Spain. Construction for this film will begin in March. No distribution plans have yet been set for the pic, which may be ready by the fall of 1965. Bronston is considering distributing it himself in the U.S. and setting up his usual multi-distrib pattern elsewhere.

Also, "Brave New World" is slated to begin filming in September under the direction of Jack Cardiff. No distrib plans have been set for this as yet either. Another film project, "Suez," is not skedded as yet but it will be handled by Paramount in the Western Hemisphere when it is ready. Additionally, Bronston has several other projects on his future schedule, making him one of the busiest filmmakers going.

With all of this activity, the producer gets somewhat annoyed at his Hollywood brethren. He says that with them its too many tears and not enough action. Bronston feels that if the Hollywood crowd would spend as much time making films as they do complaining about things, they wouldn't have so much to complain about. It is an international industry today, he said, and doesn't rule out the possibility of even making a pic in Hollywood. "If I could find a story that I could make in Hollywood, I would be delighted," he said. "I have looked but have found nothing," he added.

Importers Picks: Burstyn to '8½'; 'Jones' Also Wins

Joseph Burstyn award, given to the best foreign language film of the year, has been won by Federico Fellini's "8½," Embassy Pictures' Italo import. The Burstyn award is the major prize given annually by the Independent Film Importers & Distributors of America. It and the other IFIDA awards will be presented to the winners at the organization's annual dinner-dance in New York Jan. 21.

"Tom Jones" has been named best foreign film in the English language of 1963 by IFIDA, and its director, Tony Richardson, and star, Albert Finney, named best director and best actor, respectively. The IFIDA awards, voted by the member companies, make a distinction between foreign and English language features in the best picture category only. In all other categories, nominees compete for the same prize, whether or not they are connected with an imported English or foreign language film.

This marks the second year in a row that Richardson has won the IFIDA best director prize. He took it last year for his "A Taste of Honey."

The other IFIDA awards for 1963 include: Brigitte Federspiel, best actress, for "A Stranger Knocks" (Denmark); technical dubbing award, to Titra Dubbing Co., for English language version of the Italo import, "Divorce — Italian Style"; the Edward L. Kingsley short subject award, to Union Films' "Marc Chagall."

CANADIAN DIRECTS U.S. FILM AIMED AT LATINS

Washington, Jan. 14.

Canadian director Morten Parker has just completed a labor film for U.S. Information Agency showing in Latin America. It's a Puerto Rican cast, produced in Spanish.

Before going independent, Parker was known for his Canadian Film Board productions and labor-management documentaries.

The 30-min. film titled "Rivera" shows how a Latin American union can bargain freely and in a democratic manner with management for the same benefits Communists "promise through violence."

BY 1965 TOOLS FULLY MODERN

By EDDIE KALISH

Madrid, Jan. 14.

"A $15,000,000 baby," as he calls it, will be born to Samuel Bronston here by mid-1965. It will be possibly the most modern film studio in Europe, comprising facilities to enable the production of a picture from A to Z without leaving the plant, except for location work, of course, should this be desired.

Plans for the project are currently being looked over by the Franco government and are expected to be returned to Bronston with a stamp of approval within the month. Work on the new plant will then begin immediately.

Unlike his present studios, one stage of which is the largest now operating in Europe, the new plant will be equipped for scoring, special effects, housing, feeding, lab work and just about anything else needed to make a picture. It took two and a half years to develop the project, which will be built on a 400-acre tract of land owned by Bronston at Las Matas, a short distance outside Madrid.

Outside of the technical facilities to be offered by the plant, the new studio will be equipped with a cafeteria which will be able to feed 5,000 people per meal, a hotel and motel, separate bungalows and other room and board facilities. The Spanish government has also provided the protection that no other construction can take place for a considerable distance beyond the Bronston plant.

The producer will move all of the offices of his operation to the Las Matas site when it is completed. He will not, however, abandon the present Madrid studios. Bronston's plan is to operate both the old and new facilities, using space at both for rental purposes. Except for England, the operation will offer the only source in Europe for many technical procedures and Bronston says that he feels the new plant will attract filmmakers from all over to work in Spain.

Reports Advance Intent

The producer has already had inquiries from Hollywood picturemakers as to the availability of his studios and reported last week that during 1963 he had to refuse the requests of five film companies to use his present facilities. He himself had to go to Rome to do some work on "Fall of the Roman Em-

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British Film Industry Eager to See What Steps Govt. Takes on Brit. Lion

London, Jan. 14.

The British film industry is holding its breath.

It's waiting now for the results of two weeks of campaigning, hard-talking, in-fighting and maneuvering over the projected government sell of British Lion shares to private interests. This has stirred producers, exhibs, unions and politicians into action.

It's waiting specifically for the Minister of Industry to reveal in Parliament whether he has altered his intention of complete withdrawal from the distributor. His decision, vital to the independents of the industry, is expected any time now (Parliament reassembled yesterday (Tues.) following Christmas recess) though there is a possibility he will wait until the Cinematograph Films Council has reported on the structure and trading practices of the industry before making a final decision.

For as David Kingsley, chairman of British Lion, says there is now general acceptance by the trade and also in political circles that the future of British Lion cannot be divorced from the CFC report. This document is expected by many to give a rundown on the Rank and Associated British duopoly position within the biz.

Late word from London: Sam Spiegel is a bidder for British Lion, and two undisclosed companies. Dickers suspended until House of Commons discussion, due momentarily.

No Longer A Secret Deal

Since first news that the government-backed film bank, National Film Finance Corp., had exercised an option and acquired all the BL stock (by buying out the five directors stake for nearly $2,250,000), what seemed destined to be a secret deal has become a highly publicised controversy making a lot of mileage in the press, on the airwaves and, to an extent, in Parliament.

The initial and vehement fuss-

(Continued on page 20)

Add Mona Lisa Jokes

Washington, Jan. 14.

Here's the latest on culture in the Capital:

U. S. Information Agency film chief George Stevens, jr., said he recently asked a governmental colleague his opinion of the Mona Lisa.

"It thought it was very well done, but much too long," answered the bureaucrat.

Shurlock 'Sealed' 191 Pix in 1963; Trend Is Up

Hollywood, Jan. 14.

Hollywood motion picture production showed a slight trend upward during 1963, according to a report from Geoffrey Shurlock, Production Code Administrator of the Motion Picture Association of America.

Seal of approval was granted to 191 feature films during the year, as compared to 174 in 1962, Shurlock revealed, also noting a gain in script submissions which totalled 185 in 1963 as compared to 167 the previous year.

Total domestic releases approved was 101, with 90 approvals for foreign films. In 1962 figure was 87 in both categories.

Code figures revealed 19 of the 1963 films were produced and released by members, compared with 18 in 1962; 70 by non-members, released by members, compared with 57, and 12 for each year produced and released by non-members.

In foreign production, 11 were produced and released by members, compared to 9 the previous year; 70 produced by non-members, released by members, compared with 62, and 9 produced and released by non-members, compared with 16 the year befor. Latter category marked only area in which 1962 was higher.

Of the total of 90 PCA approved films made abroad in 1963, 40 were made by American companies and the remaining 50 by foreign producers.

YANK PRODUCT PACES SWITZERLAND HALF-YR.

Zurich, Jan. 14.

U. S. distributors were front runners in Switzerland, as to the July-December period in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne. Of the 10 highest grossing releases, five American pictures and, what's more, three of the remaining five are handled by Yank distribs in Switzerland.

Topping the list is "Lawrence of Arabia," a Columbia-released British entry, with a total playing time of 44 weeks in the five cities, plus rave reviews. Runnerup is UA's "Irma La Douce." Although it played only Zurich so far, daydating in two theatres, grosses were such that it easily copped second place in the Swiss boxoffice sweepstakes. Showing amazing holdover power, the Billy Wilder comedy ran for 18 weeks in just one city. It's a New Year holiday release in other situations.

Other U.S. winners are: MGM's "The V.I.P.'s" (25½ weeks), in third spot; "The Great Escape" (U), fifth; "The Birds" (U-I), seventh; and, in tenth position, "Son of Flubber" (Disney-BV). The latter was released only in Zurich as yet, doing brisk business at the same small-seater where its predecessor, "Absent-Minded Professor," broke all longrun records in 1962.

European product handled by American distribs includes Italy's "The Leopard" (20th), in fourth spot, and France's Jean Gabin-Alain Delon starrer, "Melodie en Sous-sol" (Any Number Can Win), an MGM release, in sixth position.

Other successful entries from Italy and France, respectively, are: "L'Ape Regina" (Conjugal Bed), eighth, and "A Toi de Faire, Mignonne" (It's Your Turn, Honey), starring Eddie Constantine (ninth).

National Boxoffice Survey

Biz Holding Well; 'Charade' No. 1, 'World' Second, 'Cardinal' 3d, 'Jones' 4th, 'Darling' 5th

Usual letdown after the yearend holidays is in evidence this stanza at firstruns covered by VARIETY but, outside of key cities hit by blizzards Sunday and Monday, trade is holding up remarkably well in comparison with other years. Heavy snowstorms along Atlantic seaboard hit such key cities as New York and Philly damaging blows.

"Charade" (U) (3d wk) is finishing first for third week in a row, with better than $360,000 in some 19 keys. **"It's a Mad World"** (UA) (8th wk) will cop second place by a considerable margin.

"The Cardinal" (Col), hard-ticketer in many keys, is finishing third. **"Tom Jones"** (UA) (7th wk) is pushing up to fourth position and likely will go higher as it is launched in additional key cities.

"Move Over, Darling" (20th) (3d wk) is capturing fifth spot though it has been higher. **"Sword in Stone"** (BV) (3d wk) is winding up sixth, down from its position when it had the benefit of vacationing youngsters.

"The Prize" (MGM) (3d wk), just getting around extensively, is taking seventh money. **"Cleopatra"** (20th) (29th wk) will wind up eighth. **"Four For Texas"** (WB) (4th wk) is finishing in ninth place. **"Who's Been Sleeping in My Bed"** (Par) (3d wk) rounds out the Top 10 grossers.

"How West Was Won" (MGM), down to its lowest point; and "Kings of Sun" (UA), which has been higher, are the two runnerup pix.

"The Victors" (Col), just starting out, is showing big biz in three keys this stanza and looks a winner. "Strait-Jacket" (Col), just out this week, shapes good in K.C. and Washington, and is sharp in Buffalo and L.A.

"Children of Damned" (MGM), also new, looks big opening round in Detroit. "To Bed or Not to Bed" (Cont), another newcomer, is brisk in Boston and great in N.Y. "Love on Pillow" (Col), also a newie, looks good in Detroit and N.Y., and is fair in Frisco.

"Love With Proper Stranger" (Par) still is big on extended-run in N.Y., with promise of going places. "Ladies Who Do" (Cont) shapes stout in Balton and hotsy in Boston.

"Who's Minding Store" (Par) looks good in Frisco. "Tales of Terror" (AI), due at N.Y. Palace soon, is rated okay in Boston.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 10-11-13).

Cold Facts

WESTERN UNION TELEGRAM

MILTON COHEN, UNITED ARTISTS
729 SEVENTH AVE NYK
CONGRATULATIONS, THE BOX OFFICE RECEIPTS OF $75,405 OF ITS
A MAD MAD MAD MAD WORLD AT OUR WARNER THEATRE NEW YORK FOR
THE WEEK ENDING DECEMBER 31 BROKE EVERY ROADSHOW RECORD OF
THE THEATRE. PLEASE CONVEY TO MR KRAMER, UNITED ARTISTS, CI
AND TO ALL WHO HAD A HAND IN ITS PRODUCTION OUR THANKS AND
APPRECIATION

WESTERN UNION TELEGRAM

1964 JAN 2 PM 16
MAD MAD WORLD BROKE HOUSE RECORD AT BOTH MARTIN
AND MARTIN CINERAMA NEW ORLEANS LAST WEEK

WESTERN UNION TELEGRAM

1964 JAN 3 AM 1 35
SECOND WEEK OF "IT'S A MAD MAD MAD MAD WORLD" GIGANTIC $18,000.
)) BOXOFFICE RECORDS SMASHED IN PAINED HISTORY OF CAPRI THEATRE.
HOLIDAYS, HOWLING
ARE ALSO LAUGHING,
PROVES COUNTRY NEED

WESTERN UNION TELEGRAM

1964 JAN 2 PM 2
MAD WORLD WEEK ENDED DECEMBER 30 OUR MCVICKERS THEATRE
WEEK ENDED DECEMBER 31 OUR

WESTERN UNION TELEGRAM

1964 JAN 6 PM 5 32
CONGRATS, BOUQUETS, AND HUZZAHS TO UNITED ARTISTS, STANLEY
KRAMER AND ALL CONCERNED. "MAD MAD MAD MAD WORLD" HAS BROKEN
ALL EXISTING HOUSE RECORDS AT EMPIRE THEATRE FOR A SINGLE WEEKS
GROSS CONTINUED SMASH-TYPE BUSINESS A CINCH IF WORD-OF-MOUTH

WESTERN UNION TELEGRAM

CONGRATULATIONS AND THANKS TO STANLEY KRAMER AND UN

WESTERN UNION TELEGRAM

1964 JAN 6 PM 5 56
CONGRATULATIONS ON SUCCESS OF "IT'S A MAD, MAD, MAD, MAD WORLD"
BROKE ALL HOUSE RECORDS FOR WEEK ENDING DECEMBER 31ST AT WARNER,
PITTSBURGH AND CAPITOL, CINCINNATI. LOOKING FORWARD TO LONG
AND PROFITABLE RUN
HARRY FEINSTEIN STANLEY WARNER MANAG
(30).

WESTERN UNION TELEGRAM

1964 JAN 4 AM
DEAR MILT BUSINESS SENSATIONAL WITH MAD MAD MAD MAD WORLD AT
NATIONAL GENERAL HOLLYWOOD THEATRE PORTLAND OREGON OPENING
WEEK GROSS OF 25,032 SETS ALL TIME HOUSE RECORD FAR EXCEEDS
RESULTS OF ALL PREVIOUS CINERAMA
AND THANKS FOR A

WESTERN UNION TELEGRAM

1964 JAN 7 AM 10 41
MAD WORLD CHRISTMAS WEEK IN THE BOYD THEATRE PHILA GROSS 34500
DOLLARS THOUGHT YOU WOULD LIKE TO KNOW THIS IS A NEW RECORD
FOR THE HOUSE REGARDS
FRANK J DAMIS

WESTERN UNION TELEGRAM

1964 JAN 3 AM 1 35

Hot Figures:

"IT'S A MAD, MAD, MAD, MAD WORLD broke the all-time house record in 14 of the domestic theatres where it is current on a reserved-seat basis."

City	Theatre	Old Record	"Mad World"
Chicago	McVickers	$30,970	$33,430
Montreal	Imperial	$18,194	$24,529
San Francisco	Orpheum	$44,244	$44,893
Atlanta	Martin	$12,316	$15,225
New Orleans	Martin	$12,834	$18,863
Philadelphia	Boyd	$23,779	$34,948
Cincinnati	Capitol	$15,184	$17,354
Pittsburgh	Warner	$16,013	$21,226
Cleveland	Palace	$15,738	$22,696
Houston	Windsor	$14,081	$20,934
Kansas City	Empire	$14,972	$19,964
Miami	Sheridan	$17,009	$26,366
Portland	Hollywood	$12,895	$23,575
New York	New Warner	—	$70,790

—Variety, January 8, 1964

UA

L.A. Still Perking; 'Jacket' Hefty $20,000; 'Jones' Wow 42G, 'Charade' Great 26G, 'Newman' 17G, 'Prize' 15G

Los Angeles, Jan. 14.

Firstruns here are continuing to attract perky biz this week, being sparked by "Strait-Jacket," which looks hefty $20,000 playing three houses, along with a flock of holdovers shaping solid. "V.I.P.s." going into first general release, shapes only fair $14,500 in three situations.

"Tom Jones" looks wow $42,000 in seventh session at Orpheum and in third at Vogue and Picfair. "Charade" looks great $26,000 or near in third week at Chinese. "The Prize" is bright $15,000 in third at Warner Beverly.

"Capt. Newman, M.D." looms solid $17,000 or near in third at Hollywood Par. "Love With Proper Stranger" is rated fancy $15,000 in third at the Village. "Victors" is torrid $15,000 in third at Fox Wilshire.

Of hardticketers, "It's a Mad World" is socko $25,000 in 10th week at the Cinerama; "Cardinal" looks smash $21,000 in fourth at Egyptian, and "How West Was Won" looks amazing with $18,500 in 47th week at Warner Hollywood.

Estimates for This Week

Los Angeles, Baldwin, Wiltern (Metropolitan - State - SW) (2,049; 1,800; 2,344; $1-$1.49) — "Strait-Jacket" (Col) and "Siege of Saxons" (Col). Hefty $20,000 or near. Last week, Los Angeles, Wiltern, "Four for Texas" (WB), "Man from Galveston" (WB) (2d wk), $10,600. Baldwin with Crest, Hillstreet, Iris, "Sword in Stone" (BV), "Stooges Go Around World in Daze" (Col) (2d wk), $17,300.

Music Hall (Ros) (720; $2-$2.40) —"Devil and 10 Commandments" (Indie). Nice $5,000. Last week, "Ceremony" (UA) (2d wk), $2,700.

Iris, Lido (FWC) (825; 876; $1-$1.49)—"Mary, Mary" (WB) (1st general release) and various second feature pix. Dull $7,000. Last week, Lido, "Ladybug, Ladybug" (UA) (4th wk), $2,600.

Hillstreet, Pix, Four Star (Metropolitan-Prin-UATC) (2,752; 756;

(Continued on page 13)

Key City Grosses

Estimated Total Gross

Last Year $2,837,900
(Based on 22 cities and 286 theatres).

This Week $2,487,000
(Based on 22 cities and 268 theatres, chiefly first runs including N. Y.)

'World' Wow 12G, Cincy; Grant 10G

Cincinnati, Jan. 14.

Cincy firstruns are sans signs of biz aches this session after easing from holidays trade splurge. "Mad World" rates sock in fourth week at Capitol as town's topper. Potent in third weeks are "Charade" at Albee, "Sword In Stone" at Keith's, "Kings of Sun' 'at Palace and "Move Over, Darling" at the Valley. "Cleopatra" looks fairish in 29th frame at Grand.

Hilltop arty houses, shaping okay, have an addition in the Plaza, Norwood, which switched from longtime doublebilling and rates a pleaser currently for "Lazarillo." "Small World of Sammy Lee" shapes nicely in third round at Guild, now operated by Eddie Slazburg, an indie, on lease from Willis Vance.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"Charade" (U) (3d wk). Solid $10,000 for Cary Grant pic after $12,500 in second week.

Capitol (SW-Cinerama) (1,339; $1.25-$2.75) — "Mad World" (UA) (4th wk). Socko $12,000. Last week, $12,500.

Esquire Art (Cin-T-Co) (500; $1.25)—"Conjugal Bed" (Embassy) (2d wk). Five days. Fair $1,200. Last week, $1,800.

Grand (RKO) (1,396; $1.80-$3)— "Cleopatra" (29th wk). Fairish $5,500. Last week, $7,000.

Guild (Kilgore) (272; $1.25)— "Small World of Sammy Lee" (Indie) (3d wk). Nice $1,400. Last week, $1,800. House was Cincy's first built for films.

Hyde Park Art (Cin-T-Co) (700; $1.25)—"Conjugal Bed" (Embassy) (2d wk). Five days. So-so $1,000. Last week, $1,400.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Sword In Stone" (BV) (3d wk). Sharp $10,000 after $16,000 second round and $30,000 preem.

Palace (RKO) (2,600; $1.25-$1.50) —"Kings of Sun" (UA) (3d wk). Okay $7,500. Last week, $9,000.

Plaza (Fine Arts) (600; $1.50)— "Viridiana" (Indie). Good $2,000. Current arty policy opened on Dec. 25.

Twin Drive-In (Cin-T-Co) West side only, 800 cars; $1)—"Promises, Promises" (AA) (subrun) and "Glass Cage" (Indie). Oke $4,000. Last week, "Cry of Battle" (Indie) and "War Is Hell" (Indie), $3,500.

Valley (Cin-T-Co) (1,275; $1.50) —"Move Over, Darling" (20th) (3d wk). Stout $7,000 or over. Last week, $9,000.

'Darling' Okay $17,000, St. Loo; 'Prize' 20G, 2d

St. Louis, Jan. 14.

Heavy weekend snow is hurting biz here this stanza. However, some pix are holding up okay. "Move Over, Darling," one of few newcomers, shapes okay at Fox if not up to hopes. "Who's Been Sleeping in My Bed" looms trim in second at Ambassador. "The Prize" is rated good in second at State. "Charade" looks sturdy in third at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Who's Been Sleeping in My Bed" (Par) (2d wk). Trim $10,000. Last week, $16,000.

Apollo Art (Grace) (700; $1.25) —"David and Lisa" (Cont) and "Sporting Life" (Cont) (2d wk). Okay $1,000. Last week, $2,000.

Esquire (Jablonow - Komm) (1,800; 90-$1.25) — "Charade" (U) (3d wk). Sturdy $10,000 or near. Last week, $15,000.

Fox (Arthur) (5,000; 90-$1.25)— "Move Over, Darling" (20th). Okay $17,000. Last week, "Four for Texas" (WB) (3d wk), $9,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Sword in Stone" (BV) (3d wk). Fine $9,000 or over. Last week, $20,000.

State (Loew) (3,600; 60-90) — "Prize" (MGM) (2d wk). Good $20,000. Last week, $28,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (40th wk). Fat $7,000. Last week, $8,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (2d wk). Okay $2,500. Last week, $4,000.

Paris Art (Chernoff) (800; $1.50) —"Love and Frenchwoman" (Indie) and "Kitchen" (Indie). Fair $1,200. Last week, "Love on Riviera" (Indie), $1,500.

St. Louis (Arthur) (3,800; 75-90) —"Who's Minding Store" (Par) (3d wk). Mild $6,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Lord of Flies" (Cont) (6th wk). Oke $1,000. Last week, $2,000.

'Jacket' Good $8,000 In K.C., 'Darling' Fast 10G, 'Prize' Boff 9G, 3d Wk

Kansas City, Jan. 14.

Thanks to the return of pleasant, open weather and the power of current product, biz continues on a higher level than might normally be expected in this post-holiday session. Many houses are holding onto strong holiday fare ("Cardinal" at Brookside, "Sword in Stone" at Uptown, "Move Over, Darling" at Plaza, "Prize" at the Roxy), and all seem good for additional weeks, now being in third sessions. "It's a Mad World" at Empire is sock in fourth.

"The Cardinal" looks lofty in third at Brookside. "Strait-Jacket" is riding a heavy campaign at Paramount and looks good on opener.

Estimates for This Week

Brookside (Fox Midwest - Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (3d wk). Tall $6,000. Last week, $8,000.

Capri (Durwood) (1,260; $1.80-$3)—"Cleopatra" (20th) (9th wk). Good $14,000. Last week, $17,000.

Empire (Durwood (886; $1.50-$2.50)—"It's a Mad World" (UA) 4th wk). Socko $14,000. Last week, $17,000.

Paramount (Blank-UP); (1,900; $1.25-$1.50)—"Strait-Jacket" (Col). Good $8,000 or near. Last week, "Four for Texas" (WB) (3d wk), $5,500, after ballooning to $12,000 during holidays.

Plaza (FMW) (1,630; $1.25-$1.50) —"Move Over, Darling" (20th) (3d wk). Slick $10,000 or close. Last week, $11,500.

Rockhill (Art Theatre Guild) (821; $1-$1.50)—"The Trial" (Indie). Moderate $2,000. Last week, "The Suitor" (Indie) (2d wk), $1,500.

Roxy (Durwood) (664; 75-$1.50) —"The Prize" (MGM) (3d wk). Excellent $9,000. Last week, $11,000.

63d Street (E&S) (1,500 cars). Fairyland (Finkelstein) (1,500 cars), Shawnee and Leawood (Dickinson) (1,000; 750 cars), New 50 (Baker) (900 cars), Boulevard (Rosedale) (750 cars); Centre (Commonwealth) (508; $1.25). Isis, Vista, Fairway (FMW) (1,360; 700; 700); Waldo (Rhoden) (1,000; $1-$1.25), Dickinson, Overland, Englewood (Dickinson) (700, 700, 850; $1 each). Playing subruns. Last week, "Who's Been Sleeping in My Bed" (Par). Hot $40,000 as New Year's saturation attraction.

Uptown (FMW) (2,043; $1.50)— "Sword in Stone" (BV) (3d wk). Hep $12,000. Last week with Granada (FMW) (1,219; $1.25), $23,000.

Kimo (Dickinson) (504; $1.50)— "Devil and 10 Commandments" (Indie) (3d wk). Mild $1,200. Last week, $1,600.

'World' Mighty $42,000, Frisco; 'Jones' 23G, 4th

San Francisco, Jan. 14.

Biz is down slightly from its recent fast pace but still doing excellently. "It's a Mad World" looms standout with a great total for fourth round at Orpheum. "Cardinal" also is smash in fourth at St. Francis. "Tom Jones" is rated sockeroo for fourth session at United Artists. "Charade" looks smash in third round at Golden Gate.

Estimates for This Week

Alexandria (United Calif. (1,444; $5)—"Cleopatra" (20th) (29th wk). Hep $15,000. Last week, $13,000.

Clay (Ros) (370; $1.49)—"Nurse on Wheels" (Janus). Nice $4,000 or near. Last week, $2,600. "Ladies Who Do (Cont) (3d wk), $2,600.

Embassy (Dibble-McLean) (1,400; $1.75) — "Move Over, Darling" (20th) (3d wk). Big $8,000. Last week, $9,500.

Esquire (No. Coast) (846; $1.25-$1.50)—"Who's Minding Store" (Par) (3d wk). Good $5,000. Last week, $7,000.

Geneva Drive-In (Syufy) (910 cars; $1.25 person)—"Four for Texas" ,(WB) (3d wk). Okay $5,000. Last week, $8,000.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Charade" (U) (3rd wk). Smash $17,000. Last week, $23,000.

Larkin (Ros) (384; $1.49)— "Suitor" (Wils) (4th wk. Oke $2,200. Last week, $2,600.

Metro (United Calif.) (1,000; $1.75-$2)—"8½" (Emb) (9th wk). Solid $5,000. Last week, $5,500.

Music Hall (Rcs) (364; $1.49-$1.75)—"Love on Pillow" (Col) (3d wk). Fair $2,400. Last week, $3,700.

Orpheum (Cinedome) (1,439; $2.50-$3.50)—"It's a Mad World" (UA) (4th wk). Great $42,000 or close. Last week, $41,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Sword in Stone" (BV) (3d wk. Big $9,000. Last week, $14,000.

St. Francis (Par) (1,400; $2)— "Cardinal" (Col) (4th wk). Socko $20,000. Last week, $21,000.

Stage Door (A-R) (444,, $1.75-$2) —"Lawrence of Arabia) (Col) (4th wk). Good $5,000. Last week, $6,200.

United Artists (No. Cst) (1,148; $2-$2.40)—"Tom Jones" (UA) (4th wk). Sockeroo $23,000. Last week, $29,500.

Vogue (S. F. Thtrs.) (365; $2)— "Knife in Water" (Kana) (4th wk). Okay $4,000. Last week, $5,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Four for Texas" (WB) (2d wk). Mild $8,000 or less. Last week, $15,000.

'Darling' Dandy 10G, Mpls.; 'Charade' Smooth $9,000, 3d; 'West' 9½G, 45th

Minneapolis, Jan. 14.

Firstruns are standing pat currently. There's not a single newcomer of importance. While the heavy holiday takes have dropped, as expected, most of the pix are holding up well.

"Move Over, Darling," looks great in third round at the Gopher. "Charade" is rated wow at the Mann, also for third. "Four For Texas" looks solid for fourth at Lyric. "The Prize" shapes hotsy at World in third round.

It is within one week of 10 month's start for the remarkable "How West Was Won" at the Cooper.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50) — "Who's Been Sleeping In My Bed" (Par) (m.o.). Mild $4,000 for second week downtown. Last week, legit stageshow.

Avalon (Frank) (900; $1) — "Nature's Sweetheart" (Indie) and "Kill or Cure" (MGM) (subrun). Mild $1,200.

Century (Par) (1,300; $2.10-$3.50) —"Cleopatra" (MGM) (29th wk). Virile $6,000. Last week, $6,500

Cooper (CF) (905; $1.25-$2.50)— "How West Was Won" (MGM) (45th wk). Astonishing $9,500. Last week, $8,500.

Gopher (Berger) (1,000; $1.25-$1.50) — "Move Over, Darling" (20th) (3d wk). Great $10,000. Last week, $12,000.

Lyric (Par) (1,000; $1.25-$1.50)— "Four for Texas" (WB) (4th wk). Fine $6,000. Last week, $5,500.

Mann (Mann) (1,000; $1.25-$1.50) —"Charade" (U) (3d wk). Brisk $9,000. Last week, $13,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Touring legit show current. Last week, "Who's Been Sleeping In My Bed" (Par), $6,000 in six days.

Park (Mann) (1,000; $1.50)—"To Catch a Thief" (Par) and "Vertigo" (Par) (reissues). Okay $3,000. Last week, "Creat Caruso" (MGM) (reissue), $3,000.

State (Par) (2,200; $1.25-$1.50)— "Cardinal" (Col) (4th wk). Good $7,000. Last week, $7,000.

Suburban World (Mann) (800; $1.25) — "Eclipse" (Times). Mild $1,500. Last week, "Play Girl and War Minister" (Union), same.

World (Mann) (400; $1.25-$1.50) —"Prize" (MGM) (3d wk). Healthy $6,000. Last week, $6,500.

Broadway Grosses

Estimated Total Gross

This Week $534,100
(Based on 32 theatres)

Last Year $509,500
(Based on 30 theatres)

'Charade' Big 21G, Hub; 'Jones' 20G

Boston, Jan. 14.

With the count down after the holidays, biz is tapering off some. Locked in big films are doing okay as witness "Charade" with a boffo take at Memorial in third week. "Tom Jones" is still the big boy with a wham fourth week at Beacon Hill. "Orgy at Lil's Place," which opened at the State during the holidays broke house records for two weeks, and may hit a new third round high.

"Cardinal" is still big in fifth at the Saxon with advance-booked houses. "Four for Texas" looks good in fourth week at Paramount. "Ladies Who Do" is hotsy in third at the Park Square.

Estimates for This Week

Astor (B&Q) 117; 90-$1.50)— "Who's Been Sleeping In My Bed" (Par) (3d wk). Big 11,000. Last week, $14,000.

Beacon Hill (Sack) (900; $1-$1.80) —"Tom Jones" (UA) (4th wk). Wham $20,000. Last week, $24,000.

Boston (Beacon Ent) (1,354; $1.20-$3.95)—"Mad World" (UA) (9th wk). Eighth week ended Jan. 13 was slick $25,000. Last week, $30,000.

Capri (Sack) (850; 90-$1.50)— "Move Over, Darling" (20th) (3d wk). Nice $8,000. Last week, $10,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Tales of Terror" (AI), "House of Usher" (AI), and "Raven" (AI). Sock $8,500. Last week, "Blood Feast" (Indie) and "Victim" (Indie), $7,500.

Cinema, Kenmore Square (Indie) 320; $1.40-$1.90)—"To Bed or Not to Bed" (Cont) (3d wk). Great $5,000. Last week, $6,000.

Exeter (Indie) (1,276; 90-$1.49)— "Any Number Can Win" (Indie) (3d wk). Nice $7,500. Last week, $8,200.

Fenway (Indie) (1,276; 90-$1.49) —"Playgirls and Bellboy" (Indie) and "Geisha Playmates" (Indie) reissues) (2d wk). Oke $3,000. Last week, $3,500.

Gary (Sack) (1,277; $2-$3.90)— "Cleopatra" (20th) (m.o.) (9th wk). Good $10,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50) —"West Side Story" (rerun). Okay $3,000. Last week, "Love on Pillow" (Col) (2d wk), $4,200.

Memorial (RKO) (3,000; 90-$1.50) —"Charade" (U) (3d wk). Boffo $21,000. Last week, $25,500.

Music Hall (Sack) (4,300; 90-$1.80)—"Sword in Stone" (BV) (3d wk). Good $14,000. Last week, $18,000.

Orpheum (Loew) (2,900; 90-$1.65) —"The Prize" (MGM) (3d wk). Second week was trim $14,000.

Paramount (NET) (2,357; 90-$1.65) — "Four for Texas" (WB) (14th wk). Fine $11,000. Last week, $13,000.

Pilgrim (ATC) (1,909; 75-$1.25)— "Mr. Peter's Pets" (Indie) and "European Nights" (Indie) (reruns). Oke $5,500. Last week, "Take Off, Live" (Indie) and "World of Comedy" (Indie), $4,500.

Park Square (Indie) (300; $1.80) —"Ladies Who Do" (Cont) (3d wk). Hot $5,000. Last week, same.

Saxon (Sack) (1,100; $2-$3.90)— "Cardinal" (Col) (5th wk). Stout $23,000. Last week, $28,000.

State (Trans-Lux) (730; $1-$1.50) —"Orgy at Lil's Place" (Mishkin) (3d wk). Torrid $12,000, breaking record. Last week $14,000, also record.

West End Cinema (E. M. Loew) (500-75-$1.50) — "Pair of Briefs" (Gov) (2d wk). Neat $5,500. Last week, $6,200.

Bliz Hits Cleve. B.O.; 'Cardinal' Okay $14,000

Cleveland, Jan. 14.

Heavy Sunday blizzard is sloughing biz here this session. However, some pix are managing to keep their head above the snow. "The Cardinal" is rated passable opening round at the Allen. "Sword in Stone" looks good in third at the Ohio. "It's a Mad World" shapes nice in fourth Palace stanza.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50) — "Cardinal" (Col). Okay $14,000. Last week, "Four for Texas" (WB) (3d wk), $9,200.

Colony Art (Stanley-Warner) (1,354; $1.50)—"All the Way Home" (Par) (3d wk). Nice $3,600. Last week, $5,300.

Continental Art (Art Theatre Guild) (925; $1.50)—"Mondo Cane" (Times) (2d run). Good $3,000. Last week, "My Name is Ivan" (Shore) (2d wk), $2,600.

Heights Art (Art Theatre Guild) (925; $1.50)—"Knife in Water" (Indie). Routine $2,000. Last week, "Suitor" (Wils) (2d wk), $2,400.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50)—"Move Over, Darling" (20th) (3d wk). Fair $9,000. Last week, $14,000.

Ohio (Loew) (1,020; $1.25-$1.65) —"Sword in Stone" (BV) (3d wk). Good $10,000 or near. Last week, $18,000.

Palace (F&A Theatres) (1,263; $1.50-$3)—"It's a Mad World" (UA) (4th wk). Nice $12,000. Last week, $18,000.

State (Loew) (3,450; $1.50)— "Prize" (MGM) (2d wk). Modest $11,000. Last week, $20,000.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Knife in Water" (Indie). Oke $2,300. Last week, "Suitor" (Wilshire) (2d wk), $2,500.

End of Vacations Dents Chi Trade; 'Charade' Okay $24,500, 'Bed' Hotsy 17G, 'Jones' Wow 22½G, 'Texas' 13G

Chicago, Jan. 14.

Return of the students to school has put a dent in Chi firstrun biz, but the powerhouse holiday entries are still racking up hefty grosses this round. Only newies this sesh are "Three Fables of Love," which is snappy at Carnegie, and "Young Love," which is good on its Town bow. "No, My Darling Daughter" is capturing a lively second Surf frame.

Healthiest grossers are among the third rounders preemed Xmas week. "Charade" is posting an okay third Chicago stanza while "The Cardinal" is socko in same Woods frame. "Sword In Stone" is nailing a smash third Roosevelt lap. "Four For Texas" looks good in United Artists third.

Third daydated round of "Who's Been Sleeping In My Bed" is fancy at Loop and Esquire. "Tom Jones" is tallying another boff session in its Todd fourth frame. "Kings of the Sun" is dandy for same Oriental outing.

Longrunning "Lord of Flies" is classy in its Cinema 16th stanza. On hardticket, "It's A Mad World" is tallying a fat sixth McVickers canto while "Cleopatra" is firm in its State-Lake 28th week.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"3 Fables of Love". (Indie). Hot $5,500. Last week, "Conjugal Bed" (Embassy) (7th wk), $3,000.

Chicago (B&K) (3,900; 90-$1.80)—"Charade" (U) (3d wk). Okay $24,500. Last week, $48,500.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (16th wk). Good $3,600. Last week, $5,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Who's Been Sleeping In My Bed" (Par) (3d wk). Nifty $6,000. Last week, $7,800.

Loop (Brotman) (606; 90-$1.80) — "Who's Been Sleeping In My

(Continued on page 13)

Balto Biz Still Bright, 'Cardinal' Sock $10,000 In 4th, 'Charade' 12G

Baltimore, Jan. 14.

Firstrun business isn't booming as is was holiday week, but it's still way up there. "The Prize" looks big in third round at the Charles. "Charade" shapes sturdy in same at Stanton. "McLintock" looms big, in third at the Senator. "Move Over, Darling" is nice in third session at both downtown Little and suburban Uptown.

"The Cardinal" is socko in fourth round at Mayfair. "Murder at The Gallop" is okay in fourth at the Five West. "Ladies Who Do" shapes stout on opener at Playhouse. "Four For Texas" is fairish in fourth at the Town. "Who's Been Sleeping in My Bed" looms warm in third week at the New.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"The Prize" (MGM) (3d wk). Big $8,000. Last week, $10,000.

Five West (Schwaber) (435; 90-$1.50)—"Murder at Gallop" (MGM) (4th wk). Oke $2,000. Last week, $2,500.

Hippodrome (T-L) (2,200; $1.50-$2)—"Cleopatra" (20th) (29th wk). Down to fair $9,000 or near. Last week, $11,000.

Little (T-L) (300; 50-$1.65)—"Move Over, Darling" (20th) (3d wk). Nice $5,000. Last week, $5,500.

New (Fruchtman) (1,600; 50-$1.50)—"Who's Been Sleeping in My Bed" (Par) (3d wk). Warm $7,000. Last week, $9,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"The Cardinal" (Col) (4th wk). Socko $10,000. Last week, $14,000.

Playhouse (Schwaber) (365; 90-$1.50)—"Ladies Who Do" (Cont). Stout $2,300. Last week, "All Way Home" (Indie) (3d wk). Fair $1,500. Last week, $2,000.

Rex (Freedman) (500; $1.50)—"House on Bare Mountain" (Indie) (3d wk). Fair $1,500. Last week, $2,000.

Senator (Durkee) (960; 90-$1.50)—"McLintock" (UA) (3d wk). Big $12,000 or near. Last week, $17,500

Stanton (Fruchtman) (2,800; 50-$1.50) — "Charade" (U) (3d wk). Lofty $12,000. Last week, $18,000.

Town (T-L) (1,125; 90-$1.50)—"Four For Texas" (WB) (4th wk). Fairish $7,000. Last week, $7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Bed' Good $11,000 Pitt; Grant 17G

Pittsburgh, Jan. 14.

"Who's Been Sleeping in My Bed" looms good in first round at the Stanley. The other newcomer, "Billy Liar" is fairish at the Squirrel Hill. "Charade" continues to pile up wow trade in third at Gateway.

"Cardinal" looks big in fourth at Fulton. "Lilies of Field" continues remarkable pace in 10th session at Forum. "It's a Mad World" is tall in fourth at the Warner. "Suitor" shapes okay in third at Shadyside.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Lilies of Field" (UA) (10th wk). Wow $3,500. Last week, $4,000.

Fulton (Assoc.) (1,900; $1-$1.50) —"Cardinal" (Col) (4th wk). Big $13,000. Last week, $15,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Charade" (3d wk). Wham $17,000 or over after second week hit $20,000. Cary Grant starrer also was huge on opener.

Nixon (Rubin) (1,760; $1.25-$1.75)—"Prize" (MGM) (2d wk). Neat $6,800 after smash opening week of $16,000.

Penn (UATC) (3,472; $1.25-$1.50) —"Sword in Stone" (BV) (3d wk). Soft $5,000, with juves back in school. Last week, big $15,000.

Shadyside (MOTC) (623; $1.75)—"Suitor" (Atl) (3d wk). Oke $2,600. Last week, $2,300.

Squirrel Hill (SW) (800; $1.75)—"Billy Liar" (Cont). Fairish $3,000. Last week, "Ladies Who Do" (Cont) (2d wk), $2,600.

Stanley (SW) (3,700; $1-$1.75)—"Who's Been Sleeping in My Bed" (Par). Good $11,000. Last week, "Four for Texas" (WB) (3d wk), $8,500.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (4th wk). Socko $12,000 after $13,000 for third.

'JACKET' SMART 13G, BUFF; 'DARLING' 9G, 3D

Buffalo, Jan. 14.

Firstrun takings are excellent here this session, despite usual letdown after yearend holidays. "Strait-Jacket," lone newcomer, looks sharp at Paramount. "Charade" shapes solid in third at the Buffalo while "Move Over, Darling" is rated nifty in third at Center. "The Cardinal" is fatso in third at Century. "Sword in Stone" is trim in third Granada round.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.49) —"Charade" (U) (3d wk). Solid $9,000 or close. Last week, $11,000.

Center (ABPT) (2,500; 90-$1.49) —"Move Over, Darling" (20th) (3d wk). Nifty $9,000. Last week, $13,000.

Century (UATC) (2,700; 90-$1.49) —"Cardinal" (Col) (3d wk). Fat $10,000 or over. Last week, $11,000.

Paramount (ABPT) (3,000; 90-$1.25) — "Strait-Jacket" (Col). Sharp $13,000. Last week, "Four for Texas" (WB) (2d wk), $10,500.

Cinema (Martina) (450; 90-$1.25) —"Who's Been Sleeping in My Bed" (Par) (3d wk). Neat $2,500. Last week, $3,200.

Amherst (Dipson) (1,000; 90-$1.25)—"Who's Been Sleeping in My Bed" (Par) (3d wk). Slick $3,000. Last week, $3,400.

Granada (Schine) (1,000; 90-$1.25)—"Sword in Stone" (BV) (3d wk). Trim $8,000. Last week, $15,000.

'Darling' Lofty $8,000, Seattle; 'Irma' 7G, 25th

Seattle, Jan. 14.

Boxoffice trade is sagging currently but some pix are doing okay. Most holdovers are now in third sessions, and that's a very extended-run in most deluxers here. "Move Over, Darling" shapes nice in second at Coliseum. "Charade" is rated big in third at Orpheum. "Irma La Douce" still is getting big coin in 25th round at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"The Prize" (MGM) (3d wk). Hot $6,000. Last week, $8,100.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Move Over, Darling" (20th) and "Young Strangers" (20th) (2d wk). Nice $8,000. Last week, $17,000.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Kings of Sun" (UA) and "War is Hell" (UA). Fair $7,500. Last week, "Cardinal" (Col) (3d wk-5 days), $5,000.

Martin Cinerama (Martin Theaters) (870; $1.25-$2.25) — "How West Was Won" (MGM). Great $8,000. Last week, $9,600.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (UA) (25th wk). Big $7,000. Last week, $7,500.

Music Hall (Harmick) (2,200; $1.25-$1.50) — "Four for Texas" (WB) and "Man From Galveston" (WB) (4th wk). Mild $3,000 in five days.

Orpheum (Hamrick) (2,200; $1.25-$1.50) — "Charade" (U) (3d wk). Big $9,000 or close. Last week, $11,000.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Sword in Stone" (BV) and "Great Chase" (FF) (3d wk). Fair $5,000. Last week, $10,000.

'Charade' Fat 11G, Port.; 'World' 13G

Portland, Ore., Jan. 14.

Holdovers are the mainstay in current session at the firstruns here. Biggest coin total is going to "It's a Mad World," which is whopping in fourth round at the Hollywood, playing at $2.75 top. "Charade" is only a step behind with a socko take in third session at Broadway on popscale.

"Move Over, Darling" is rated torrid in third at Irvington while "Kings of Sun" looks snappy in third week at Laurelhurst. "Sword in Stone" looms lofty in third at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Charade" (U) (3d wk). Socko $11,000. Last week, $15,100.

Cinema 21 (Foster) (648; $1.50) —"Yum Yum Tree" (Col) (8th wk). Neat $4,500. Last week, $5,000.

Esquire (Cruikshank) (476; $1.25) — "McLintock" (UA) (m.o.) (3d wk). Fine $3,000. Last week, $3,700.

Fine Arts (Foster) (421; $1.50)—"L-Shaped Room" (Col) and "French Style" (Col) (m.o.) (5th wk). Stout $2,500. Last week, $3,100.

Fox (Evergreen) (1,600; $1-$1.49)—"Four For Texas" (WB) and "Man From Galveston" (WB) (4th wk). Tall $5,000. Last week, $5,900.

Hollwood (Evergreen) (1,890; $1.49-$2.75) — "It's Mad World" (UA) (4th wk). Whopping $13,000. Last week, $15,600.

Irvington (Smith) (650; $1.50) — "Move Over, Darling" (20th) (3d wk). Torrid $7,000 or over. Last week, $8,900.

Laurelhurst (Cruikshank) (650; $1.25)—"Kings of Sun" (UA) and "Summer Holiday" (UA) (3d wk). Snappy $4,500. Last week, $5,000.

Music Box (Hamrick) (640; $1-$1.50) — "Who's Minding Store" (Par) and "Last Train Gun Hill" (Par) (reissue) (3d wk). Fast $3,500. Last week, $5,100.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Sword In Stone" (BV) (3d wk). Lofty $7,000. Last week, $14,300.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (29th wk). Okay $5,000. Last week, $5,700.

Additional Picture Grosses On Page 13

Bliz Bops B'way; 'Cardinal' Boffola 35G, 'Charade'-Xmas Show 132G, 6th; 'Jones' Great 37G, 'Easy Life' 18G

Biggest snowstorm of winter, with winds reaching gale proportions, is sloughing already dented Broadway firstrun trade this stanza. After two booming weeks at the wickets, a natural reaction set in starting Jan. 5, as all students had to return to school and outoftowners left the city. Dearth of newcomers also hurt. Then the severe cold arrived Sunday (12) and the blizzard early Monday (13) morning, continuing until early yesterday (Tues.). It not only snarled traffic but kept thousands from coming into the city.

Still money champ is "Charade" with Christmas stageshow, with nice $132,000 expected in the current (6th) week ending today (Wed.) being hit badly Monday. The Hall naturally had counted on more, judging from biz the first four days, with Saturday's take hitting third best Sat. figure of run. Combo stays a seventh, and possibly longer. This was a sharp drop from the $184,300 of the fifth week after "Charade" had hung up a new mark for Christmas week.

"The Cardinal" looks to wind up its fifth session at the DeMille with a sock $35,000 but off from recent booming weeks. "Love With Proper Stranger" slipped to nice $22,000 or close in third round at the State. "Sword in Stone" also was off, with fine $15,000 expected for third at the Palace.

"Four For Texas" wound its third stanza at the Paramount with good $21,000, but also off from second. "The Victors," which was rousing $31,600 in third week at the Criterion, was down to hep $14,500 in first three days of fourth session ended Sunday (12).

"Move Over, Darling" also was off considerably in third round at the Astor as compared with second week's $19,700 as was "Who's Been Sleeping in My Bed," in third at the Victoria.

"It's a Mad World," down from the two previous boffo weeks, still was great at $34,000 in eighth week at the Warner. Pic had hit $72,000 in sixth session, alltime peak for roadshow policy at house. "To Bed or Not To Bed" managed to hold with rousing $16,000 in third week at the Coronet after getting a new house record in second week. "Tom Jones" was off to $37,000, still mighty great in 14th stanza at the Cinema One.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Move Over Darling" (20th) (4th-final wk). Third round ended yesterday (Tues.) was okay $14,000 or close after $19,700 for second. Daydating with Trans-Lux 85th Street. Stays until Jan. 22.

Cinerama (Loew) (1,552; $1.50-$3) —"Best of Cinerama" (Cinerama) (4th wk). Third session concluded yesterday (Tues.) was okay $14,000 or near after $25,000 for second, for this hardticket engagement.

Criterion (Moss) (1,520; $1.25-$2.50) — "The Victors" (Col) (4th wk). This week finishing tomorrow (Thurs.) looks like $14,500 in three days after $31,600 for third. Stays on.

DeMille (Reade) (1,463; $1.50-$3.50)—"The Cardinal" (Col) (5th wk). This stanza winding today (Wed.) is heading for great $33,000 or near after $41,000 in fourth. Continues on this hardticket run indef. Storm hit this pic as well as others.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Doll" (Kana). Opened big on Monday (13), despite storm. In ahead, "Not Tonite, Henry" (Indie), was down to mild $5,000 in final nine days.

Forum (Norel) (813; $1.25-$1.80) —"Love on Pillow" (Col) (5th final wk). Fourth week ended Sunday (12) was good $8,000 after $11,000 for third. "Wheeler Dealers" "MGM) (m.o.) opens here Jan. 22, daydating with Trans-Lux 85th Street.

Palace (RKO) (1,642; $1.25-$2)—"Sword in Stone" (BV) (4th wk). Third session completed yesterday (Tues.) was okay $15,000 or near after $32,000 in second, which only had a portion of week in which the juvenile attendance helped.

Paramount (AB-PT) (3,665; $1-$2)—"Four For Texas" (WB) (4th wk). Third round ended yesterday (Tues.) was good $21,000 after $31,000 for second. Daydating with Trans-Lux 52d Street.

Radio City (Music Hall (Rockefellers) (6,200; 95-$2.75) — "Charade" (U) with Christmas stageshow (6th wk). This week ending today (Wed.) looks like fine $132,000, bliz sloughing it way below original expectancy. The fifth was $184,300 while the fourth, taking in New Year's Eve and New Year's Day hit $233,825, high for Xmas week here and only about $500 away from alltime money high for single week. Stays on. Nativity portion of stageshow is dropped after Jan. 15. Fourth week was new peak for Xmas week at Hall.

Rivoli (UAT) (1,545; $2.50-$5.50) "Cleopatra" (20th) (32d wk). The 31st session completed yesterday (Tues.) was good $19,000 or close after $23,000 in 30th week). Both were down from the smash $29,500 of the 29th round. Take for 31st week was slowest of engagement.

State (Loew) (1,850; $1.50-$2.50) —"Love With Proper Stranger" (Par) (4th wk). Third stanza completed yesterday (Tues.) was nice $22,000 or near after $51,000 for second. Daydating with the Murray Hill.

Victoria (City Inv.) (1,003; $1.25-$2)—"Who's Been Sleeping in My Bed" (Par) (4th wk). Third week ended yesterday (Tues.) was fair $9,000 or less after $12,700 in second.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (9th wk). Eighth session finished Saturday (11) was slick $34,000 on fewer shows than in seventh week which was $59,400. Both are con-

(Continued on page 13)

'World' Smooth $17,000, Philly; 'Charade' Wow 14G; 'Cardinal' 20G, 4th

Philadelphia, Jan. 14.

Dearth of new product is hurting biz here this week, with the snowstorm no help, either. "It's a Mad World" shapes fine in fourth round at Boyd. "The Prize" is rated good for third week at the Arcadia. "Charade" still is wow in third session at the small Trans-Lux where it looks to hang up a threeweek high, far ahead of anything else to play house.

"Four For Texas" is rated good in fourth Stanton week. "Move Over, Darling" looms socko in third at the Fox. "Cardinal" shapes very good for fourth at Midtown.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Prize" (MGM) (3d wk). Good $8,000 or near. Last week, $14,000.

Boyd (SW) (1,536; $2-$2.75)—"It's a Mad World" (UA) (4th wk). Nice $17,000. Last week, $35,000.

Bryn Mawr (Goldman) (630; $1.49)—"Knife in Water" (Indie). Swift $4,000. Last week, "Devil and 10 Commandments" (Indie) (2d wk), $1,700.

Fox (Milgram) (2,400; 95-$1.80)—"Move Over, Darling" (20th) (3d wk). Sock $14,000. Last week, $18,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Kings of Sun" (UA) (4th wk). Hep $7,500. Last week, $10,500.

Lane (SW) (1,000; $1.49)—"Billy Liar" (Cont). Neat $4,000 or close. Last week, "Ladies Who Do" (Cont) (2d wk), $2,500.

Midtown (Goldman) (1,200; 95-$1.80)—"Cardinal" (Col) (4th wk). Good $20,000. Last week, $15,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Sword in Stone" (BV) (3d wk). Fair $7,000. Last week, $13,500.

Stanley (SW) (1,450; $2-$2.50)—"Cleopatra" (20th) (29th wk). Okay $12,000 or near. Last week, $14,000.

Stanton (SW) (1,483; 95-$1.80)—"Four for Texas" (WB) (4th wk). Good $10,000. Last week, $13,000.

Trans-Lux (T-L) (500; 95-$2)—"Charade" (U) (3d wk). Great $14,000. Last week, $24,000.

World (Rugoff) (499; 95-$1.80)—"Knife in Water" (Indie). Sharp $4,500. Last week, "Divorce Italian Style" (Janus) and "Heavens Above" (Janus) (reissues), $3,400.

Yorktown (SW) (1,000; $1.49)—"Affair of Skin" (Indie). Thin $3,000. Last week, "No, My Darling Daughter" (Indie) (2d wk), $2,500.

*m.o.m.

is #1

New York Premiere
Showcase 1st two
weeks unprecedented **$627,209**

Chicago Twelve Theatre
Multiple 1st two
weeks smash **$343,398**

Los Angeles Twenty-Seven
Theatre Multiple 1st
two weeks whopping **$369,881**

Toronto Eleven Theatre
Multiple 1st two
weeks sensational **$123,197**

coast to coast!

*"move over, darling"

...from 20th Century-Fox

'Damned' Fine $35,000, Det., 'Darling' Boffo 18G, 'Charade' 17G, 'Sword' 16G

Detroit, Jan. 14.

Fat grosses are in prospect this round among firstruns. "The Cardinal" looks whopping in fourth week at the Madison. "Move Over, Darling" stays smash in third at the Palms.

"Four for Texas" continues big in second frame at the Michigan. "Sword in Stone" looks great in third session at the Grand Circus. "Charade" shapes wham in third at the Mercury. "Children of Damned" is rated nice on opener at Fox.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49) — "Children of Damned" (MGM) and "Gladiators Seven" (MGM). Great $35,000 or near. Last week, "Comedy of Terrors" (AI) and "Madmen of Mandores" (Indie) (2d wk), $8,500.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Four for Texas" (WB) (2d wk). Big $15,000. Last week, $17,000.

Palms (UD) (2,995; $1.25-$1.49) —"Move Over, Darling" (20th) (3d wk). Smash $18,000. Last week, $19,000.

Madison (UD) (1,408; $1.25-$1.49) —"Cardinal" (Col) (4th wk). Wow $23,000. Last week, $26,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Sword in Stone" (BV) and "Disneyland After Dark" (BV) (3d wk). Great $16,000. Last week, $21,000.

Adams (Community) (1,450; $1.23-$1.50) — "The Prize" (MGM) (3d wk). Torrid $10,000. Last week, $14,500.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (29th wk). Okay $10,000. Last week, $10,300.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (46th wk). Whopping $16,000. Last week, $27,300 with extra performances added.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Charade" (U) (3d wk). Wham $17,000. Last week, $17,800.

Trans Lux Krim (Trans Lux) (980; $1.49-$1.65)—"Love on Pillow" (Col). Nice $11,000 or close. Last week, "All Way Home" (Par), $4,700 in third week.

CHESTER FRIEDMAN NAT'L SCREEN AD CHIEF

Chester Friedman, onetime tradepaper editor and for the past 10 years, while residing in Canada, Canadian ad-pub rep of various distributors and producers, has been named ad-pub director of National Screen Service. He succeeds Roger Ferri.

Friedman started as an office boy at First National while still attending school. He joined the ushers' staff at the N. Y. Paramount Theatre shortly after its opening and subsequently worked managerial and publicity jobs in theatres in various parts of the country, and with key circuits.

In 1943 he was named editor of the Manager's Round Table section of Motion Picture Herald, and later moved to the Boxoffice weekly as editor of the Showmandiser and Promotion sections. He went to Canada at the end of 1953.

'Charade' Hot $8,000 Col., 'Prize' Nice 10G

Columbus, O., Jan. 14.

Holdovers in all firstrun situations here currently continue to attract strong business. "Charade" is holding up well in third stanza at RKO Palace. "The Prize" is attracting nice trade in second week at the Ohio. "How West Was Won," with Feb. 11 closing set, looks okay in 39th round at RKO Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) (39th wk). Okay $5,500. Last week, $10,000.

Ohio (Loew) (3,079; 50-$1.50)—"The Prize" (MGM) (2d wk). Nice $10,000. Last week, $14,000.

Palace (RKO) (2,845; 50-$1.50)—"Charade" (U) (3d wk). Big $8,000 or near. Last week, $14,000.

'Jacket' Trim $14,000, D.C.; 'Jones' Huge 30G

Washington, Jan. 14.

Biz is big on mainstem this round with "Tom Jones" leading pack in fantastic third session at Ontario. Film is even outdistancing "Lawrence of Arabia" which had previous house record there. Shaping sock is "Charade" in third frame at Town. "Prize" figures boffo in ditto at Embassy while "Move Over Darling" looms sock in same at Palace.

"Cardinal" is busy in fourth at Trans-Lux and "Strait-Jacket" looks fine in first at two houses.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; $1-$1.49) — "Strait-Jacket" (Col). Fine $14,000 or near. Last week, "Four For Texas" (WB) (3d wk), $6,000.

Apex (KB) (940; $1.25-$1.40)—"Suitor" (Indie) (3d wk). Oke $4,500. Last week, $5,000.

Dupont (Mann) (400; 90-$1.55)—"Lawrence of Arabia" (Col) (subrun). Good $4,000 or near. Last week, "All Way Home" (Par), $2,500.

Embassy (Loew) (567; $1.25-$2)—"Prize" (MGM) (3d wk). Boffo $11,000. Last week, $15,000.

Keith's (RKO) (1,838; $1-$1.49)—"Kings of Sun" (UA) (4th wk). Okay $8,000. Last week, $9,000.

McArthur (KB) (900; $1.25-$1.40) —"Murder at Gallop" (MGM) (9th wk). Trim $5,000. Last week, $5,500.

Ontario (KB) (1,240; $1-$2) — "Tom Jones" (UA) (3d wk). Fantastic $30,000. Last week, same.

Palace (Loew) (2,360; $1.25-$1.80) — "Move Over Darling" (20th) (3d wk). Sock $14,000. Last week, $18,000.

Playhouse (TL) (459; $1.25-$1.80) —"Lord of Flies" (Cont) (4th wk). Brisk $7,000. Last week, $7,900.

Plaza (TL) (278; $1.25-$1.80)—"At Lil's Place" (Indie) (3d wk). Wow $7,000. Last week, $7,900.

Town (King) (800; $1.25-$1.80)—"Charade" (U) (3d wk). Sock $15,000. Last week, $17,000.

Trans-Lux (TL) (899; $1.49-$2)—"Cardinal" (Col) (4th wk). Busy $7,200. Last week, $5,500.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (44th wk). Big $10,000 in 3 days. Last week, $10,500.

Warner (SW) (1,250; $1.50-$2.75) —"Cleopatra" (20th) (29th wk). Okay $8,500. Last week, $9,000.

BROADWAY

(Continued from page 11)

siderably below the $72,000, highest of engagement, for sixth week (19 performances). This sixth round's total was new alltime peek for roadshow policy here.

FIRST-RUN ARTIES

Baronet (Reade) (430; $1.25-$2) —"Billy Liar" (Cont) (4th wk). Third week finished Sunday (12) was solid $11,000 after $15,000 for second.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Lawrence of Arabia" (Col) (m.c.) (5th wk). Fourth round ended Sunday (12) was nice $11,000 or near after $15,000 for third.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (4th wk). Third round held with great $9,000 or less. Second was $9,200. Run has been extended until Feb. 19. Goes to 10 shows per week with current session. Previously had played nights and two matinees weekly.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (15th wk). The 14th session finished Sunday (12) was great $37,000 after $44,600 in 13th week, peak for engagement and best for an arty Eastside house.

Coronet (Reade) (599; $1.50-$2)—"To Bed or Not To Bed" (Cont) (4th wk). Third week ended Saturday (11) was smash $16,000 after giant $22,100 for second, which is new record for house.

Festival (Embassy) (546; $2-$2.50) —"Easy Life" (Embassy) (4th wk). Third week finished Saturday (11) held with smash $18,000 after $18,600 for second.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Hallelujah the Hills" (Indie) (4th wk). This session winding today (Wed.) is heading for mild $3,000.

Fine Arts (Davis) (468; $1.80-$2) —"Moderato Cantabile" (Royal) (2d wk). Initial week ended Sunday (12) was okay $8,000.

Guild (Guild) (450; $1-$1.75)—"Thomasina" (BV) (6th wk). Fifth session ended yesterday (Tues.) was fairish $6,000 after $15,000 in fourth.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (4th wk). Third round ended yesterday (Tues.) was good $9,000 or less.

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (4th wk). Third frame finished Thursday (9) was fine $12,000 after $15,000 in second.

Plaza (Lopert) (525; $1.50-$2)—"City Lights" (Indie) (reissue) (8th wk). Seventh session completed Monday (13) was good $11,000 or close.

Sutton (Rugoff Th.) (561; $1.50-$2)—"The Victors" (Col) (4th wk). This round winding today (Wed.) is heading for nice $10,000.

Toho Cinema (Toho) (299; $1.50-$2) — "Bandits on Wind" (Toho). Opened yesterday (Tues.). In ahead, "High and Low" (Toho) (8th wk-10 days), fair $4,800, but for a very solid run, hurt no doubt by opening in other arty houses after third week here.

Tower East (Loew) 588; $1.50-$2) — "Fantasia" (BV) (reissue) (11th wk). The 10th round ended Monday (13) was okay $7,000 or near.

Trans-Lux East (T-L) (600; $1.25-$2)—"Act One" (WB) (3d wk). This session finishing tomorrow (Thurs.) looks to hit okay $5,000 after $7,300 for second. "The Silence" (Janus) comes in on Feb. 3.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Four For Texas" (WB) (4th wk). Third week ended yesterday (Tues.) was okay $5,000 after $7,400 in second. Daydating with Paramount, "Seventh Juror" (T-L) opens Jan. 27.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Move Over, Darling" (20th) (4th wk). Third session finished yesterday (Tues.) was good $6,000 after $8,400 for second. Daydating with Astor, "Wheeler Dealers" (MGM) (m.o.) opens here Jan. 22.

World (Perfecto) (390; 90-$1.50) —"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (12th wk). The 11th stanza ended Monday (13) was good $4,800 after $6,000 for 10th week. Stays on, with storm blamed for dip in 11th week.

Denver Stout; 'Darling' Sharp $12,000, 'Charade' Lush 11G, 'Cardinal' 9G

Denver, Jan. 14.

Although the city is 100% holdover in current session, biz is holding well, getting a boost from visitors in city to attend annual Western Stockshow and Rodeo. One of best showings is being made by "Charade" in third round at the 900-seat Aladdin where rated wow. "Move Over, Darling" also is fancy in third at the Centre.

"Sword in Stone" shapes stout in third at Denver. "Four For Texas" looms lofty in third at Paramount. "The Cardinal" is slick in third at RKO International.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Charade" (U) (3d wk). Wow $11,000 or close. Last week, $14,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Move Over, Darling" (20th) (3d wk). Fancy $12,000. Last week, $19,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (44th wk). Hot $10,000 or near. Last week, $20,500.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (29th wk). Good $5,000. Last week, $5,500.

Denver (Fox) (2,432; $1.25)—"Sword in Stone" (BV) (3d wk). Stout $11,000 or close. Last week, $22,000.

Esquire (Fox) (600; $1.25)—"Conjugal Bed" (Embassy) (2d wk). Nice $1,900. Last week, $2,400.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Four For Texas" (WB) (3d wk). Sharp $10,500. Last week, $13,500.

RKO International 70 (RKO) (1,380; $1.25-$1.45) — "Prize" (MGM) (3d wk). Potent $5,000 or near. Last week, $7,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Lord of Flies" (Cont) (3d wk). Stout $3,000. Last week, $4,500.

'Damned' Fine $35,000, Det.; 'Darling' 'Darling' Smart 36G, 'Charade' 17G

'Prize' Paces Prov., 12G, 'Charade' Fancy $8,000

Providence, Jan. 14.

A full house of holdovers is proving a winning hand here this week. State's "Prize" is leading the pack. RKO Albee's "Charade" is torrid in third round. Majestic's "Fourth For Texas" is good in fourth. "Who's Been Sleeping In My Bed" at Strand looks fair in second.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"Charade" (U) (3d wk). Hot $8,000 or over expected after $9,000 in second.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (24th wk). Okay $5,000. Last week, $7,000.

Majestic (SW) (2,200; 75-$1)—"Four for Texas" (WB) (4th wk). Good $4,000 after steady $6,000 in third round.

State (Loew) (3,200; 90-$1.25)—"The Prize" (MGM) (2d wk). Hefty $12,000. Last week, $16,500.

Strand (National Realty) (2,200; 90-$1.25)—"Who's Been Sleeping In My Bed" (Par) (2d wk). Fair $3,000 after $7,000 opener.

LOS ANGELES

(Continued from page 10)

868; $1-$2)—"V.I.P.'s" (MGM) (1st general release) and "Man Who Couldn't Walk" (Indie). Fair $14,500. Last week, Pix with Warren's, "Who's Minding Store" (Par), "Under 10 Flags" (Par) (reissue), $17,600. Four Star, "Kings of Sun" (UA), "Invincible Gladiator" (7 Arts) (3d wk), $1,800.

Warren's (Metropolitan) (1,757; $1-$1.49) — "Who's Minding the Store" (Par) and "Under 10 Flags" (Par) (reissue) (2d wk). Slender $4,000.

Crest (State) (750; $1-$2) — "Sword in Stone" (BV) (3d wk) and "Thrill of It All" (U) (reissue). Busy $3,500.

Fox Wilshire (FWC) (1,990; $2-$2.40) — "The Victors" (Col) (3d wk). Torrid $15,000 or near. Last week, $21,700.

Chinese (FWC) (1,408; $2-$2.40) —"Charade" (U) (3d wk). Great $26,000 or close. Last week, $38,100.

Beverly (State) (1,150; $2-$2.40) —"America, America" (WB) (3d wk). Sturdy $12,000. Last week, $12,500.

Hollywood Paramount (State) (1,468; $1.55-$2.40)—"Captain Newman, M.D." (U) (3d wk). Solid $17,000 or near. Last week, $17,500.

Warner Beverly (SW) (1,316; $2-$2.40) — "The Prize" (MGM) (3d wk). Bright $15,000 or over. Last week, $22,500.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Cardinal" (Col) (4th wk). Great $21,000. Last week, $22,000.

Fine Arts (FWC) (631; $2-$2.40) —"Thomasina" (BV) (4th wk). Slow $3,000. Last week, $4,300.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2,213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (7th wk, Orpheum; 3d wk, Vogue, Picfair). Wham $42,000 or near. Last week, $48,800.

Cinerama (Pac) (915; $1.49-$3.50) —"It's a Mad World" (UA) (10th wk). Classy $25,000 or close. Last week, $28,000.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (30th wk). Frisky $26,000. Last week, $28,600.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (47th wk). Beefy $18,500. Last week, $19,000.

SO WHO'S SURPRISED?

Honolulu, Jan. 14.

"Showcase"—schmocases. Firstrun product has been shown here for several years on a multi-theatre basis similar to the current big "novelty" in New York City.

Royal Circuit pioneered in the unit operation some six or seven years back. Consolidated circuit, in addition to maintaining its two Waikiki houses as separate firstrunners, also has a three-theatre unit for additional first-run films.

The rival units, presumably not by coincidence, each consists of a downtown house, a nabe house and a drive-in. Both "showcases" are nominal double-billers

Toronto, Jan. 14.

Holdovers and extended-runs are backbone of firstrun biz here this stanza. Combo of "Cry of Battle" and "War is Hell' shapes good in first playing nine Taylor houses. "Tom Jones," playing third session at Hyland, continues its record-breaking pace.

"Charade," also in third, is rated big at the Uptown. "Move Over, Darling" shapes smart in third playing four Rank houses. "The Cardinal" looks great in fourth round at Tivoli.

"Four For Texas" looks nice in second at Imperial. "It's a Mad World" shapes great in fourth at Carlton. "Sword in Stone" looms neat in third in three Famous Player houses.

Estimates for This Week

Birchcliff, Capitol, Westwood (FP) (865; 848; 994; 35-$1)—"Sword in Stone" (BV) (3d wk). Neat $11,000. Last week, with 12 FP houses, having 13,673 seats, $40,000.

Carlton (Rank) (2,058; $2-$3)—"It's a Mad World" (UA) (4th wk). Holding to great $18,000. Last week, $20,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,082; 752; 1,197; 682; 696; 50-$1)—"Cry of Battle" (IFD) and "War is Hell" (IFD). Good $32,000. Last week, "Man with X-Ray Eyes" (Astral) and "Thunder Island" (Astral), $45,000.

Coronet, Danforth, Humber, Fairlawn (Rank) (779; 1,324; 1,165; 1,203; $1-$1.75)—"Move Over, Darling" (20th) (3d wk). Smart $36,000. Last week, $40,000.

Hollywood (FP) (1,080; $1.25-$1.50)—"Take Her, She's Mine" (20th) (4th wk). Nifty $8,000. Last week, $9,000.

Hyland (Rank) (1,357; $1.25-$1.50)—"Tom Jones" (UA) (3d wk). Setting house record and remaining at $28,000, same as last week.

Imperial (FP) (3,216; $1-$1.75)—"Four for Texas" (WB) (2d wk). Nice $12,000. Last week, $19,500.

Loew's (Loew) (1,641; $1-$1.50)—"The Prize" (MGM) (2d wk). Good $11,000 but down from $20,000 of opener.

Tivoli (FP) (935; $1.50-$2.50)—"Cardinal" (Col) (4th wk). Great $14,000. Last week, $14,500.

Towne (Taylor) (693; $1-$1.50)—"Conjugal Bed" (IFD) (4th wk). Still healthy at $5,000. Last week, $5,500.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (29th wk). Sturdy $12,000. Last week, $18,000.

Uptown (Loew) (2,245; $1.25-$1.75)—"Charade" (U) (3d wk). Big $17,000 or over. Last week, $23,500.

CHICAGO

(Continued from page 11)

Bed" (Par) (3d wk). Snappy $11,000. Last week, $14,500.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's A Mad World" (UA) (6th wk). Good $20,000. Last week, $38,000.

Monroe (Jovan) (1,000; 65-90)—"2 Nights With Cleopatra" (Indie) and "Fatal Desire" (Indie) (2d wk). Fine $4,700 Last week, $6,800.

Oriental (Indie) (3,400; 90-$1.80) "Kings of Sun" (UA) (4th wk). Dandy $13,000. Last week. $22,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Sword In Stone" (BV) and "Disneyland After Dark" (BV) (3d wk). Modest $13,000. Last week, $36,000.

State-Lake (B&K) (2,400; $1.50-$4)—"Cleopatra" (20th) (28th wk). Steady $17,000. Last week, $18,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "No, My Darling Daughter" (Cont) (2d wk). Brisk $3,000. Last week, $3,700.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (4th wk). Socko $22.500. Last week. $29.000.

Town (Teitel) (640; $1.25-$1.50) —"Young Love" (Teitel). Good $2,500. Last week, "My Life To Live" (Pathe) (3d wk), $2,800.

United Artists (B&K) (1,700; 90-$1.80)—"Four For Texas" (WB) (3d wk). Good $13,000. Last week, $21,500.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (3d wk). Great $26,000. Last week, $38,000.

World (Teitel) (608; 90-$1.80) — "My Life To Live" (Pathe) (4th wk). Good $4,500. Last week, $6,500.

THE "EYES" HAVE IT... And how!

Premiering in Chicago, Detroit and Upstate Michigan over the week-end—M-G-M's "Children of the Damned" rolled up these staggering grosses:

CHICAGO, Fri., Sat., Sun., 40 Theatre-Multiple
$149,633
(193% better than "Village of the Damned")

DETROIT, Friday, Saturday, Sunday, Fox Theatre
$24,240
(243% better than "Village of the Damned")

PONTIAC, Friday, Saturday, Sunday, Drive-In
$4,618

PORT HURON, Friday, Saturday, Sunday
$2,368

JACKSON, Saturday, Sunday
$3,014

KALAMAZOO, Sunday Only
$2,178

SAGINAW, Sunday Only
$1,657

BAY CITY, Sunday Only
$1,407

BATTLE CREEK, Sunday Only
$1,803

All situations represent from 190% to 245% better than "Village of the Damned"

METRO-GOLDWYN-MAYER
presents
A LAWRENCE P. BACHMANN
production

CHILDREN OF THE DAMNED

M-G-M is on the MOVE!

New York Sound Track

Frank Sinatra comes as special guest Feb. 17 at Motion Picture Pioneers dinner honoring 20th-Fox prez **Darryl F. Zanuck.** Affair will be held at the Americana Hotel's Imperial Ballroom . . . Universal prez **Milton R. Rackmil** and veep-foreign general manager **Americo Aboaf** left over the weekend for Mexico City to preside at the company's Latin American sales conference there this week. Also attending from New York are assistant foreign manager **Ben Cohn** and foreign department execs **Joe Mazer** and **Alex Black.**

Among leading British industryites skedded to attend the IFIDA dinner-dance here Jan. 21 are **Sir Michael Balcon, Mike Bromhead, Nat Cohen, W. H. Jamieson** and **Hal Mason** . . . The Jan. 6 issue of The National Observer carried a full-page story by **Edward Fischer** on American directors "worth attending to." Among them, **Morris Engel, Frank Perry, Orson Welles, Fred Zinnemann, William Wyler, Elia Kazan, George Stevens, Robert Wise, John Ford, John Huston.**

Dept. of Saucy Americana: In Paris, Reade-Sterling's film version of **Jean Genet's** play, "The Balcony," is being advertised in French lingo with this tagline as translated: "Only America Would Dare To Make It!"

Barney Balaban, George Weltner and Paramount eastern studio rep **Russell Holman** back over the weekend from a week of looking things over at Par's Hollywood operations . . . **Peter Lorre, John Carradine** and **George Raft** among the cast of **Jerry Lewis'** latest comedy for Par, "The Patsy" . . . **Elmer Bernstein** will pen the score for "The World of Henry Orient" . . . a featurette titled "Born in a Trunk," about the career of **Natalie Wood,** is being circulated to tv stations to plug Par's "Love With the Proper Stranger."

Richard Brooks completed the Hong Kong phase of his "Lord Jim" locationing (59 shooting hours) and is now off to Cambodia for more outdoor work . . . **Sidney Ganis,** Columbia publicist, engaged to **Katherine Charlotte Wolin** of Paterson, N.J.

Negro actor **Brock Peters** is having a string of roles: "To Kill a Mockingbird," "L-Shaped Room," "Heavens Above" and "Pawnbroker" all recent—and now "Major Dundee" with **Charlton Heston** which tees rehearsals Jan. 30 for Mexican shooting.

Local friends of former New Yorkite **Mike Selsman** report he's dissassociated himself from the Coast p.r. firm of Brandy, Pam & Selsman and will discose news plans soon . . . Travellers between San Juan and St. Thomas these days are being alerted by Caribair pilots to the fact that "you are now flying over Vieques Island, where 'The Lord of The Flies' was filmed."

Walter Reade Jr., chairman of Reade-Sterling, will be given the IFIDA service award in recognition of his "encouragement of specialized and imported films." Presentation will be one of a number to be made at IFIDA's annual awards dinner-dance here Jan. 21 . . . Metopera soprano **Jeanette Scovotti** will sing the Star Spangled Banner to open the dinner . . . The Legion of Decency has C-rated (condemned) the Bronston Company's French import, "War of The Buttons," on the grounds that "the vulgarities and obscenities used in the treatment of this film are inadmissible for the mass entertainment medium."

Fabian has returned to the Coast after a seven-city tour promoting the Jan. 20 seg of NBC-TV's "Hollywood and The Stars," which is devoted entirely to him . . . Meanwhile, NBC-TV is prepping another film industry spec, "Inside The Movie Kingdom—1964," a 90-minute special being produced by Sextant in association with Life Mag, which will be aired March 20.

Former Commerce Dept. exec **Nate Golden** briefed the Copyright Circle at the Overseas Press Club here Friday (10) on problems involved in the release of U.S. pix overseas . . . **Otto Preminger** got a private demonstration of Dimension-150 on the Coast last week . . . The Coast-based indie, Topaz Films, has acquired U.S. and Canadian rights to the **Marcello Mastroianni** import, "The Assassin."

Films made by students at City College, Columbia and NYU will be screened at a special symposium to be held Feb. 4 at Manhattan's Donnell Library Center. On hand to discuss the "ideal college course" on cinema will be Columbia U's **Erik Barnouw,** NYU's **Robert Gessner** and City College's **Herman G. Weinberg** . . . Meanwhile, Queens College is offering an evening course in "The Film As Art" starting next month. **Dr. Roy Huss** conducts.

Peggy Steffans, currently appearing in the **Adolphas Mekas** indie, "Hallelujah The Hills," has gone into the new **Paddy Chayefsky** play, "The Passion of Joseph D." . . . Among visitors to our town: **Pierre Roustang,** producer of Reade-Sterling's upcoming "The World's Greatest Swindles"; **John Schlesinger,** director of R-S' "Billy Liar"; **R. K. Narayan,** author of "The Guide" on which the new **Tad Danielewski-Pearl S. Buck** pic is based; **Robert Wise,** producer-director of 20th's upcoming "The Sound of Music" . . . Meanwhile, Governor Films head **Dave Emanuel** left Big Town for distrib talks on the Coast.

Alvie L. Maddox has formed a new indie production company here, Aldonrod Productions . . . A 20th-Fox employe, with an eye for specific detail, would like VARIETY to know that the man who heads 20th's artie affiliate, International Classics, is named **Elmer Hollander,** not Earl . . . Praetorian Productions declares that it is postponing production on "Rondera," originally skedded to get underway here about now, until next May. They also say that **Rick Barry** has left the company and that **Larry Davis,** a partner and founder of the company, has taken charge of its affairs.

"The Day Paris Fell," pilot show for 20th-Fox's "Day to Remember" tv series, has been accepted as an entry in the documentary shorts division of the upcoming Oscar contest. **Malvin Wald** and **Jesse Sandler** produced . . . **Bill Gulick's** comic novel, "Conquest," has been acquired by 20th with David Weisbart set to produce.

Screen Directors International Guild considers its Jan. 25 membership meeting at the Henry Hudson Hotel, N.Y., to discuss the collapse of merger talks between it and the Directors Guild of America so important that it will levy a $10 fine on any resident member "absent without cause." Terms of the merger proposals and other points involved with the now-snafued amalgamation will be aired.

David A. Lipton, Universal ad-pub v.p., in Gotham huddling with homeoffice execs re upcoming releases . . . **Irving Loomis** appointed east-central district manager for Embassy Pictures, succeeding the late Charles Zagrans and **Arnold Monette** named midwestern sales rep . . . "Lilies of the Field" given the National Audience Board's "award of merit" following a special survey held at the Fox Wilshire Theatre, L.A. . . . **Paula Prentiss** to do a month of promo activity for "Man's Favorite Sport?" in the Florida area to plug the pic's Jan. 30 world preem in Miami. She starts a week of Gotham promos today (Wed.).

Gregory Peck comes to Gotham next Monday (20) for a week of activities on behalf of "Captain Newman, M.D." which opens in New York at Radio City Music Hall in February . . . the National Council of Churches backing UA's "One Man's Way" biofilm of **Norman Vincent Peale,** cooperating with the distrib in setting up special ministerial screenings and urging NCC leaders to see the film and talk about it . . . Cinema Distributors of America held an exec meeting to discuss plans for the coming year last week in the distrib's Mobile base.

James R. Velde, UA sales v.p., and **Al Fitter,** the company's western division manager, in Los Angeles through Friday huddling with the UA sales force and various exhibs re 1964 product . . . National General Corp. and Fox West Coast Theatres have donated Grauman's Chinese Theatre to the Women's Council of the Hollywood Museum for a benefit performance of **Ross Hunter's** "Chalk Garden," being donated by Universal, April 28 . . . latest "Where Love Has Gone" cast inclusions: **Howard Wendell, Carol Conn, Russell Thorson, Alex Montoya** and **Sue Casey.**

Alan Jay Lerner and **Arthur P. Jacobs** will coproduce under their respective Montforte and Apjac banners a film musical budgeted at $6,000,000, based on **Hugh Lofting's** fictional character, "Doctor Dolittle." Lerner will script and write lyrics and Jacobs produce.

'Film Underground'

Continued from page 1

mental items. Failing his attempted boycott, Mekas unreeled "Flaming Creatures" in 16m version several times in his bedroom and once in the hotel auditorium. Thus practically anybody in attendance at the festival was able to see what the dispute was all about.

On the last evening, Mekas tried to take over the projector at the festival itself at end of the final official item. But a fest rep pulled out the projector plug. Followed a scuffle for it and much impassioned talk on "freedom of expression" by the Mekas group. It was believed the projectionist was fired for not trying to balk Mekas.

Finally, the Pre-Selection Committee put out a circular deploring the fact that this film could not be shown, reflecting on the liberty of expression in Belgium. It gave the film a special prize nod as the "Film Maudit" of the festival, literally the Damned Film of the Festival. It was felt a sufficient summing up of the affair.

Press and film people present were divided on the pic as was the jury, who also got a special screening. However many felt it was better than several shown and it should have been permitted with a special introduction to the general audience on what they were going to see.

And what was it finally? Smith had made a sort of high camp transvestite affair showing a group cavorting in a kind of 1920s setting. And the cavorting was seducing one woman among them, who was also somewhat hermaphroditic. There was manipulation of sex organs shown.

A sort of earthquake had Marilyn Monroe, played by a man, coming out of her coffin. General comment was that it was crude stunting and dull in spite of the carryings-on. On the "artistic" level there was perhaps the vamp feel of silent film days.

The undergrounders assert film is a pean to love and freedom. Consensus had it that it was too bad the film was not better done and more important to back the disagreement over "freedom." Anyway, there was another pic in competition "Chumlum," of Ron Rice, that resembled "Creatures" curiously if genitals were covered.

The same transvestites were presented in latter film and rolled about frenzieldly. Pic had good color and some arresting compositions, if it all got repetitious.

One film by Kenneth Anger, "Scorpio Rising," was about black-jacketed American motorcyclists. It depicted them as budding bullies and Nazi types rather than criminally prone deliquents. It pictured some garish homosexual-like tussles. Also the holding of a sort of black mass. But no objections were aroused and it was felt an extremely well made individual film if not exactly experimental in nature. (Marlon Brando starred years ago in a motorcycle bums film, "The Wild One.")

Undergrounders own "Twice a Man," by Gregory Markopoulos, won a $2,000 prize. Mekas thinks uproar was worthwhile and that Belgian laws on film showings may be changed as a result.

He is now starting out on a tour of Europe to show the New York experimental film movement to European capitals.

Belgians, Those Realists, Give Cash As Prizes to Film Short Makers

Knokke, Jan. 14.

The Third Belgian International Experimental Film Festival, held at the seaside resort town of Knokke-Le-Zoute, ran from Dec. 25, 1963 to Jan. 2, 1964. If the U.S. took only two of the seven official jury prizes, it was way out in front in the number of entries, general level and actual experimental qualities in this way out aspect of filmmaking. Forty-seven Yank pix were in the running among 107.

Of 364 films submitted from 32 countries only 107 were accepted by a Belgian pre-selection committee composed of filmmakers, critics and short film producers. Some 13 countries were completely eliminated. U.S. placed 47 out of 143 sent, West Germany placed 10, France 15, Japan 7, Great Britain 5, Belgium 4, Canada 4, Switzerland 3, Holland 2, Sweden 2 and one each from Czechoslovakia, Austria, Hungary, Italy, Mexico, Poland, Venezuela and Yugoslavia. Film lengths ran from one minute to the unshort-like 100 minutes.

Most of the items were in 16m, and the prizes were in hard cash, which was a boon to those who make these films, ever hard put to find markets for their product. The first prize was $5,000 with $2,000 each for the others. There were various outside awards for prestige purposes. Prize monies were donated by Gevaert Film Prod., for the lead outlay, with Bell Telephone, Solvay & Co., Belgian Radio and TV, RadioTelevisionProgram Prod. and private individuals, among them Count De Launoit and Baron Lambers. Jury deliberated a full 15 hours before decisions were made.

Knokke Fest Jurors

Knokke, Jan. 14.

Jury at the recent 3rd experimental film fest here consisted of the following:

James Broughton, American avant-garde filmmaker; Jean Cayrol, French writer and scripter of Alain Resnais' "Muriel"; William Klein, American photographer and filmmaker; Jan Lenics, one of Poland's animated, experimental filmmakers; Lorenza Mazetti, Italian authoress and filmmaker; Norman McLaren, Canadian filmmaker; Jorgen Roos, Danish documentarist; Herbert Vesely, avant-garde German filmmaker.

U. S. filmmaker-critic Jonas Mekas resigned. (see separate story).

BOOTHMEN DEMANDS KEEP TECK LOCKED

Buffalo, Jan. 14.

Downtown first run Teck Theatre (Loew's) is dark following scheduled advertised re-opening date for holidays with Metro's "The Prize." Management disclosed shuttering is "indefinite." House is involved in a labor dispute with local projectionists union.

House has been dark for several months and attempts to negotiate salary terms with boothmen ran into an impasse. Thereupon all advertising was cancelled. Frank Arena, City Manager for Loew's, said that it looked "like there will be some sort of a battle before we reopen" and representatives of the union reported themselves still "far apart from management" and "as it stands now there is just nothing more we can do."

Landau's Added Aides

There are presently some new faces at the Landau Co. For one, Herman Silver has joined the indie film production-distribution-exhibition outfit as director of advertising and publicity and for another, Erwin Lesser has come to the company to be in charge of domestic sales for the Landau Releasing Organization, the indie's distribution subsid.

Silver was public relations director of Theatre Owners of America. He steps in as Harold Rand departs Landau to become a v.p. of the pub firm Solters, O'Rourke & Sabinson. Prior to TOA, Silver was ad copy chief for Columbia Pictures and copy supervisor at Lennen & Newell.

Lesser was formerly general sales manager of Lopert Films. His first project for Landau will be the domestic selling campaign on the British-made "The Servant." Lesser most recently headed his own company, Brigadier Film Associates and was previously associated with Landau as general sales manager of the theatrical film division of National Telefilm Associates.

PALACE, CHI, RELIGHTS FOR 'EMPIRE' AND 'MFL'

Chicago, Jan. 14.

Palace Theatre, a 1,500-seat downtown deluxer which has been dark for nearly two years, has nailed the Chi hardticket run of Warners' "My Fair Lady," skedded for a Nov. 18 preem here. Theatre will warm up with Sam Bronston's "Fall of the Roman Empire" starting in mid-March.

Deal was negotiated personally by Warner Bros. Razz Goldstein and Palace owner Art Wirtz, and calls to both offices elicited the information that neither party was "at liberty" to discuss advance guarantees or at what rate they would be paid off.

Film Rowers say that in contrast to the bidding for "Cleopatra," Wirtz had little serious competition for "MFL." The Palace owner had threatened to sue 20th-Fox and Balaban & Katz after he lost the contest for "Cleopatra," which played and is playing B&K's State-Lake Theatre. Tradesters opine that unless a serious shortage of firstrun product should occur, B&K would prefer not to interrupt its grind policy and tie up a house with a longrunning road show.

The Palace has run the full gamut of theatre exhibition, including vaudefilm, grind firstruns, Cinerama, several other hardticket pix, and lastly Cinerama reissues.

Prizes at Belgian 'Experimental'

By GENE MOSKOWITZ

Knokke, Belgium, Jan. 14.

German filmmaker Ferdinand Khittl's 35m feature, "Parallelstrasse" (Parallel Street), took the first prize of $5,000 at the recently concluded 3d experimental film competition held here. Jury deliberated 20 hours before handing the award to Khittl's pic, which had been generously booed at a public showing earlier.

Several prizes went to the U.S. These included Gregory Markopoulos' 16m, 55-minute color pic, "Twice A Man"; and Stan Vanderbeek's "Breath-death," an animated short about atomic peril. Additionally, a Technical Syndicate prize went to Yank Ed Emshwiller's "Thanotopsis," a short study of anxiety via shots of a man's anguished face intercut with a speeded-up dancer. Several other Emshwiller pix also were well received.

France took two prizes, both for animated shorts, via "Renaissance," made by Walerian Borowczyk, a Pole living in France, and "Le Nez" (The Nose), Alexandre Alexieff's film version of the Gogol tale. Canada received one award for Claude Jutra's "A Tout Prendre" (To Take All), a 16m feature blown up to 35m. This also won the International Critics Prize. A second prize went to Germany for Vlado Kristl's short, "Madeline Madeline."

Although Japan took no major prizes, it got a nod from the pre-selection committee on the truly experimental quality of its entries. Claes Oldenburg, who has made a name for himself in New York and abroad for his "Happenings," was given L'Age D'Or prize, in recognition of the fact that his "Happenings" made up the subject matter for several Yank entries, even though he did not direct the pix themselves.

Allied Artists Decisions On Playoff, Promotion

Allied Artists sales department huddled in New York last week to discuss plans for the marketing of several pictures. Helmed by general sales manager Ernest Sands, the session involved sales personnel from both coasts and Canadian reps as well.

Under discussion were the campaigns for further playoff on "Soldier in the Rain," "El Cid" and "55 Days At Peking." The latter two pix were talked about with Harold Roth, sales exec for Samuel Bronston Productions, in addition to the Allied sales force.

Also discussed were such upcoming pix as "The Thin Red Line," "Never Put It In Writing." "The Naked Kiss," "The Strangler" and "A Yank in Viet-Nam." In addition to the talks, "Strangler" and "Viet-Nam" were screened.

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"A FLAWLESS PERFORMANCE IN A MASTERLY FILM..." *The Sunday Times*
"In moments of patriotic fervor I have sometimes wished that the English cinema might make a film which would be adventurous in an 'English way' which would begin to do for our screen something of what the great Italians and the best of the young French have been doing for their own screens. 'The Servant' is that kind of film. A flawless performance, then, in a masterly film which, to come back to my starting point, brings to the English screen the sense of experiment."

"THE SERVANT IS UNMISTAKABLY A MASTERWORK..." *The Sunday Telegraph*
"No better film has been seen here for months. Nothing so good has been made for years. Joseph Losey's 'The Servant' is the 'best filth of the best director now working in Britain.' It is a work of steady and composed brilliance, in which every asset—script by Harold Pinter, score by Johnny Dankworth, the photography of Douglas Slocombe, the playing of Dick Bogarde and James Fox—has been made to declare a dividend. Everything matters, everything fits. 'The Servant' is witty, timely, perturbing and authoritative."

"A TRIUMPH...AN ENORMOUSLY EXCITING PICTURE..." *The Observer*
"Joseph Losey's film of 'The Servant' was written by Harold Pinter, and it is a triumph. The thing that is most exhilarating about the film is that it has been written by someone who is obviously excited by the cinema and made by someone who obviously respects words. It is an enormously exciting picture."

***"THE SERVANT IS A MASTERPIECE..."** *The Guardian*
"A masterpiece. The finest film in these islands—since, well, since a long, long time. Dick Bogarde gives the performance of his life—as the servant who preys on his elegant young master's weaknesses...a taste of comfort, a fondness for young girls...in order to take over the household.

"It is rare to find a film which is both elegant and tough, corrosive yet compassionate, visually exciting and yet meaningful, brilliant and profound. Rarer still is the film which deals with moral problems on any but a superficial level. And that is why, I repeat, 'The Servant' is a masterpiece."

AND

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Prospective 1964 Product

Continued from page 5

camera dates. Columbia (19 last year) has given the go ahead to eight of 22 under preparation. Paramount (11 in 1963) has greenlighted three of 10 pencilled in for '64. American International (9 in 1963) has okayed two of five; Universal (10 last year) has start dates on all six being prepped. Allied Artists (7 in 1963) thus far has set two to go this year. United Artists (15 in 1963) plans 15 in 1964, nine of them from the Mirisch Company, and six pinned to starts.

Figures, it should be stressed, are extremely flexible, with most companies assuring that deals for many additional pictures will do much to alter the final 1964 production total. Additionally, many films intended for filming this year are bound to be shelved altogether or delayed for indefinite periods.

If any trend in subject matter could be noted in films geared for '64 lensing, it might be toward adventure-drama. Comedy also looms large. Only five musicals are presently planned, but three of them are of "blockbuster" proportions. The lineups company by company:

METRO

"Only Way To Love," comedy, June start, Joe Pasternak producing. Elvis Presley starring. "Quick Before It Melts," comedy, March start, Doug Laurence producing. Delbert Mann directing. Robert Morse starring. "36 Hours," March start, suspense-drama, William Perlberg-George Seaton producing, Seaton directing, James Garner, Rod Taylor starring.

"Flipper" sequel, Ivan Tors producing. "Every Man Should Have One," comedy, Ted Richmond producing, Margaret Rutherford, starring. "A Likely Story," comedy, Carlo Ponti producing, Sophia Loren starring, to film abroad. "Say It With Music," musical, Arthur Freed producing, Vincente Minnelli directing, Robert Goulet starring. "40 Days Of Musa Dagh," adventure-drama, Pandro S. Berman producing, some overseas locations. "Choice Of Violence," A. C. Lyles producing, Bing Crosby to star.

"Caravans," adventure from James Michener's novel, no producer set. "Lies Of Silence," Richmond producing. "Joy In The Morning," Henry Weinstein producing. "Hank Williams Story," musical biopic, Sam Katzman producing, Gene Nelson directing. "Dr. Zhivago," drama, Ponti producing, David Lean directing. "The Company Girls," comedy, Pasternak producing. "Too Big For Texas," comedy, Richmond producing. "Made In Paris," comedy, Pasternak producing. "Mask Of Dr. Fu Manchu," adventure-suspense, Weinstein producing.

"Dirty Dozen," Perlberg-Seaton producing. "The Yellow Rolls Royce," comedy, Anatole DeGrunwald producing. "The Last Hill," western, Richard Lyons producing. "How The Sky Was Won," historical-drama, Andrew and Virginia Stone producing. "Secret Of My Success," to film in England, no producer set. "Ipcress File," Harry Salzman to produce in England. (Note: Columbia also lists property on its slate.) "Young Cassidy," biopic of Sean O'Casey, Robert Gaff and Robert Emmett Ginna producing, John Ford directing in Ireland.

To be produced by Martin Ransohoff and his Filmways Prods. for MGM release: "First Wife," drama, spring start. "Muscle Beach," comedy, July. "Loved One," comedy, John Calley producing for Ransohoff, Tony Richardson directing. "Aging Boy" and "Penelope" also are being prepped.

20TH-FOX

"Fate Is The Hunter," drama, starts tomorrow, Aaron Rosenberg producing, Ralph Nelson directing, Glenn Ford, Rod Taylor starring. "Cassandra At The Wedding," drama, Feb. 3 start, Martin Manulis producing, Serge Bourguignon directing, Natalie Wood starring. "Sound Of Music," musical, March start, Robert Wise producer-director, Julie Andrews starring, some Austrian locationing.

"Goodbye Charlie," comedy, David Weisbart producing, Tony Curtis, Debbie Reynolds starring. "John Goldfarb, Please Come Home" comedy, April start, Steve Parker producing, Shirley MacLaine starring. "Erasmus With Freckles," comedy, May start, Henry Koster producing, Jimmy Stewart starring. "Agony And The Ecstasy," biopic, June start, no producer set, Charlton Heston the star.

"The Day Custer Fell," western epic, July start, David Weisbart producing. "Sand Pebbles," adventure drama, Oct. start, Wise producing-directing, some Far Eastern locations. "Praying Mantises," mystery-drama, Oct. start, David Miller producer-director, to shoot in Europe. "The Circle," western drama, spring-summer start, Rosenberg producing. "Von Ryan's Express," war drama, Saul David producing. "Guns Of Rio Conchos," western, David Weisbart producing, Gordon Douglas directing. "Pleasure Seekers," romantic comedy, some overseas locations. "Fine Italian Hand," Fred Kohlmar producing. "Smashmaster Caper," comedy, Rosenberg producing.

"High Wind In Jamaica," adventure-drama, Nunnally Johnson scripting and Peter Ustinov talked for producer-director-star assignment. "Magnificent Men In Their Flying Machines," adventure-drama, no producer set, June start, to film in England. "The Bait," drama, April start, Robert Slodmak producing, to film abroad. "Our Mother's House," drama, June start, Eleanor Perry scripting, no producer set, to film in England.

"Rapture In My Rags," love story, July start in France, no producer. Patricia Gozzi to star. "Watcher In The Shadows," murder-mystery, Jack Cardiff directing, to film in England. Additionally indie producer Robert L. Lippert will contribute low-budget pix for 20th release during year.

COLUMBIA

"Major Dundee," western adventure, Jan. 30 start, Jerry Bresler producing, Sam Peckinpah directing, Heston starring, to film in Mexico. "Love Has Many Faces," melodrama, Feb. 3 start, Jerry Bresler producing, Cliff Robertson, Hugh O'Brian starring, Alex Singer directing, to shoot in Mexico. "Surfing Wild," Feb. 10 start date, Art and Jo Napoleon producing, Art Napoleon directing. "Three Stooges Meet The Gunslingers," March start, Norman Maurer producer-director, "Stooges" starring. "The Collector," drama, William Wyler producer-director. "Ship Of Fools," drama, May start, Stanley Kramer producer-director. "Inside Daisy Clover," comedy, July start, Alan Pakula producing, Bob Mulligan directing.

"King Rat," from book by James Clavell, Bryan Forbes producer-director. "The Gay Place," Irving Ravetch, producer-writer, Garner starring. "Playboy," comedy, March start, Stan Margulies producing, Curtis starring. "Three On A Couch," comedy, Irving Pincus producing Curtis starring. "Sandpiper," drama, Wise producer-director.

"The Chase," suspense-drama, Sam Spiegel, producing. "Churchill's Early Life" (working title), biopic, Carl Foreman producer-director-writer. "Village That Wandered" and "East Of Khartoum," fantasy-dramas, Charles Schneer producing in England. "Coco Beach," Robert Rossen producer-director. "Bent's Fort," western, Bresler producing. "Ipcress File," thriller, Harry Salzman producing in Europe (see MGM line-up). "Pass Beyond Kashmir," A. R. "Cubby" Broccoli producing in Europe. "Genius," satirical comedy, March start, Otto Preminger producing-directing.

PARAMOUNT

"Roustabout," comedy, March start, Elvis Presley starring. "The Patsy," comedy, Jan. 6 start, Jerry Lewis directing-starring. Ernest Glucksman producing. "Judith," drama, March start, Kurt Kreuger producing, Daniel Mann directing, Miss Loren starring, to film in Israel. "Sylvia," drama, Martin Poll producing Carroll Baker to star. "The Disorderly Orderly," comedy, John Paul Jones producing, Jerry Lewis starring.

"Spy Who Came In From The Cold," adventure-drama, Marty Ritt producer-director, Burt Lancaster stars, some overseas locations. "Boeing-Boeing," comedy, Hal Wallis producing. "Greatest Job In The World," comedy, Melville Shavelson producer-writer-director. If William Holden is inked to topline, it will film abroad. "Nevada Smith," drama to be fimed for Paramount by Joe Levine's Embassy Prods. "Rurales," adventure, Leon Uris writing and producing with Ronny Lubin.

SAMUEL BRONSTON-PAR

(Par Release In U.S.)

"Brave New World," fantasy drama, spring start, James Mason, Stephen Boyd, Omar Sharif starring. "Night Runners Of Bengal," March start, adventure-drama, Richard Fleischer directing. "Suez," adventure-drama, summer start, John Wayne to star. All will lense in Spain.

Levine is prepping one pic outside his Par deal, "A House Is Not A Home," based on the Polly Adler tome, skedded for an early start.

WARNER BROS.

"None But The Brave," war drama, March start, Frank Sinatra starring. "Battle Of Rio Fiorta," drama, Delmer Daves producer-director-writer, April start. "The Undefeated," western, March start, Henry King producer-director, to film in Mexico. "Camelot," musical, William T. Orr producing. "The Great Race," comedy adventure, Blake Edwards producer-director, spring start, Jack Lemmon starring, multiple locations.

UNIVERSAL

"The Lively Set," romantic drama, Jan. 14 start, William Alland producing. Jack Arnold directing, James Darren, Pamela Tiffin, Doug McClure starring. "Strange Bedfellows," comedy, spring start, Norman Panama-Melvin Frank producing, Frank directing, Rock Hudson starring. An untitled comedy starring Cary Grant, Peter Stone scripting. "Daffy," drama, Feb. start, Marlon Brando Sr. and Walter Seltzer exec producers, Al Ruddy producer, Brian Hutton directing, Michael Parks starring.

Ross Hunter production for Universal are "Madame X," drama, June start, Lana Turner starring. "Art Of Love," comedy, May start, Garner, Dick Van Dyke starring. "Dark Angel," Sept. start, Hudson starring.

ALLIED ARTISTS

"Isle Of Paradise," romantic comedy, June start, Presley to star; "The Party," Leon Fromkess and Sam Firks producing, dickering for Carol Lynley to star.

AMERICAN INTERNATIONAL

"The Graveside Story," satirical comedy, April start, no producer set, Vincent Price, Peter Lorre to star. "Bikini Beach," musical, March start, Frankie Avalon, Annette Funicello to star. All also will participate in three pix with Anglo-Amalgamated Films of London — "The Gold Bug," suspense-drama, Roger Corman producer-director; "When The Sleeper Wakes," horror drama, Jacques Tourneur directing. Company will combine with Italian International Films of Rome to lense "The Dunwich Horror."

MIRISCH CO.

(For United Artists Release)

"Dazzling Hour," comedy, March 1 start, Billy Wilder producer-director, Dean Martin, Kim Novak, Peter Sellers to star. "Return From The Ashes," psychological melodrama, Lee J. Thompson producer-director, May start. "A Rage To Live," drama, Walter Mirisch producing, summer start. "The Confessor," drama, March start, John Frankenheimer producer-director, Curtis and Henry Fonda starring. "Hallelujah Train" and "Law And Tombstone," both John Sturges westerns.

"What Did You Do In The War Daddy?" comedy, Blake Edwards producer-director. "Hawaii," epic drama, fall start, Fred Zinnemann producer-director. "Private Life Of Sherlock Holmes," comedy, Wilder producer-director, Sellers, Peter O'Toole to star, some unit filming in England. "Bandoola," Feb. start, Lewis Rachmil, Richmond producing, Elliot Arnold directing, Yul Brynner starring.

Other UA pix are: "Goldfinger," suspense-adventure, Feb. start, abroad, Broccoli-Saltzman Prods., Sean Connery starring. "Mister Moses," Feb. start, Frank Ross producing. "How To Murder Your Wife," comedy, George Axelrod-Frankenheimer production, Frankenheimer directing, Richard Quine directing Lemmon to star. "Khartoum," biopic, Robert Ardrey screenplaying. "One More Time," comedy, Arne Sultan-Marvin Worth producing. "Kimberly," adventure drama, Harold Hecht-James Hill-Lancaster producing, Lancaster starring.

George Cukor has set Compton MacKenzie novel, "Sinister Street," as first production for his new indie company. He previously filmed author's "Sylvia Scarlett" in 1935 with Katharine Hepburn and Cary Grant dualing.

Tout Crews Visit Atlanta

Atlanta, Jan. 14.

On two successive days, film company executives were here to meet theatre owners and managers from the Atlanta, Charlotte, Jacksonville and Memphis film exchange areas. First in was Metro led by assistant sales general manager Louis Formato, Andy Sullivan, assistant advertising and public relations manager; and Terry Turner, the exploiteer. W. W. Sherrill, Atlanta branch manager, presided at luncheon at Capital City Club, which came to an abrupt end when 16mm projector broke down and it was impossible to show a product reel with samplings from Metros new pictures.

Group was shown Elvis Presley's starrer "Viva Las Vegas" in a.m. at Wilby-Kincey's Roxy Theatre and saw "Golden Arrow" in p.m. at Columbia Branch's screening room.

Followed Joseph E. Levine's "Zulu" Showmanship Caravan, Carl Peppercorn, Robert E. Weston, Ed Apfel, James Frew, Southeastern division manager; and Buford Styles, Southeastern district manager. Atlanta press was not invited to screening of "Zulu" or luncheon that followed.

Thanksgiving In January

Continued from page 3

at the N.Y. Music Hall, described as the biggest Christmas week in the history of the Hall. This Cary Grant starrer landed $84,336 in the two weeks in Chi. It also garnered $118,258 in two weeks, playing five theatres in Miami, Fla. It did the biggest ever for a U pic in St. Louis, with $52,659 in the two weeks at the fairly small Esquire. Currently, the film is playing third week in many keys where it opened Dec. 25.

UA's "It's a Mad World," which was dating in some 21 key cities Christmas week, hit new highs in 17 spots, including the N.Y. Warner where it registered an alltime roadshow high of $75,608. "World" hung up a grand total of $547,940 on Xmas week.

"Tom Jones," another from United Artists, registered around $222,000 in eight key spots Christmas stanza, landing five new house records out of the eight keys. It opened fairly recently in Miami, and is credited with an amazing $14,668 in the first two days, playing four houses. "Kings of Sun," another UA release, did surprisingly strong biz for a so-called spectacle. For eight key cities, not including L.A., the pic is credited with around $295,000. This included $190,850 racked up in 19 houses in the Greater N.Y. area Christmas session. "Kings" did an astounding $206,439 in two weeks playing 28 spots of the Greater L.A. area.

20th-Fox, too, came through with some great totals for Christmas week since having two blockbusters out on release. "Move Over, Darling," newest of its b.o. winners, is credited with better than $540,000 in the week ended Dec. 31, of which $347,765 came from 18 theatres, in the Greater N.Y. area. "Cleopatra," of course, was the other big winner from the company. This hardticketer, out for many weeks, soared to $64,371 on Christmas week and held around $50,000 in the following (New Year's) week.

Paramount checked in with two winners over the yearend holidays, with a third potentially strong pic just starting out. Jerry Lewis' "Who's Minding the Store" is credited with runninf nearly 25% ahead of the Lewis' pic of 1962, which was "It's Only Money." The company's "Love With Proper Stranger," which was smash opening (Xmas) week in two N.Y. houses including the State, racked up $197,000 in two weeks for its engagements in the L.A. area. "Who's Been Sleeping in My Bed," also from Par, started out well in several keys and had two big weeks at N.Y. Victoria.

Much the same pattern was followed by top pix of other companies. Buena Vista showed smash returns on "Sword in Stone," first Disney cartoon feature pic in some time. Naturally, it scored heaviest returns on the Christmas week taking in New Year's Eve since having the advantage of vacationing youngsters. One of top engagements was the N.Y. Palace where it rolled up a gross of better than $80,000 the first two weeks.

"The Cardinal," which was Columbia's top entry for the holidays, ran up an excellent $850,000 nationally in the two-week period, covering Xmas and New Year's. "The Victors," which was launched only in a few keys during the holiday, also loomed a potentially big entry for Col.

Continental reported both "To Bed Or Not To Bed," just getting around, and "Ladies Who Do" as top grossers during the holiday period. The manner in which "To Bed" started out held considerable promise, according to the company.

Warner Bros. found "Four For Texas" to be its ace holiday period grosser. This comedy western hit great figures in some eight or nine keys covered by VARIETY.

Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	182	14½	13½	13½	— ⅛
38¼	27⅞	Am Br-Par Th	259	29⅞	28¾	29⅞	+ ⅛
22¼	14½	Ampex	1249	17⅜	16⅜	16⅝	+ ⅛
84¾	42½	CBS	350	77½	71¾	73⅝	—3⅞
18¾	12⅛	Chris Craft	121	14⅛	13½	13⅝	— ¼
29½	21⅛	Col Pix	102	23	21⅝	21⅝	—1⅜
46	45⅛	Decca	5	45¾	45¾	45¾	..
46⅜	27¾	Disney	120	40¼	38½	39	—1½
122⅜	106⅛	Eastman Kdk	247	117⅜	115¼	115⅝	—1⅛
6⅜	5¼	EMI	132	6⅛	5⅞	6	..
27⅞	20⅝	General Tire	676	23⅜	22	22	— ⅞
16½	9⅝	Glen Alden	215	13⅞	13¼	13⅜	— ⅜
23¾	15¾	Loew's Thea.	81	19⅝	18¼	18¼	—1⅜
68¾	48	MCA Inc.	67	58	55⅛	56½	+1½
38⅜	15	Metromedia	108	32½	30¾	31	—1½
37¼	26½	MGM	271	31⅝	29	29	—2⅝
24¾	20½	Outlet	† 182	9½	8⅞	9	— ⅜
12¾	7⅞	Nat. G'l Corp.	1100	22⅞	22	22⅛	+ ⅛
58¼	35¼	Paramount	232	58¼	56⅜	56⅞	— ⅛
211½	120½	Polaroid	573	182¼	174½	175	+1
110⅛	56	RCA	3072	111¼	102½	110	+7⅝
10¼	6¾	Republic	57	9	8¾	8⅞	+ ⅛
16¾	14	Rep., pfd.	3	15¼	15⅛	15¼	+ ¼
27⅞	20½	Stanley War.	105	27¾	25¾	27⅝	+1½
45⅜	31	Storer	47	39¾	38	38½	—1
28¼	17⅞	Taft Bdcst.	55	24¼	23¼	23¼	— ⅞
37	20	20th-Fox	315	26	22⅛	22½	—3¼
32	17¾	United Artists	140	21½	20⅜	20⅞	+ ¾
16¼	12⅞	Warner Bros.	153	14¾	13⅞	14⅛	— ⅛
84¼	51	Zenith	603	77⅞	74⅛	75⅝	+ ⅞

American Stock Exchange

4	2⅛	Allied Artists	34	2½	2¼	2¼	— ⅛
11¼	5	BalM'nt GAC	72	10¾	9⅝	10¼	+ ¾
12¼	6¾	Cam-P'kway	27	7⅞	7½	7¾	+ ⅛
24⅞	16⅞	Cap. Cit. Bdc.	134	22⅞	20	20	— ¾
17½	10⅝	Cin'rama Inc.	687	12¼	11	11	—1
9	6½	DeSilu Prods.	62	7	6⅝	7	+ ⅛
9⅞	4¾	Filmways	50	8⅝	7¾	8½	— ⅛
11⅞	8½	Movielab	40	10⅜	10	10	..
13⅞	5¾	MPO Vid.	21	11¼	10⅝	10¾	+ ¼
3⅝	2⅛	Reeves Bdcst.	19	2¾	2⅝	2⅝	— ⅛
5⅛	2½	Reeves Ind.	105	2⅞	2½	2⅝	— ⅛
17¾	13¼	Rollins Bdcst.	23	16	15½	15⅝	+ ⅛
25⅜	16¾	Screen Gems	10	22½	21	21	—1
22	8⅝	Technicolor	548	19¼	17⅝	19¼	+1⅝
6¾	4⅛	Teleprompter	120	6	4⅞	5	+ ⅛
2¾	⅝	Tele-Indus.	45	⅞	¾	¾	— ⅛
14½	10½	Trans-Lux	18	11⅝	11½	11⅝	— ⅜

* Week Ended Mon. (13).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅝	6⅜	+ ⅝
Four Star Television	7	7¾	— ⅞
Gen. Aniline & Film	320	342	..
General Artists Corp.	8	8¼	..
General Drive-in	10	11	— ¼
Magna Pictures	1⅝	2	+ ¼
Medallion Pictures	20	21½	+1¾
Pickwick International	4⅞	• 5⅜	+ ⅜
Premier Albums	7	7⅞	—1¾
Rust Craft Greeting Cards	10⅞	11⅞	+ ⅛
Seven Arts Productions	8⅜	9¼	+ ⅝
Transcontinent Television	19¾	21	+ ¼
U. A. Theatres	8½	10	..
Universal Pictures	66	70½	..
Walter Reade-Sterling Inc.	2⅝	3	— ¼
Wometco Enterprises	33	35½	— ½
Wrather Corp.	4¼	4⅞	— ⅝

(Source: National Assn. of Securities Dealers Inc.)

USIA

Continued from page 1

efforts to give the public "technically and artistically superior films." Among Yank films cited were 20th's "Longest Day," "Continental's "David and Lisa" and UA's "Lillies of the Field."

U.S. tv networks and stations "redoubled their efforts in 1963 to bring more cultural and educational programs into the nation's homes," USIA reported. Both commercial and ETV networks are "committed to expansion plans," the agency said.

Much of the legit puffery went to Edward Albee and the "emergence of talented new playwrights." Also commented upon was the growth of repertory theatre and several successful revivals on and off Broadway.

Opera's growth popularity was termed an "interesting footnote to a year of activity and achievement in every division of the musical arts." Cited by USIA were accomplishments by symphony orchestras and by jazz and folk artists.

USIA took note also of the "burgeoning" of dance groups over the country and commented that popular demand has led to the establishment of many local ballet companies.

Literary fare, said USIA, was marked by "variety and quality" in fiction and non-fiction. Noted were short stories and several authors who returned to publication after periods of inactivity.

Front Screen Projections Inc., of New York, has changed its name to Front Screen Productions Inc. Gerald Cohen was filing attorney at Albany.

Film Reviews

Continued from page 6

Mail Order Bride

score, heavy on the country style harmonica, banjo and fiddle.

On the whole, editor Frank Santillo has done a taut job, and additionally knowing craftsmanship is displayed by art directors George W. Davis and Stan Jolley and soundman Franklin Milton.

Tube.

Misadventures of Merlin Jones
(COLOR)

Disney with more miss than hit comedy.

Buena Vista release of Walt Disney production. Stars Tommy Kirk, Annette; features Leon Ames, Stuart Erwin, Alan Hewlitt, Connie Gilchrist, Dal McKennon, Norman Grabowski. Directed by Robert Stevenson. Screenplay, Tom and Helen August, from story by Bill Walsh; camera (Technicolor), Edward Colman; editor, Cotton Warburton; music, Bob Brunner for orchestration, Richard M. Sherman and Robert B. Sherman for title sng. Previewed in New York Jan. 3, '64. Running time, 88 MINS.

Merlin Jones	Tommy Kirk
Jennifer	Annette
Judge Holmby	Leon Ames
Police Captain Loomis	Stuart Erwin
Professor Shattuck	Alan Hewitt
Mrs. Gossett	Connie Gilchrist
Detective Hutchins	Dal McKennon
Norman	Norman Grabowski

Fun and boxoffice conquests footnote Walt Disney's experimentations with a boy who could turn into a shaggy dog, and then an absent-minded professor who starteled the world, including himself, with the high-flying flubber. "Shaggy Dog" and "Absent Minded Professor" were funny pictures built around a gimmick and proved smash successes.

This new one, "The Misadventures of Merlin Jones," is another try at a gimmick and had at the outset, it would seem, the potential for another amusing absurdity. Sad to say, it just doesn't come off.

Amiable characters are sketched in the tale of a college student who sockets himself into being an electrofied brain with the ability to receive other people's thoughts. And from this base, the pic goes into the field of hypnosis with his subjects including a chimpanzee at the college lab, and a judge who moonlights as the anonymous writer of crime fiction.

As it plays out, there's little high voltage in the misadventures of the title character, Tommy Kirk. His girl, Annette, is a pretty co-ed, and nothing more. Leon Ames is the sometimes exasperated judge-writer and Stuart Erwin is a cop. Alan Hewitt is a smart-aleck prof at the college's psychology department, and Norman Grabowski is a brawny and dumb student with a reputation for football agility and disagreeableness to the chimp.

They all play it well enough, or at least as well as they can under the unsnappy direction by Robert Stevenson and a screenplay by Tom and Helen Auguest which lacks the necessary comedic shock.

Music is fair, and the technical work is all top-drawer.

The Disney name will help the sale, of course. But it's an innocuous comedy that, after the first couple of reels, hopefully would, but doesn't, jell.

Gene.

La Ragazza Di Bube
(Bebo's Girl)
(ITALIAN)

Rome, Jan. 14.

Lux-Paramount release of a Lux-Ultra-Vides production by Franco Cristaldi. Stars Claudia Cardinale, George Chakiris. Features Marc Michel, Dany Paris, Emilio Esposito, Monique Vita, Mario Lupi, Pier Luigi Catocci, Carla Calo, Bruno Scipioni, Ugo Chitti. Directed by Luigi Comencini. Screenplay, Comencini, Marcello Fondato, from novel by Carlo Cassola. Camera, Gianni di Venanzo. Music, Carlo Rustichelli. Previewed in Rome, Running time, 110 MINS.

Mara	Claudia Cardinale
Bube	George Chakiris
Stefano	Marc Michel
Liliana	Dany Paris
Mara's father	Emilio Esposito
Ines	Monique Vita
Lidori	Mario Lupi
Ciolfi	Pier Luigi Catocci
Mara's mother	Carla Calo
Mauro	Bruio Scipioni
Arnaldo	Ugo Chitti

Claudia Cardinale's career comes full circle—from striking beauty to undisputed talent—with her title performance in "Bebo's Girl." It's the female acting stint of the year in these parts, and it should win her solid recognition everywhere. Role and name will also, with an assist from George Chakiris', help chances for pic itself, which would otherwise be much more limited because of subject matter.

Based on a Carlo Cassola best-seller, to which it is reputedly very faithful, "Bebo's Girl" tells of the strange muted love of a country girl for a man she scarcely knows, a partisan who has killed a man during the war and who is eventually caught and jailed for the crime. Though offered chances of a new life and love with a solid, steady writer, she prefers to remain faithful to her briefly-known wartime hero and await his release from jail.

Slowly developed, pic grows on one just as consistently as the character of Mara (Claudia Cardinale) grows in stature as she pursues her seemingly impossible romance with an ever-distant and elusive target. It is a credit to Miss Cardinale and to director Luigi Comencini as the odds pay off in the end in the characterization of the strong, silent, woman who almost blindly follows her instinct to the end against all odds and reason.

Pic is underplayed in every sector, with George Chakiris ably following the pattern in a self-effacing, but nevertheless effective role, as the partisan who befriends Mara. Marc Michel is also good as the man who offers the girl security but is turned down. Others in the large cast provide colorful wartime backdrop of types. By Yank standards, the build-up is undeniably slow, and though this pays off later, some scissoring would help the pace.

Gianni di Venanzo's camerawork deserves the extra bow this Italo craftsman usually gets; his chiaroscuro work on settings, as well as his fine closeups of Miss Cardinale especially, are of the highest standard. Carlo Rustichelli's music is neatly reminiscent in atmosphere, while other credits measure up in a painstaking production effort.

Hawk.

The Man Who Couldn't Walk

Adequate supporting item about a band of British jewel thieves. Shop-worn, but with scattered compensations.

Hollywood, Jan. 8.

Butcher's Film-Distributors Ltd. release of Jock MacGregor-Umesh Mallik production. No star credits. Directed by Henry Cass. Screenplay and story, Mallik; camera, James Harvey; editor, Robert Hill; music, Wilfred Burns. Reviewed at Joe Shore's projection room, Jan. 8, '64. Running time, 63 MINS.

The Boss	Eric Pohlmann
Keefe	Peter Reynolds
Carol	Pat Clavin
Luigi	Reed de Rouen
Cora	Bernadette Miles
Enrico	Richard Shaw
Beppo	Martin Cass
Maria	Margot van der Burgh
Lou	Martin Cordon
Joey	Maurice Bannister

"The Man Who Couldn't Walk" is a routine but acceptable supporting melodrama about a band of jewel thieves. This low budget indie has going for it some efficient direction, several skillful performances and a script that once or twice emerges from its shell of contrivance and formula and comes through with a fairly lively scene or some lifelike dialog. The Jock MacGregor-Umesh Mallik production, a presentation of a new American-Canadian company, Falcon Pictures, will make a serviceable companion feature.

Evidently the Falcon campaigners have some hard exploitation sell in mind, judging from their ad layout which stresses the notion that the film tells "the story behind the scandal that shocked London . . . baring untold secrets of vice, intrigue and international party girls." This come-on, however, is a fraud, as those who see the picture will discover. What happens on the screen isn't even remotely related to recent scandalous developments in England.

Mallik's yarn, however, does have a London background, and concerns the problems of a brash safecracker who is recruited into a gang of thieves headed by a wheelchair-confined consul general of a Central American republic. In the process of an ultimately unsuccessful diamond heist, the safecracker discovers that his boss is the man who, years before, had killed his father. This coincidence, which would have benefitted the story had it been bypassed in favor of a more natural conclusive device, leads to an overly involved climax.

The most noteworthy character in Mallik's yarn, the one that gives the film a necessary shot in the arm, is that of the likably cocky safecracker, played with amiable self-assurance by Peter Reynolds. Eric Pohlmann is a strong plus factor as the invalid mastermind and Pat Clavin has a sultry quality as the heavy's stepdaughter. Skillful direction by Henry Cass aides throughout. James Harvey's camerawork shows occasional flair, but Wilfred Burns' music tends to be too bouncy and frivolous for the serious events that are transpiring.

Tube.

Man In The Middle
(C'SCOPE)

Engrossing military courtroom drama. U.S. officer goes beserk on racial issue. Good cast. So-so b.o. prospect.

Hollywood, Jan. 6.

Twentieth-Fox release of Walter Seltzer production. Stars Robert Mitchum, France Nuyen, Barry Sullivan, Trevor Howard, Keenan Wynn; features Sam Wanamaker, Alexander Knox. Directed by Guy Hamilton. Screenplay, Keith Waterhouse, Willis Hall from Howard Fast's novel, "The Winston Affair"; camera, Wilkie Cooper; editor, John Bloom; music, Lionel Bart; assistant director, Kip Gowans. Reviewed at the studio, Jan. 6, '64. Running time, 94 MINS.

Lt. Col. Barney Adams	Robert Mitchum
Kate Davray	France Nuyen
General Kempton	Barry Sullivan
Major Kensington	Trevor Howard
Lt. Winston	Keenan Wynn
Major Kaufman	Sam Wanamaker
Colonel Burton	Alexander Knox
Lt. Morse	Gary Cockrell
Lt. Bender	Robert Nichols
Colonel Shaw	Michael Goodliffe
Sgt. Jackson	Errol John
Major Smith	Paul Maxwell
Capt. Gunther	Lionel Murton
Colonel Thompson	Russell Napier
Capt. Dwyer	Jared Allen
Colonel Mayburt	David Bauer
Major Wyclif	Edward Underdown
Major Poole	Howard Marion Crawford
Staff Sgt. Quinn	William Mitchel
Cpl. Zimmerman	Al Waxman
Cpl. Burke	Glenn Beck
Cpl. Baxter	Frank Killibrew
Lt. at Sikri	Edward Bishop
Major Clement	Terence Cooper
Major Hennessy	Granam Skidmore
Col. Burnside	Terry Skelton
Col. Winovich	Paul Blomley
Col. Kelly	Alistair Barr
Major McCabe	Brian Vaughan
Major Cummings	Julian Burton

The Howard Fast novel, "The Winston Affair," has been retitled "Man in the Middle" and cinematically fashioned into a property that starts off with promise and concludes on a note of disappointment. This Walter Seltzer production has something going for it in the basic nature of the story, which is provocative, and the cast names headed by Robert Mitchum and including France Nuyen, Barry Sullivan, Trevor Howard, Keenan Wynn, Sam Wanamaker and Alexander Knox. Snappy exploitation could mean talkability and saleability, in some measure.

Film itself, concerning a court martial involving both American and British interests in India at the end of World War II, has as its drawback a certain amount of vagueness as to character delineation and story motivation. All things revolve around Keenan Wynn, as an American lieutenant who has killed a British sergeant and consequently goes to trial. The onlooker is set to wondering just what makes him tick.

At the very end it's unfolded that Wynn is a psycopath and not responsible for his crime. And meanwhile, words are spoken copiously about British-American political conflict and the need to resolve the issue through Wynn's getting the rope.

At the outset the stage is set for what might have been strong dramatic conflict. Good part of the potential is permitted to go unrealized. Why not more intensity, and wallop, in the screenplay by Keith Waterhouse and Willis Hall? Why not more pinpointing of the story's key angle's in Guy Hamilton's direction? These were called for but undelivered. A shortage of clarity and organization in the story-telling renders "Man in the Middle" unqualified for any special recognition. It's a pro job, of sorts, but a letdown.

Mitchum's portrayal of the defense attorney is a fair job of emoting, though actor is looking pudgy in this outing. France Nuyen's Eurasian nurse part has little bearing on the story. Trevor Howard stands out as the British medical officer who makes it clear that Wynn was out of his mind when he murdered, having mentally constructed a cause of hate in a man he loathed because of his attachment to a Negro girl and, also, a man who threatened his authority.

Barry Sullivan, Sam Wanamaker, and Alexander Knox work out well enough in other featured parts.

Film, which originated as an enterprise of Entertainment Corp. of America, credits Max E. Youngstein as exec producer. Youngstein had headed the short-lived ECA and when the latter folded, 20th-Fox took it over. It was studio-filmed in England and on location in India. Wilkie Cooper's camera work is on the right track all the way and John Bloom's editing is particularly close, adding to the sense of movement. Music by Lionel Bart is a modest contribution.

Gene.

You Can't Say That

Albuquerque, Jan. 14.

Nudie film "Knockers Up" did a good solid three-weeks business at the 83-seat Roxy Arts Theatre here, even though both of the daily papers refused to carry the title of the pic, in paid ads.

Ad department of the Albuquerque Publishing Co. (which handles lineage for both the morning daily Journal and the afternoon Tribune) recently set itself up as censor of all film advertising "it deems objectionable."

"Knockers Up" is the first film to have its title completely eliminated.

Despite the ban from the dailies, the bi-weekly U. of New Mexico student newspaper accepted the ads exactly as drawn by theatre manager.

Preminger

Continued from page 3

said. "We don't have to go with a story until it is ready. That's why I've decided to postpone 'Genius.' I feel the script requires more work and that we have come along faster on 'Harm's Way.'"

(Upon seeing the completed "Genius" script, UA execs had expressed some script reservations of their own, among other "contingencies.")

The Paramount deal, initiated in New York, was given the finishing touches at studio here last week following arrival of Prexy Barney Balaban and exec veepee George Welther.

Preminger expects to remain in Hollwood another ten days. He is here primarily to work with David Wolper on later's tv documentary about the making of "The Cardinal," which is scheduled to be aired Feb. 12.

Golden Showcase

Continued from page 5

anyway. The question of a log jam at the Astor is also raised and it has already happened between just UA and Fox causing the Criterion to be brought into "showcase." The Palace could eventually become a "showcase" house via the same route.

UA says it doesn't see much problem, for the present at least. It doesn't have another picture for release until March 11 when "One Man's Way Opens," presumably following "Man's Favorite Sport." It is also pointed out that pix are put up for bid and no one can tell yet. But it is also true that "Kings of the Sun," UA's Christmas picture, found itself without a Broadway berth when Fox's "Move Over Darling" beat it out at the Astor and it presumably couldn't find another location on the main stem, the Criterion also being booked and so forth.

Both Warners and UA are also talking to RKO about variations of "showcase" and the three will take careful note of Universal's experience with the circuit, one theatre of which to be used is the RKO 86th Street. One thing is clear, the exhibition situation in New York is far from settled and, many feel, the vibrations from the Gotham theatre shakeup will be felt in other cities across the land.

Darken Capital, Austin

Austin, Tex., Jan. 14.

Capitol Theatre, 1896 landmark in the city, has been shuttered. Earl Podolnick, prez of the Trans-Texas Theatres Inc. decided not to renew the expiring lease on the theatre. The circuit had operated the Capitol since the circuit was formed almost a decade ago.

Capitol was formerly the Hancock Opera House, and for its first 30 years it offered stage and music bills. It turned to pictures 30 years ago.

B'NAI B'RITH FETE TO WARNER AS CITIZEN

Hollywood, Jan. 14.

Jack L. Warner was on the receiving end Sunday night (12) of a tribute by the Bevhills B'nai B'rith and of some good natured kidding by show biz colleagues via a musical bio-parody, "My Fair Lady." Showman head of Warner Bros. was "Man of the Year" in B'nai B'rith for his "efforts in promoting patriotism and brotherhood and showmanship."

Dinner, attended by approximately 1,200 persons identified on local state and national levels with business, the professions, politics and religion, was chaired by Albert N. Alpern. Frank Sinatra was chairman of the honorary committee and also acted as emcee.

U. S. Senator Thomas H. Kuchel, Rabbi Edgar Magnin and Samuel Goldwyn, as well as previous B'nai B'rith honorees Walter O'Malley and Mervin LeRoy took part in the event at International Room of the Bevilton. It was preceded by a cocktail exception,

The Spanish Make

Continued from page 7

pire." The mammouth set for this film, a foot-by-foot reproduction of Roman Forum, still stands at the Las Matas site. It will soon be leveled to make way for construction of the new studios.

Bronston predicts an increase in film production in Spain and gave the recent inquiries as partial proof of this. Terrain lends itself to all sorts of story needs, he pointed out, and is in many ways like Southern California. It is also cheaper to make pictures in Spain, Bronston said, and there are no labor disputes or the like. A producer has more time and less tension in filmmaking here, he noted.

The producer feels that his stages will see plenty of activity. His new plant will have six stages, while the present one has three. Bronston is the only stockholder in the operation. He reports that the Spanish government is receptive to an influx of filmmakers, so long as those involved with picture-making behave themselves and don't try to interfere in politics and related elements.

Bronston has been operating in Spain for over six years now, starting with the production of "John Paul Jones." He has always maintained a don't-rock-the-boat attitude and is sharply critical of those who would stir up trouble, like the recent problems between Columbia and the Franco regime over "Behold the Pale Horse."

"What is the point of stirring up trouble?," Bronston asked. They will probably have to recut the film eventually anyway to appease the Spanish, he opined, and decried the waste of money and disruption of relations. "It hurts me and it will hurt others," he said. Bronston said that "poor exec decisions" were involved, in his opinion, and rapped Col for being dictated to by a director, in this case Fred Zinnemann. A company or producer should never let a star or director dictate to it, he opined. "Throw them out," he emphasized.

As for his own operation, the producer says "the Bronston name is gold here and I want to keep it that way. I will throw out anyone who misbehaves." The new studio will soon rise as further proof of his lucrative coexistance thinking.

Chi B.O. Perky

Continued from page 3

into the "showcasing" trend that is currently shaking up the Gotham exhibition scene. As the figures indicate, it was a smash success, and will no doubt be a precursor to many other similar multi-theatre preems. Although the plan could have a radical effect on the downtown deluxers, the Balaban & Katz theatre chain, which owns four of the major mainstemmers, played "Darling" in several of its nabe houses, apparently figuring that it's easier to join than fight.

It is also significant that three of the four top grossing houses in the "Darling" showcase were recorded at the new shopping centre hardtops—Old Orchard, Golf Mill and Hillside. The fourth (and top grossing) house was the south side Beverly Theatre, which notched a sensational $30,000 in its first frame.

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–Jesse Zunser, Cue Magazine

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Consolidated Charges Conspiracy

Royal Went 'First-Run,' Hit With Demand For Maintenance Men—Sues Four Unions

San Francisco, Jan. 14.

A $1,500,000 suit was filed here by Consolidated Theatres Inc. against four theatrical unions for allegedly conspiring to hurt its business. The suit, which also named three union officials as co-defendants and owners of the United Artists and Esquire theatres as "co-conspirators," was filed in Federal District Court by the owners of San Francisco's Royal Theatre.

Royal, long a second-run house, last year went to a first-run policy and that's when the trouble began. On Nov. 27, the theatre was advertising "McLintock,"—First San Francisco Showing! On Nov. 28, appeared the following: "Closed temporarily due to the featherbedding demands of the stagehands union."

House did not reopen until late December, when it reverted to the previous second-run policy.

Consolidated charged that since January of last year those named had joined to "restrain trade and commerce . . . in violation of the Sherman Anti-Trust Act," and since November had kept the Royal from showing first-run films.

Local 16 of the Theatrical Stage Employees Union, demanding that the Royal follow the practice of other first-run theatres and hire two of its maintenance men, forced the theatre to close during the one-month period.

The other three unions named in the suit had refused to cross the IATSE picket lines, it contended.

Those named are Local 162 of the Motion Picture Machine Operators, Local B-18 of the Theatrical Employees — cashiers and ushers—and the Theatrical Federation of San Francisco, an overall union governing body.

The officials mentioned by the suit are E. C. Powell, business manager-secretary of Local 16; Henry Meyer, business manager of Local 162; and William P. Sutherland, secretary-treasurer of Local B-18, and secretary of the federation.

Harold Citron, manager of the United Artists and the Esquire, also was named a "co-conspirator" along with his employers, North Coast Theatres Incorporated.

Consolidated charged that the action by the Stage Employees Union had manufactured a "fictitious labor dispute . . . in favor of theatres operated by North Coast Theatres . . . siphoning off" more than $500,000 in business.

In addition to treble damages, the suit sought an immediate injunction against these "unlawful practices."

Bostonian's Coast Loft For Filmation Expansion

Boston, Jan. 14.

Norm Prescott, locally-based indie film producer and maker of animated pix for tv, is planning to expand his Coast operations. Here on a visit, Prescott said that, on his return to Hollywood, his Filmation Associates will take over the old Stanley Kramer offices and loft at Producers Studio. The outfit will be moving out of Paramount where it has been housed for the past two years.

Company is currently preparing two full-length animated features, a one-hour tv special and an animated tv series as well as producing Gillette and Ford commercials.

New studio facilities are being undertaken to provide more room for more animators and permit the establishment of the operation's own inking and painting department, per Prescott.

Gross Off But Filmways' Quarterly Net Edges Up

Filmways' net income for the three months ended Nov. 30, 1963, climbed to $70,331, from $44,880 for the comparable period in 1962. The 1963 quarter net is equal to 12c a share on the 595,895 shares outstanding in the period, against 8c a share on 584,004 shares outstanding in 1962.

The company's 1963 quarter net increase despite the fact that total revenues in the period declined to $2,512,383, from $2,990,185 racked up in the three months ended Nov. 30, 1962. The 1963 decline in revenues, however, was more than offset by a sharp reduction in production expenses, down to $561,393 from $1,697,850 in the 1962 quarter. Total expenses in the 1963 quarter were $2,365,152, against $2,911,705 in the 1962 quarter.

Swedish Ban

Continued from page 1

turns out to be homosexual and all the punks show unattractive behavior. Censors argued their ban on basis of sadistic and destructive example, hatred of the punks for all decency, perverted sex and obscene lingo.

Believed most offensive to Swedish officials is the social worker's attempted homosexual seduction. There is also a hobo girl type who is raped while vomiting from over-drinking. She's later shown giving herself in parks and automobiles. There is also a scene of bestiality.

Add a variety of violences and suicides and the film goes as far or further than anything produced recently in Italy, France or New York City. However Swedish precedent is against outright ban and many think it probable that the Board will be overruled and the film released with cuts made.

Negative cost $140,000 (Svensk Filmindustri) and that's a lot of kroner.

How Goes British Lion?

Continued from page 7

making by the five British Lion directors—David Kingsley, Frank Launder, Sidney Gilliat and the Boulting twins, John and Roy—also forced into the open the fact that NFFC was in talks with producer Sydney Box about a $7,200,000 takeover of the distrib.

In a swift and open effort, Sir Michael Balcon, boss of the Bryanston outfit which distributes through BL, asked film bank topper Sir Nutcombe Hume for time to gather resources in order to make a competitive bid for the company.

Sir Michael put forward the view that it was "very much in the public interest that the disposal of the company should be on a competitive basis in a manner similar to that in which the Independent Television Authority selects its contractors."

4 More Competitive Bids

Move has precipitated four more competitive bids including one from Leslie Grade, theatrical agency, now widening his operation into films. According to John Terry, the just re-elected secretary of NFFC, other applicants wish to remain anonymous. But he is making efforts to get them out in the open so that all is seen to be fair and above board.

Taking up Sir Michael's competitive bidding cry, the Federation of British Film Makers in a meeting with Edward Heath, the Minister for Industry, firmly reiterated the point. FBFM also made with a strong plea for the government to retain a substantial holding in the industry.

Federation, one of the two producer associations here, (BFPA is playing no part in the affair) also expressed the hope that the Minister would insist that any new owner of BL would measure up to criteria which FBFM put before him. Projected owner, says the Federation, should have successful experience of independent film production: should show evidence of faith in the importance of indie film production; should be independent of, and should guarantee future independence of the major combines. In considering applications, the Minister should take into account not only the strength of the group applying but the measure of support which it could command from leading indie filmmakers.

Urge Govt. Not To Pull Out

Prior to the FBFM's meeting with Heath, deputations comprising leading MPs, unions and the working directors of British Lion also strongly urged the government not to pull out of pix. Sydney Box, too, said he was agreeable to the government having a stake in BL if he took over. Even the Cinematograph Exhibiters Assn. said the government should stay in.

According to Kingsley, many people now had the impression that the Minister had finally been persuaded not to sell out all the company's shares to private interests.

If this impression is correct, it will be a major relief to indies who trade through British Lion, the last independent distrib, because government investment, it's felt, is the only sure way of stopping the distrib falling under the power of the Big Two.

A victory all but won, it is being said, is the fight to get competitive bidding. Depending on Heath's Parliamentary statement and providing the sale is okayed again, the NFFC is now expecting to open negotiations with applicants other than Sydney Box.

Meantime, everyone is waiting for the government.

COL FIELD MEN IN N. Y.

Mapping Tactics on 'Victors' & 'Strangelove'

Columbia's key field exploitation men are due in New York Sunday (19) for a three-day meeting with ad-pub v.p. Robert S. Ferguson and his homeoffice lieutenants concerning campaigns for "Dr. Strangelove" and "The Victors."

They'll take up specific assignments and to-each-his-own respective local merchandising. Participating from out of town will be Sid Zins, Washington; John Markle, Boston; Milt Young, Philadelphia; Bill Lewis, Dallas; Sam Siegel, San Francisco, and Joella Cohen from the midwest.

Book 'Becket' in Europe

First nine domestic dates and the first overseas engagements have been set for Hal Wallis' "Becket," which Paramount will roadshow starting in March. The 70m spectacular will have its world preem in New York at the Loew's State, opening March 11.

Tale of Canterbury Cathedral opens March 26 at the Plaza Theatre, London, it will then unspool March 28 at the Barberini Theatre, Rome, and the Apollo Theatre, Milan. Negotiations are also underway for a dual theatre opening in Paris late in March or early in April.

Other domestic dates so far set include: the Warner Beverly Theatre, L.A.; the Eglington, Toronto; Cinestage, Chi.; United Artists, S.F.; Seville, Montreal; Gary, Boston; Ontario, Washington, D.C., and the new RKO 70, Denver.

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Sauerbraten Oater, 'Silver Lake,' Top B. O. Hit of W. German 1962-63 Season

By HANS HOEHN

Berlin, Jan. 14.

In an unpredictable, or call it nutty, business, nothing perhaps should surprise us. Not even a Hollywood western made by Germans and based on a western writer, a German named Karl May, who died in 1912. Enough to report that Rialto-Film's 1962 Cinema Scope release produced by Horst Wendlandt, "The Treasure of Silver Lake" (Der Schatz im Silbersee) hit the jackpot as the domestic No. 1 boxoffice hit of the 1962-63 season.

Naturally German producers picked up the western idea. The result was the Sauerbraten western trend. Moreover the idea spread and we now experience Austrian-made and Italian-made westerns. It's Horst Wendlandt who started all this.

The reason why "Treasure of Silver Lake" clicked so big with the Germans was explained by Wendlandt as follows: "There's the big popularity of Karl May whose fiftieth anniversary of death in 1962 found much dedication and mention in Germany. The German youngsters go for a hero like that while the elder generation goes to see the film for nostalgic reasons. To most of the Germans, Karl May was a truly big name in their youth and most like to recall their youth. The characters of Old Shatterhand (Lex Barker in the films) and Winneton (played by French actor Pierre Brice) have become sort of immorial in this country."

Pinto-Borne Viking

And why has Barker clicked as Old Shatterhand? Said Wendlandt: "He's an ideal cast for that role. Big and blond, like a Viking. Nice and sympathetic—such advantages naturally click."

After "Treasure of Silver Lake," Wendlandt produced "Winnetou," also a Karl May western. While "Silver Lake," produced in collab with Yugoslavia's Jadran-Film, cost 3,000,000 D-Marks ($875,000), the most expensive film made by a German company in 1962, "Winnetou" cost 4,000,000 D-Marks (or $1,000,000), a huge amount by German Film industry standards.

"Winneton" was preemed Dec. 11 in Munich and given saturation release in 80 German cities two days later. The deals Rialto signed with German exhibs was to play the film over the Christmas holidays and over New Year's Eve. Interesting to note, that Wendlandt wants to have his second big-scale German western, "Winnetou," released in the States prior to the first one, "Silver Lake." He feels that "Winnetou" is better suited to introduce the Tewtonic cowboy to the Americans.

Actor Ralf Wolter, who played in both "Silver Lake" and "Winnetou" had this to say: "I think we should not mix up wild west popularity with Karl May popularity in Germany. These are two different things. The Wild West has always been very popular in Germany, while the popularity of Karl May in its present form is something new. I think that large segments of the young Germans have suddenly found what they didn't have before: An idol whom they can cheer."

Mixed Nationals

Oddly enough, Wolter is the only German in Rialto's "Winnetou." Lex Barker is American, Pierre Brice is French. As is his film daughter, Marie Versini. Mario Adorf, the villain in the pic, is more Swiss than German. Walter Barnes, one of Barker's followers, in American, Chris Howland, a Cook agent, is British while the remainder of the cast is of Yugoslav origin. Dr. Harald Reinl, film's director, is Austrian.

A sequel to "Winnetou" will be made in 1964. There have been reports that Rialto would co-produce with Metro-Goldwyn-Mayer. But Wendlandt anticipates a deal instead with British Rank. I prefer Rank. This company has proved much more generous with the negotiations we have had so far."

Artur Brauner (CCC) meanwhile turned out a western, "Old Shatterhand's Greatest Adventure" which followed Hollywood. Hugo Fregonese directed Lex Barker and Guy Madison headed the cast. James Wakefield Burke, also American, wrote the script. But Wendlandt aims at keeping a "German mentality." He said: "I would be foolish to pattern a western strictly after the Hollywood style. We never could compete with Hollywood along this line. What we intend is to make westerns that have their own German face,—westerns made the typical romantic German way."

That western Germany has going through a wild mania shows in other respects. Note: sale of blue jeans, Western hats and cowboy boots. Note, too; membership in cowboy clubs. Also Western-styled night spots have been mushrooming. Restaurant names like "Rodeo," "Rancho," "River Boat," "Texas Bar," "Western Saloon" are examples. Big attraction of the last annual German-American Folksfest was Santa Fe, a reconstruction of the famous Indian settlement. A tune by name "Ich will einen Cowboy als Mann" (I Want a Cowboy For a Husband) captured the Grand Prix at the 1963 German Song Festivals.

2 Major British Chains Assure BFPA They'll Play 45% Brit. Quota

London, Jan. 14.

The two major circuits here, Associated British and Rank, have given categorical assurances to the British Film Producers Assn. that during 1963 they will play a 45% British quota, provided the pix are of first-feature quality.

Pledge means that the two big circuits, accounting for 41% of the total seating capacity and situated in the best locations, will screen approximately 50 locally-made films over the year.

According to John Walton, general secretary of BFPA, approach was made to the circuits because "some people had given the impression that the major circuits would get down to their minimum quota requirement (30% or 36 films)."

On a possibly more important guarantee, namely, the intended percentage of British product to be screened during 1965, the producer association was unable to extract any firm assurance from the two theatre chains. The Association, said Walton, did not press the matter after the Big Two had said there were factors which made production "problematical."

ABC CIRCUIT PLANS ITS FIRST OZONER

London, Jan. 14.

The 280-theatre ABC chain is scheduled to build its first Southern England drive-in if permission is granted. In a pact with the owners of Chessington Zoo, site of the ozoner, the circuit is aiming at accommodation for about 700 cars.

Meantime, the second major cinema loop, Rank Theatres, is negotiating to convert one of its Nottingham hardtops into a "double-decked" theatre. Scheme would mean converting it to a 1,500-seat ground floor cinema with normal screen plus another 850-seat theatre upstairs equipped with wide screen pix.

Yanks Eye Spain For Kiddie Pix Peseta Boost

Madrid, Jan. 14.

U.S. film companies are hoping to pick up a premium in pesetas under the government-sponsored films-for-children drive.

Example of mutual interest was a Metro pre-premiere luncheon for government authorities and film critics prior to opening of "My Friend Flicka." Bash was attended by Director-General for Cinema Garcia Escudero who showered encouraging words on Metro's Spanish manager Caesar Alba for the company's initial entry and offered full official support in exploiting "Flicka" and others to come.

In reply, Alba indicated that his company intends to undertake a major program effort to provide filmfare for children not only as a worthy social endeavour, but also with the expectation that the specialized product would clean up at the boxoffice.

Cathay Bowling

Singapore, Jan. 7.

The Cathay Organization, a leading cinema enterprise here, will build a chain of bowling alleys throughout Malaysia with help from other local business firms. Two will be in this city. One called Jackie's Bow, will be on the ground floor of a U. S. $2,000,000 Super-Cinerama theatre, soon to be built in Singapore by Cathay. The other, The Ocean Bowl, will be next to the Ocean Park Hotel.

Metro Signs for 3 Co-Prods in Spain

Will Partner Ocean Films With Italian, French Producers, First to Start in April

Madrid, Jan. 7.

MGM has reached agreement to participate in three coproductions that will partner Ocean Films of Spain with Italian and French filmmakers. Ocean chief exec Jaime Comas negotiated the agreement with Metro Continental toppers David Lewis and Mac Atas and will leave to finalize documents in N.Y.

Three film-pact will jump off early in April with "Joaquin Murrieta," a remake of a Rio Grande western that MGM filmed with Anne Baxter in 1936. George Sherman will direct, with the cast headed by Rory Calhoun and Richard Conte (here co-starring in "Circus World"). A month later, Ocean Films will roll another Western "Talion," in coproduction, with Stuart Whitman or Don Murray starring. Jane Fonda or Carrol Baker, Comas said, will play the stellar role in the third pic, "Postman Always Rings Twice," remake of another MGM property.

Apparent pattern of participation in the three pix calls for Metro to provide star and script while Ocean and its coproducers provide remainder of cost, director and below-the-line costs. Coproducers, all Italian, are Joly Films, Filmes-Giorgio Venturini and Italian-International Films.

Probably the youngest producer at work in Spain, 27-year old Jaime Comas, has headed Ocean operations for only 14 months. During that time he has co-produced "Sandokan" (Pirate Prince) with Steve Reeves and Genevieve Grad. Budgeted at slightly over $500,000 the film was shot in and around Barcelona, with an additional eight weeks of first unit photography in Ceylon. A second unit remained behind an additional six months for background and animal footage. Metro is reported to have advanced $250,000 as a minimum guarantee against world distrib rights—except for Mediterranean markets, to be divided up among the Italian French and Spanish coproducers.

Second Ocean Films co-venture last year starred Curd Jurgens, Maurice Ronet and Folco Lulli in "Pariahs of Glory" under the direction of Henri Decoin. Metro has picked up distrib rights to this one for Germany, Austria, Scandinavia and the Middle East.

Ocean Films now has another Western "The Magnificent Stranger," in advance preparation for filming prior to its initial project under the Metro pact. Sergio Leoni will direct this one for Ocean, Constantine of Germany and Joly of Italy with a cast headed by Sterling Hayden or James Coburn, Henry Silva and Herbert Lom. Metro already has advanced Comas the peseta sum equivalent to $50,000 for distrib rights in Spain. "Stranger" will location in Almeria where Ocean Films is constructing a full-scale western town Main Street 20 miles from the provincial capital city.

The young filmmaker is no less proud of his recently completed low budgeter, "El Espontaneo" (Street Clothes Matador), brought in by the young generation director Jorge Grau for around $50,000 with a cast of non-professional actors.

International Sound Track

London

Prince Philip (the Duke of Edinburgh) to attend the Scottish charity preem of "The Victors" set for La Scala, February 11. He also attended the World Premiere of the pic in London last November and thus becomes first British Royalty to grace one picture twice . . . **David Jones** opened his term of office as Chief Barker of the Variety Club of Great Britain yesterday (Tues.) with Savoy Hotel luncheon at which guests of honor were local sporting celebrities . . . In the face of rising costs, the Rank hardtop circuit and the Granada theatres have upped their admission prices by a few cents. ABC chain has resisted any rise up to this point . . . Producer **David Pelham** signed **Mandy Rice-Davies**, girl involved in the Profumo affair with **Christine Keeler**, to the title role of a celluloid version of "Fanny Hill." Plans, at present, are to shoot the film in France . . . Reported here that **Robert Bolt** collected $196,000 for his film script of "Dr. Zhivago" from the novel by the late **Boris Pasternak** . . . Local pub outfit East Hunt Associates merged last weekend with its U.S. counterpart MacFadden & Eddy, Inc. will now function under the new tab **MacFadden, Strauss, Eddy, Irwin & Goodman** . . . "Cleopatra" set to open on Sunday (19) at the Pavilion, Newcastle following post-Christmas openings in Birmingham and Liverpool . . . **Lord Morrison of Lambeth**, British film censor, guest of honor at a National Film Theatre cocktailery tossed in tribute to George Stevens whose films have just completed a season at NFT . . . **Stanly Baker** to Hollywood to show advance copy of "Zulu" to local industryites. He will be back in town later this month for the World preem . . . Music pubber **Ben Nesbit**, with Feldmans, turned exec producer to bring in a 55 minute pic for British Lion release. Tabbed "It's All Over Town," project exposes such name talent as **Frankie Vaughan, Lance Percival, William Rushton, Acker Bilk, The Springfields, The Hollies, The Bachelors** and one or two others in a pop music romparound.

Paris

Andre Maurois' biography "Don Juan or the Life of Lord Byron," will be made into a film by **Andre Barret** and **Robert Laffont** in 1965 as a French-British-Italian coproduction with shooting in Britain, Italy and Greece . . . There will be a Film Sound Track "Festival" in March 1965 organized by the daughter of the late French film music composer **Maurice Jaubert** and headed by **Georges Auric**, composer and head of the Paris Opera . . . Only Japanese pic to make a good boxoffice showing here last year was "Hari Kari," a Cannes Fest prize-winner . . . Reportedly being mulled for possible Cannes Fest showing this year are Yank pix, "America America" (WB) of **Elia Kazan** and **John Ford's** "Cheyenne Autumn" (WB). However, this is only scuttlebutt . . . French Film Week in Stockholm unspools from Feb. 3-9 with many unreleased pix . . . **Georges De Beauregard** wants **Henry Fonda** and **Alain Delon** for his proposed film version of the anti-Pius XII play "The Deputy" which he plans to shoot later this year. Neither has responded as yet. **Jean-Pierre Melville** may direct this tale so distasteful to Roman Catholics . . . Producer **Pierre Roustang** to Gotham to huddle with **Walter Reade** of Continental, on the forthcoming N.Y. release of his sketch pic "The Greatest Swindles in the World." Roustang will also talk to various Yank distribs about investments in other pix for U.S. rights. He is prepping one, "Secret Paris," on offbeat aspects of the city in episodic form.

Tony Perkins into "La Ronde" which **Roger Vadim** is directing. Also has **Jane Fonda**, who bowed out of a role in another local pic "Echappment Libre" (Free Escape) and has been replaced therein by **Jean Seberg** . . . Algeria reportedly cancelling showings of three films due to requests from "friendly nations," to wit: "55 Days at Peking" on Red China's asking, "Ben-Hur" (MG) to please Egypt and the French spy pic "O.S.S. 117" to please USSR . . . Oldie **Marcel Ayme** play "Lucienne Et Le Boucher" (Lucienne and the Butcher) being prepped for a film version by **Claude Autant-Lara** with **Jeanne Moreau** and **Bourvil**.

Rome

Claudia Cardinale mulling offer from **Samuel Bronston** to appear in "Paris Exposition 1889" which **Vittorio De Sica** is slated to direct this year . . . Cinefinanziaria Italiana has been constituted here under prexy **Giulio Chiesa** to handle import and export of pix via Rome . . . **Maurizio Lodi-Fe** working on script for pic to be shot in South Seas for a tentative summer start, with Lodi-Fe producing as well.

Sean Flynn back from Ceylon location of "Temple of the White Elephant" . . . 28 pix and coproductions shooting over year's end here and on location . . . **Catherine Spaak** to Milan for role in "Man of the Five Balloons" opposite **Marcello Mastroianni**, which **Carlo Ponti** is producing with **Marco Ferreri** as director . . . **Magali Noel** due in for pic stint for producer **Dario Sabatello**.

Lex Barker won $16,000 court case against Globe Films on charges Globe did not meet verbal agreement for pic in "Hercules" series . . . If government doesn't meet industry demands for tax cut, the postponed national shutdown of all Italo cinemas may take place in January.

Sophia Loren does "Ficumena Martarano" this year under **Vittoria De Sica's** direction, as well as "Doctor Zhivago" and "Judith."

Madrid

Claudia Cardinale planning a trip to Hollywood sometime this year but not to make any pix. Some had been proposed but the deals never worked out and she has two to make in Italy plus being under option to **Samuel Bronston** for another after her current "Circus World." Which it will be isn't decided yet . . . **Rita Hayworth** has no set film projects coming up at present but is considering a picture that may roll in April or thereabouts.

Henry Hathaway, who is never without a cigar in his mouth, faced deprivation while directing "Circus" at the Gran Teatro Elisea, Barcelona, because of the danger of fire in the ancient theatre. The problem was solved by the assignment of a fireman to stay with Hathaway during all the work there . . . **John Smith** was mobbed by a group of visiting Vienese girls in the Barcelona airport who recognized him from his "Laramie" tv series while the Spaniards looked on silently—"Laramie" not being shown in Spain.

Franz Althoff Circus, an outfit which requires 55 train cars to move it around and the only three-ring circus in Europe, will play the Sports Palace, Madrid, following its work in "Circus World" later this month. It's the show's first appearance in Spain and was made possible by Bronston, who brought the outfit from its Austrian headquarters for the film, otherwise it would be too expensive for the show to make the trip.

George Tyne, dialog director for "Circus," expecting to make his directorial debut soon on a project of his own called "No One Gets Hurt," to be scripted by wife **Ethel Tyne. Rita Hayworth** has expressed interest in the project, to be made in Europe as soon as financing can be obtained . . . two Althoff Circus performers turned actors for "Circus," actually playing the characters they were to have done stunt work for. They are lion tamer **Henri Dantes**, who doubled for Burt Lancaster in "Trapeze" a few years back, and **Katryna**, a 12-year-old wire walker who plays **Richard Conte's** daughter.

Blanche Cardin, actress-photographer and sister of **Claudia Cardinale**, busy on the "Circus" sets getting lotsa photos of her sister . . . **Frank Sinatra Jr.** due in Madrid for a nitery date shortly . . . "Kiss Me Kate," billed here as "Besame Kati," the big legit hit in Madrid presently . . . cold and fog giving "Circus World" trouble trying to get in the last location shots outside Madrid.

Already Limping, W. German Film Biz Hit by Govt. Cut in Pix Aid

By HAZEL GUILD

Bonn, Jan. 14.

West Germany's nervous film industry leaders, who are worried by such hefty problems as lack of funds for film production, dwindling boxoffice returns at home and the few pictures acceptable outside of their own country, have just received more bad news. West German Federal Ministry of the Interior, which allotted about $2,100,000 for Film Aid in 1963, is cutting the 1964 budget to $1,750,000.

West German film folks point out that the Italian pix industry receives the highest federal aid in Europe, totalling about $19,000,000, that the French government helps its film industry with $15,500,000 and that the British give at least $10,000,000 annually to assist the film industry.

Although the Federal Ministry of the Interior has been aproached with the desperate cries of the film spokesmen and has been promising some further aids, the funds have been reduced.

So far, it's planned that the 1964 federal spending will go as follows: $900,000 via premiums for outstanding films that are completed; $200,000 for premiums to documentaries and cultural films; $375,000 for German film prizes; $90,000 to aid the city of Berlin with its International Film Fest; $150,000 to aid development of the film industry, film scientists and inventors, and to bring the German cultural and documentaries to foreign countries; plus $25,000 for special showings of documentaries.

Still Another Blow

The sliced budget from the federal government is another blow being struck at the faltering German film industry here. And meantime, the film insiders are noting that the West German government is spending more money than ever to aid the West German theatre stages that are running in competition with the cinemas.

The stage shows of West Germany, which attract about 20,000,000 visitors a year, receive about $60,000,000 in federal, state and city aid. This works out to an average of $3 paid for each seat in the houses.

Munich's new National Theatre cost about $17,500,000 which was donated by the state, and the Frankfurt City Stage received over $7,500,000 in aid.

Add to this, all the federal aid given to tele here, and subtract the high entertainment taxes which the cinemas are forced to pay. Result is that the cinemas are headed for even lower income in 1964 unless some prompt relief measures are put into effect.

Daring W. German Film Prods. Launch Western Pic on Canary Islands

Frankfurt, Jan. 14.

The "new look" in West German films last year has developed a trek to Yugoslavia where many German westerns are turned out, being based on romantic cowboy novels of German author, Karl May. Often American ex-Tarzan Lex Barker is the star of these outdoor pix.

But some adventurous German producers, who are also on the "Western" kick, have headed off in another direction. They have hired Edmund Purdom, and are making their western in a slightly more westerly direction, the Canary Islands.

Latest pic is "The Last Ride to Santa Cruz," a co-production of the Stadthalle of Vienna and Magnet Films of Germany, with Marianna Koch, Mario Adorf and Klaus Kinski in other top roles, with Rolf Olsen directing. Constantin has the German distrib rights.

The other two recent Yugoslavian-filmed Westerns, incidentally, did excellent Christmas week business in West Germany. They are "Winnetou Part I" starring Lex Barker in this German-Yugoslav co-production, and "River Pirates from Mississippi," starring Joerg Felmy, in the German-Italian-French co-production. Both were filmed at an old airport near Rijeka, Yugoslavia.

Only 357 Feature Pix Made by Japan in '63

Tokyo, Jan. 7.

Japan's film industry, which not so long ago was grinding out almost 600 feature pix a year, dropped its production to 357 in 1963, a dip of 18 from 1962 as theatres continued to close in continued downbeat biz for domestic product. In addition, six feature-length documentaries and no reissues were distributed last year.

Of the 357 new feature films, 332 were made by the five majors (a drop of 32 from 1962) and the remaining 25 by indies. There were 267 foreign films released in Japan during 1962, a boost of 39 since the previous year and the largest number in the post-war period as license allocations were liberalized.

Tokyo Roadshow Biz Hits Records

Tokyo, Jan. 14.

Although national biz for all films showed a drop of about 15% from last year, grosses were at record high for foreign pix on Tokyo roadshow dates during the New Year season, traditionally best of the calendar here.

The most impressive showings were registered by "Cleopatra" (20th) at Yuraku-za, "Charade" (U) at Piccadilly, "It's A Mad World" (UA) at Shochiku Central and "Victors" (Col) and "Kings of Sun" (UA) at four theatres each. "Four for Texas" (WB) was okay at the Hibiya to round out the action at larger houses. In smaller roadshow theatres "East of Eden" (WB), one of all-time hits here, is a smash on reissue at Miyuki-za, "Come Blow Your Horn" (Par) opened impressively at New Toho and "Who's Minding the Store" (Par) okay at Marunouchi Toho.

"Lawrence of Arabia" (Col) is displaying continued strength at the Imperial, where it was moved several months ago after a boff run at Yuraku-za. "How West Was Won" (MGM) still is drawing well at Theatre Tokyo after about 13 months.

Foreign films in multiple bookings at firstruns carried over knockout punch from roadshow runs. These included "Miracle Worker" (UA) "Great Escape" (UA), "Birds" (U) and "55 Days at Peking" (AA).

Perhaps the biggest surprise was "Victors," which rang up $175,000 as Columbia's share in first nine days in 34 situations. Except for "Longest Day" (20th), this film is believed to be the first not in color to get a 60% rental. Also its believed to be the first to have such a splashy release, since until last April prints were restricted to 25 per picture.

Another big entry was "It's A Mad World," which drew doubts about its potential here because its heavy comic lineup is composed of U.S. names not generally known in Japan. But the Cineramaic opened to smash returns and UA Japan manager Ed Kerner says the Japanese are laughing at almost all the right places. "Cleopatra" continued doing capacity biz into its second month here and is also running strong in four theatres in Osaka disappointing in the city of Sapporo.

"Charade" has set house records at the Piccadilly. "Kings of Sun" also opened to a terrific b.o. clatter, far surpassing comparable figures for last year's "Taras Bulba," which was UA's second best picture here in 1963.

Irish John Huston

Dublin, Jan. 7.

John Houston became an Irishman in a brief ceremony before Irish Minister for Justice Charles Haughey at Government Buildings Friday (3) when he made the formal declaration required on taking out citizenship papers.

Huston says that the decision to become an Irish citizen follows having his permanent home in Ireland for the last 12 years. He now lives in Craughwell, County Galway.

King Vidor to Spain

Hollywood, Jan. 14.

King Vidor will produce and direct "A Man Called Cervantes," biopic of the famed Spanish author of such books as "Don Quixote." Film will be made for Alta Productions. Exteriors are to be lensed in Spain, beginning in May with interiors to be filmed in London.

Herbert Dalmas is scripting and is here now working on the project. Vidor leaves for Paris, where Alta is headquartered, the end of January for pre-production parlays with Alta heads Miguel and Alexander Salkind.

New Pix Subsidy In Spain Crimps Low Cost Films

Madrid, Jan. 7.

Government film policy of rewards for quality production and meagre subsidy classifications for below-standard product is taking its toll in the Spanish film industry. While rewards have been few and far between, government classifiers under Director-General for Cinema Garcia Escudero have tagged more than 60% of final prints submitted with low subsidy ratings since the new policy was initiated 18 months ago.

As a result, there are growing signs of economic insecurity and a marked tendency to hold or delay production until the government-appointed State Film Council completes its study of proposed sweeping reforms re state Film Aid.

Statistics for the last 18 months reveal that classifiers have applied the jackpot "national interest" rating to only three pix, the 1A rating to 22 and the 1B rating to 45 films submitted. These qualifications give the producer 35 to 50% of budget with maximum subsidies range from $50,000 to $85,000.

Below this level, the 2A rating yields only 30% of budget with a maximum subsidy of $30,000. About 93 films received this classification. Victims of the new policy, however, are those producers whose pix received the low 2B rating which merely provides a 500,000 pesetas ($8,850) maximum subsidy and 46 films landed in this cellar position. In addition, nine films received the 3 rating, and received no subsidy at all.

JACKIE IN PAKISTAN

Washington, Jan. 14.

U.S. Information Agency film chief George Stevens, Jr., has rebutted (pre-assassination) Congressional criticism of the agency's motion pictures of Mrs. Jacqueline Kennedy's visits to India and Pakistan. Noting the films "were a ready source of disfavor for USIA's "more zealous critics," Stevens said their effectiveness overseas "cannot be questioned by anyone who has responsibly observed their workings."

Edict Ordering All Imported Pix Be Printed in Mex Held Unlawful By Fed'l Ct.; Goes to Supreme Court

Mexico City, Jan. 7.

An Aug. 29 edict requiring the printing of all imported films to be done in Mexican film labs was held unconstitutional last week by the Federal District Court of Appeals here. All distributors and exhibitors, together with the Camera Nacional Cinemotografica, had fought the edict. They had sought a temporary suspension of the order until its legality could be determined, along with a permanent injunction ruling the edict unconstitutional.

The temporary suspension had been temporarily denied, and the edict was in force until the Court of Appeals ruling. This meant an embargo on all prints from U. S. distributors who refused to knuckle under to the edict. The Yank position was that "it represented an unacceptable precedent," according to Robert Corkery, MPEA head here.

Even with the new ruling, the ailing film industry here is not out of the woods. "An appeal by the Secretary of Commerce and Industry, taking jurisdiction to the Mexican Supreme Court, would delay decision for at least another six months," Corkery stated. The effect of this would be to further paralyze the exhibition and distribution here.

No new American pictures have been imported since Aug. 29. Fifty-five then in Customs have been cleared and are on Mexican screens. These include "To Kill A Mockingbird" (U), "Lawrence of Arabia" (Col), "El Cid" (AA), "Tammy and The Doctor" (U) and others set for release here during January.

Edict came about in the first place as an ill-conceived sop tossed the striking sindicato when its Aug. 1 strike was cancelled. It was thought the technicians in labs, one of the most depressed aspects of the industry here, would be helped by a forced processing of imports. No one took into account or seriously considered that no U. S. studio would send a color negative to a country that has no Technicolor lab for processing. About 40% of imports are in color. However, a black and white negative also would be too risky a venture reasoned the U. S. exhibs. Hence, the boycott, and the legal action.

Stars in Singapore's Film Work 'For Free'

Singapore, Jan. 7.

Stars of Cathay's Motion Picture and General Investment's film, "Magic Lamp" will work without pay so that proceeds of the pic could go to its welfare fund. This is the first time in the history of the corporation that the staff will go unbilled.

Credits have been taken off, with full agreement of the stars as a gesture of loyalty to the company now celebrating its 10th anni. The 61 stars, seven directors, script writers and composers will work also voluntarily.

Lensing, scheduled to begin early this month, will be completed in mid-January with Grace Chang, Lucilla Yu Ming and Jeannette Lin Tsui starring.

Color Pix Slow India's Stars

By N. V. ESWAR

Bombay, Jan. 14.

This may sound like the lead paragraph of yore. The story of Indian films during 1963 had been one of rosy promises and dismal disappointment, if not total failure. It was, as noted, the Golden Jubilee Year of the Indian Film Industry. An Exhibition to commemmorate the event was inaugurated in Bombay by Premier Nehru.

Quantity always gave India a first but 1963 has toppled her down to the third position among film-producting nations. A fair estimate is that the total production of films in all languages could be placed only at a little over 200. Average for the last few years has been 310 films a year.

Over 400 films "started" since 1960 have absolutely no chance of being completed and shown in the near future. They may never reach the editing table.

A curious slowing-down factor has been the new accent on color stock, in which some 45 features are currently shooting here. Longer, slower, more costly production strikes a blow at the Indian method of starring, whereby a small number of incredibly expensive stars of both sexes have in the past bicycled from film to film simulatenously, dividing their days and hours to suit their own, not the producers, convenience. VARIETY reports heretofor have suitably detailed this bizarre exploitation of the whole industry by the few stars. Compared to the privileges of India's film favorites, the topflight stars of Hollywood have seemed quite reasonable.

France, Spain Put Okay On 4-Year Film Trade Pact Setting Co-Prods.

Madrid, Jan. 14.

Members of the Spanish and French Film Commissions agreed on substantial modifications at meetings in Paris last month in the four-year old film trade pact between the two countries. Spanish delegation accepted a French proposal to lower coproducer minimum investments from 30% to 20% of total budget for all projects with a foreign coin negative cost the equivalent of $300,000 or over.

Also accepted to encourage producer partnering is the proviso raising the maximum financial investment percentage of the budget from 30% to 50%. Under reigning condition the pact amendment is expected to increase the financial role of French coproducers in favor of the economy-priced services and equipment now available here.

Distribution clauses were also modified. With relaxed censorship widening market possibilities for French product, Spain conceded five additional import licenses to its French partner — lifting the annual quota from 30 to 35. While the new figure is a reciprocal one, Spain nevertheless added an incentive proposal to this amendment. For every Spanish film, above 20, released in France as firstrun screen fare, Spanish government film officials will automatically grant two additional import licenses over and beyond the annual quota of 35.

Mex Film Production Resumed After 5-Month Closure; Bank Okays Loans

Mexico City, Jan. 7.

Mexico's picture industry at one of the lowest points in its existence got the green light from the Secretary of Commerce and Industry, who ordered the Motion Picture Bank to process pic applications. Bank had frozen funds in August in an effort to force settlement of the strike by Sindicato Tecnicos y Manuales (Directors, Writers, Actors, Technicians).

Prior to this new order, the bank had refused to consider applications until the Sindicato was reorganized, the minutes of the strike were digested by the Ministry of Commerce and Industry and all points at issue in a new contract had been satisfactorily resolved. Sample sore point was that producers were in no hurry to kick in over 7,000,000 pesos to the retirement fund. Currently no one in Mexico will go on record as stating that this payment has been made. It is known that some payments have been made, but officials refuse to disclose the amount.

First film to roll (Jan 13) is "The Gangster," by Luis Alcorize, who also directs. Picture stars Arturo de Cordova. Also ready to start this month are "Las Novias de Mis Hijas," a Rosas Priego Production starring Haricwrz Olivier "Napoleoncito" a Filmex Production starring Amador Bendayan, "Dos Pajaros de Cuenta", "Cuando Canta el Corazon" and "Llaman el Cantaclaro" are scheduled for late January or early February starts.

"Gangster" is bankrolled from private sources and produced by the Sindicato with Angelica Ortiz at the helm as executive producer. All others are financed through the Motion Picture Bank, the nationalized Banco Cinemotografica.

It was stated by a bank spokesman that five other films will be okayed for filming in the immediate future, with the financing coming from the Motion Picture Bank.

What's With Serious TV Drama Specials? Hallmark's Solo Status

By MURRAY HOROWITZ

On the tv networks, there doesn't seem to be anything more unpopular these days than drama specials of serious intent, either originals or adaptations.

"Hallmark Hall of Fame" in '64-'65 looks like it will be the only remaining network vehicle of drama specials. Sponsor Hallmark Cards, in underwriting dramatic vehicles from Shakespeare to adaptations of Broadway plays, in its specials turn on NBC-TV, is willing to give up rating points in favor of what Hallmark feels is more than an adequate audience and prestige.

On the network level, there are few Hallmark sponsors around, and the networks themselves are reluctant to give up rating points for serious drama when they could do so much better on the Nielsens with comedy and musical specials continuing series of all types.

(As to the question "where has serious tv drama gone?" the networks point to the fact that they're still around, both in quantity and quality, but are now to be found incorporated into such weekly series as "East Side West Side," "Kildare," "Ben Casey," "Breaking Point," "Defenders," "11th Hour," etc.)

CBS-TV, which had a difficult time to get Madison Ave. support this season for an outing with Ibsen, starrng Ingrid Bergman, hasn't got one tv dramatic special on the books to date for '64-'65. Web has "Cinderella," a new adaptation of the Rodgers and Hammerstein tv original; "Once Upon A Mattress" as a vehicle for Carol Burnett, and Robert Goulet slated for a '64-'65.

Situation at CBS-TV is reflective of the orientation of the other networks, as well.

One of the surprises that may evolve from this development is that the mantle of serious drama might be taken over by such group operators as Metromedia, Westinghouse, and RKO General, with syndication in other markets as an added lure. Metromedia has a start in this direction with its deal with Robert Herridge to produce six one-hour dramatic shows. Westinghouse had its first-night experiment with the Broadway opening of "Advocate," and RKO General is getting acquainted with production of serious drama on tv via its toll tv tieup.

Also in the non-network field is the "Esso World Theatre," preeming in seven cities, a once a month series of specials in the tradition of "Festival of Performing Arts," "An Age of Kings" and "Play of the Week."

It should be recalled when for the most part serious drama on network tv in the form of specials had had its day, it was the "Play of the Week," a syndication entry originating on what used to be called WNTA-TV, N.Y., that held the serious drama flag aloft.

Those Crazy Computers

CBS computer machines, which calculate the amount N. Y. home office employes receive in their weekly pay check, must of had a holiday hangover last week.

Employes of CBS Films and other CBS departments found, to their delight, that they had a greater net amount in their pay. There was quick rash of rumors about pay hikes. Then, the awful dawn. It was found that the computers failed to take the standard deductions that week, for such items as group insurance, stock buys, hospitalization, U.S. bonds, union dues, etc. Next week the computer machines will make up for their mistake.

Lincoln Center Music Theatre's Pact With NBC

NBC-TV and the Lincoln Center Music Theatre have signed a long-term contract for the network to have exclusive tv rights to the Theatre's operettas and musical plays.

Deal was negotiated by Richard Rodgers, prexy of the Music Theatre, and Walter Scott, exec veepee of the NBC tv network. A non-profit organization, the Theatre will premiere two shows this summer to be selected by Rodgers. The theatre will be housed in the New York State Theatre now under construction at Lincoln Center.

Director of the initial productions will be Edward M. Greenberg, who has been stage director and associate director of the Los Angeles and San Francisco Civic Light Operas.

3-Way Sponsor Spread On NBC's 90-Minute Special on Pix Industry

James Garner will be host of the NBC-TV-Sextant 90-minute special on the motion picture industry scheduled for Friday, March 2, from 9:30 to 11 p.m.

Garner will be spokesman for the sequences which will feature some 50 international film personalities (production company has written close to 150 contracts covering the show).

Done under a deal between Sextant and Life mag, and based on the magazine's recent double issue on the film industry around the world, "Inside the Movie Kingdom —1964" will be sponsored by three Lennen & Newell ad agency clients, Colgate, Best Foods and P. Lorillard. Several other agencies reportedly are seeking to get the show for 20 markets not covered by the network (Lennen & Newell reportedly has okayed a deal for the extra markets). One agency wanted to do an hour show upstaging the 90-minute special based on footage that Sextant shot with actress Ingrid Bergman in Italy. Although the deal was reportedly within the producer's contractual rights, the bid was refused.

Besides Garner and Miss Bergman, the show will include Julie Andrews, Carroll Baker, Omar Shariff, Debbie Reynolds, Anthony Quinn, Melvyn Douglas, Gregory Peck, Tony Perkins and other stars and industry factotums.

Aaronoff Exits MCA

Ed Aaronoff has resigned as director of advertising, publicity and promotion for MCA TV. He had been with MCA TV seven years. He's slated to move into the John Kluge Metromedia operation.

Replacing Aaronoff is Sheldon A. Saltman, who came to N.Y. from Cleveland where he was associated with Storer Broadcasting's WJW-TV as director of advertising, promotion and publicity.

'WEEK THAT WAS' NO DUTCH TREAT

Amsterdam, Jan. 14.

Dutch television program "Zo Was Het Ook Toevallig Nog Eens Een Keer" (freely translated with "Accidentally, Thus It Also Happened To Be"), ran into trouble last week when an attack was launched on "slaves of the tv set," done in the form of a prayer, for which certain words in the Lord's prayer were substituted by phrases referring to the subject in case.

"Zo Was Het Ook Toevallig Nog Eens Een Keer" is Dutch version of, "That Was The Week That Was." It is a monthly program and had been attacked by conservatives, since it appeared three months ago. Many parties, it can be said, were looking for an opportunity to silence the program, that is produced by VARA, socialist-minded television station.

It was thought that the program had not reached an artistic peak yet, and was rather tame in its opinions. The mentioned prayer, however, may trick off a series of measures. The Minister of Arts, who watched the program, immediately phoned the Minister President of The Netherlands, and it is expected that some kind of reprisals will result. Though known to insiders, it now came into the open that the Government can censor any radio or television performance when it deems necessary. Also, from The Hague a broadcast can be stopped, by pushing a button, when for instance flagrant publicity would sneak into the non-commercial Dutch programs.

May Set Up Indie TV Network For ABC-Axed Fights

With ABC-TV reportedly definitely slated to axe the Friday night boxing matches next September, the managing director of Madison Square Garden has said the Garden is looking into the possibility of an independent chain of stations to carry the fights.

Like the Met Opera, which formed its own chain when ABC pulled out, and the Philharmonic, which went the same route after CBS dropped the concerts, the tv fight promoters are forced to seek an independent line up of outlets because an increasing number of affiliates have dropped the show. Chain is now down to 132 stations for "Fight of the Week."

Word is that sponsor Gillette wanted to go with the fight again next year, but the fights, like the Met, Philharmonic or the "Firestone Hour," have a special appeal and don't pull the rating weight the net desires. Situation was similar when NBC dumped the fights a few seasons back. Network reportedly got out of a long contract via an obscure cancellation clause having to do with the rise of any unsavory aspects to the fight game.

Gillette has put a $2,300,000 bankroll into the NCAA football going to NBC next season, and its figured that network will pick up a lot of the blade maker's entertainment coin via the discounts available from the football buy.

Chemstrand Joins Lever On Hope-Lucy Special

Chemstrand has joined Lever in sponsoring the hourlong Lucille Ball-Bob Hope special, tentatively titled "Mr. and Mrs.", which will be telecast April 19, preempting Ed Sullivan that Sunday night from 8 to 9 p.m.

Comedy is based on the "Mr. and Mrs." play by Sherwood Schwartz, who also is writing the tv adaptation. Jess Oppenheimer, creator and producer of the original "I Love Lucy" series, will produce. Show will be filmed at Desilu Studios in February.

Sontag to ABC-TV

David Sontag is joining ABC-TV next week as exec producer for the programming department, working under programming v.p. Ed Scherick. Sontag is dissolving his personal management and production company, DS Inc. upon joining the web.

TV Audiences Up 7%

The networks, the Madison Ave. agencies and their sponsors were taking great comfort last week from the fact (as evidenced by the Nielsen tabulations) that tv audiences are up over a year ago. As a matter of fact they're up 7% on the basis of "homes delivered," which augurs well for sponsor allegiances for the '64-'65 season.

In terms of audience delivered by the average prime time network program, the increase is 4% (for the fourth quarter of '63 the three-network average rating hit 18.4 compared with a 17.7 for the fourth quarter of '62). But the more meaningful boost (on homes delivered) stems from the 9,440,000 per average network program in contrast with the 8,810,000 homes delivered for the fourth quarter of '62.

Burial Boys Berate 'Kildare' In Equal Time Demand to FCC

Washington, Jan. 14.

The word from the funeral directors to Dr. Kildare is "We'll bury you."

Filing at petition at FCC demanding equal time to "The Exploiters" seg about the burial industry on the Kildare show was the Los Angeles County Funeral Directors Assn.

Aside from the morbid angle, the funeral directors' request presents a policy question for the Commission. The group is demanding time under the "Fairness Doctrine" which up to now has only applied to news and editorial programming.

The funeral directors are specifically demanding time on KNBC-TV, Los Angeles which aired the show Oct. 31.

The burial boys said the Kildare seg on their number, "presented a slanderous and distorted view of funeral directors and the funeral profession."

"The program," they continued, "was intended to and did in fact portray funeral directors as ruthless, cunning, greedy, cut-throat, fraudulent, vulturous, deceitful, overbearing hucksters of grief whose principal objective is to capitalize upon the sadness, sorrow, vulnerability and bereavement of a decedent's family."

The association charged NBC and KNBC have refused to furnish a copy of the "Exploiters" script.

Pointing to the current flap about the funeral industry, sparked mainly by Jessica Mitford's book "The American Way of Death," the group said the issue was one of current public importance.

FCC last week ducked the question of whether dramatic shows come under the fairness doctrine. The issue was raised by CBS in reply to charges by a lawyer's group that its "Smash Up" program was instigated by the insurance industry.

Without touching on the fairness doctrine, FCC said there was no evidence to support the lawyers' contention.

SIG MICKELSON'S GOP CONVENTION ROLE

Washington, Jan. 14.

The Republican National Committee signed on Sig Michelson, Time-Life Broadcasting veep, as Executive Program director for the party's national convention.

Mickelson will be in charge of program presentation at the convention which opens in San Francisco July 13, GOP National Chairman William Miller said.

Mickelson will be on leave of absence from Time-Life where he handles overseas broadcast interests.

His past political convention experience includes chairmanship of the three-web executive committee which negotiated pool arrangements for both party meets in 1952.

During his tenure as CBS News President Michelson also acted as the network spokesman during the 1956 and 1960 conventions.

Jimmy Dean OK, 'McPheeters' Out In ABC-TV Shuffle

A last-minute reprieve for the Jimmy Dean show, after the network had bought "Empire" as a one-hour replacement, has cued a shift in programming and time placements. Now, "Empire" will be going in Sundays from 7:30 to 8:30 p.m. starting in April as a replacement for "The Travels of Jaimie McPheeters."

The Dean variety series, which was renewed through the summer with the hope that the web could yet develop a durable personality out of the show's star, is being shifted from 9 to 9.30 p.m. on Thursday nights. "Ensign O'Toole," the other ex-NBC show which ABC bought along with "Empire," will be slotted at 9 p.m., thus adding the half-hour needed to fill in for the departing Edie Adams-Sid Caesar show at 10 p.m.

Original plans to slot old repeats of "77 Sunset Strip" in the place of "Channing" on Wednesday nights at 10 p.m. and the new show, "Destry," for the current "77 Sunset Strip" series at Fridays at 7:30 p.m. still stand. The Friday night fights will continue through the remainder of the current season before being knocked off next fall.

CBS, 'Perry Mason' Dicker on Renewal

Hollywood, Jan. 14.

CBS-TV is in negotiations with producers of its "Perry Mason" series and supporting players anent a renewal of their services for next season. Network has already signed Raymond Burr, who limns "Mason," for next year.

Series has not actually been renewed for next season, but the current activities indicate the network anticipates it will be back.

Negotiations are on now for renewals of producers Arthur Marks and Art Seid; associate producer Jackson Gillis; and Barbara Hale, William Hopper, William Talman, Ray Collins and Wesley Lau, regulars in the series which stars Burr.

Felton Puzzled

Hollywood, Jan. 14.

Puzzlement over the L.A. Funeral Directors Assn.'s indignant reaction to the "Dr. Kildare" segment, "The Exploiters," was expressed by Norman Felton, exec producer of the MGM-TV series. Felton asserted "we made a point

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Canada Pro Grid Gets U.S. Brush

Canadian Pro Football League execs were in New York last week pitching their schedule to the U.S. television webs, but there were no takers. ABC-TV, which has been carrying the championship Grey Cup games, would like to continue with this single event, but not as part of any extended package. NBC also turned down the Canadian games while CBS, which once carried the schedule several years ago is also reportedly not interested.

Meantime, another top U.S. football event, the Orange Bowl out of Miami Beach, comes up for grabs this year. ABC-TV has been carrying this game and the surrounding hoopla for the past couple of years.

The choicest sports bundle on tv, the National Football League schedule, goes on the auction block Jan. 22-23 when a three-network competition is expected to generate some fancy figures for the tv rights.

Everybody Makes Like James Bond

Debonair, woman-chasing, fortune-tempting espionage agents, each with a striking resemblance to Ian Fleming's novelistic character of James Bond, will be dashing all over the tv screen next season. Each of the three networks has one dramatic series with leading characters who will be cut from the Bond pattern.

ABC-TV has "McCaffrey," starring Darren McGavin in a series out of Bing Crosby Productions. The CBS-TV entry is "John Stryker," starring Richard Egan in a show being produced by United Artists. And NBC-TV has "Solo," an MGM-TV series starring Robert Vaughn. (NBC's current "Espionage" entry appears doomed).

This group of shows represents the only hint of a new programming cycle on tv next season while the psychiatrists, doctors, lawyers, etc., keep rolling along.

NIELSEN TOTES & TV TOUTS

NFL Bid... Mebbe $19,000,000

Most immediate interest in the tv trade, outside of the Surgeon General-sparked cigaret controversy, is focussed on which of the three networks will be high bidder for NFL football tv rights for 1964 and '65. What adds a special zest is the determination of ABC to enter what had been thought a two-network contest.

Insiders believe the winning network will have to commit a record $19,000,000 to acquire the most coveted sports rights in tv. NFL Commissioner Pete Rozelle has called for bids on Jan. 22. The highest-bidding web is obliged, by terms laid down by NFL, to offer first sponsorship opportunity to present incumbents, i.e., Ford and Philip Morris, plus all regional advertisers such as American Oil, Marathon Oil, Standard Oil Calif., Standard Oil Ohio, Sun Oil, P. Ballantine & Sons, Carling Brewing, Falstaff Brewing, Hamm Brewing, National Brewing and J. A. Folger Co.

Per minute commercial cost, on new hiked price basis, is expected to approximate $57,000 for national coverage. While this would be a new top price for daytime tv, the cost-per-thousand would still run less than $6, since Nielsen scores the NFL games on CBS at 10,000,000 homes per average minute.

First call to incumbents traces to the perpetual option granted present advertisers (so long as they renew) by the NFL when tv sponsorships commenced several years ago. Any advertiser or advertisers other than those protected which might choose to "backstop" a particular web in advance of bid, must reckon with the fact that the incumbents get first crack at the offered price.

Wage Hikes, Better Working Pattern In New SAG-AFTRA Blurb Pact

Hollywood, Jan. 14.

Wage hikes and improved working conditions for performers are highlights of the agreement on a new teleblurb pact between Screen Actors Guild—AFTRA and national sponsors, ad agencies and producers, pact covering rates and conditions for actors, singers, announcers and stuntmen in film and tape vidblurbs.

Lengthy negotiations were held in N.Y. between the two actor groups and joint committee of Assn. of National Advertisers and the American Assn. of Advertising Agencies. Terms were revealed yesterday (Mon.) by SAG prexy Dana Andrews and national exec secretary John L. Dales.

Spot usage of commercials rates were hiked substantially; the per play formula for class A program blurbs was improved; session fees were upped from $95 to $105 for on-camera players and from $70 to $80 for off-camera thesps; other gains were made in the rate structure; and improvements were made in terms and conditions for the actors' protection, including tightening of restrictions governing a sponsor's right to acquire and maintain exclusive rights to a commercial performer's services, and the requirement for payment for many uses of still photos in blurbs, for which the player previously got nothing.

Other improvements provide double time for Saturday work; coverage of testimonial and hidden-camera blurbs, and a clause against discrimination in hiring of performers because of race, creed, color or religion, latter a clause similar to the one SAG negotiated

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I'd Walk a Miles

NBC-TV managed to sell a third of its hour special on the government report on the link between cancer and cig smoking Saturday from 7:30 to 8:30 p.m.

Miles Labs, via Wade Advertising agency, picked up two minutes at the bargain rate of $20,000 a minute—but then no cig firms were bidding.

NBC Pins Hopes On Daniel Boone In Axing Richard

NBC-TV programming execs are betting that Daniel Boone will be a bigger boon to the web's rating picture than Richard Boone.

Richard Boone's anthology drama series will be axed after 26 episodes this season, but Daniel Boone is a likely entry for next season. NBC programming veepee Mort Werner reportedly signed a deal late last week with 20th Fox for an hour series on the American pioneer hero. The network and film company no doubt figure there's a good chance to cash in on a coonskin-capped lead in the manner of Walt Disney's Davey Crocket of several seasons back. It's expected the show will get a 7:30 p.m. slot to capture the kid aud.

Fox has several pilot deals with ABC-TV going for the coming season. This is the first with NBC, which currently carries the film company's feature pix as part of the Saturday and Monday movies.

Donald O'Connor Can't Find a Web

Colgate appears to be having some trouble in trying to place its "Donald O'Connor Show" for next season. The half hour situation comedy series produced by Desilu was purchased direct by Colgate (as it did last season with "Harry's Girls," which NBC subsequently took). This time out, however, NBC has turned down the O'Connor series, as has CBS.

Curently there are dickers on with ABC, but there's no decision as yet.

NCAA Fore & Aft. Coin

NBC-TV has sold the NCAA football spread all the way now with Union Carbide picking up the $700,000 tab for the pregame, 15-minute show.

Before the New Year, Brown & Williamson via Ted Bates agency pacted for the post-game wrapup, and Texaco, Gillette and Chrysler are the three bankrollers for the schedule of televised games.

Lotsa Sponsor Support On 'East Side Wide Side' Despite Its Iffy Status

"East Side, West Side," which along with other CBS-TV series is up for decision on a '64-'65 return engagement, could hardly be doing better in sponsor support.

The George C. Scott starrer is about 90% sold out in the first and second quarter of '64. When Whitehall bowed out as alternate week half-hour sponsor, web filled the Whitehall slate with participation sponsors. Philip Morris continues as an alternate week sponsor.

Coming in with participations in the first and second quarters are Bristol Myers, Block Drug, Clairol, Max Factor, Westinghouse, Dow Chemical, Sherwin-Williams, DuPont and Sun Oil.

NETWORK DERBY AND AD STAKES

By GEORGE ROSEN

The Madison Ave. tv turf fraternities—with their eyes on the Nielson totes and their ears bent to the networks' touts—have already started (much earlier than in previous years) to shell out what is expected to be a record budget for 1964-65. And with the rustle of the advertisers' long green, there's an excitement and electricity similar to that which builds up in front of the parimutuel windows before the first race at the "Big A."

Already a long line of anxious bluechip advertisers is forming in front of some 50 Nielsen-marked "win" counters, one for each network prime time half-hour that commands its time period. But the gathering crowd is moving most slowly because "Colonel" Jim Aubrey, boss of the CBS Stables, has not yet announced which of his geldings and fillies will be entered in what race. But the Nielsen-toted and posted-odds (see box)—29 for CBS, 15 for NBC and six for ABC — have already attracted over $100,000,000 to the networks' '64-'65 tills.

Almost $90,000,000 of that sum has been plunked down on CBS by Benton & Bowles' ace tv wager, Lee Rich, on behalf of General Foods, Proctor & Gamble and Philip Morris. While otner agencies—such as Young & Rubicam for General Foods, Compton for P & G and Leo Burnett for Philip Morris — are also involved, it's Rich who has been sparking the transactions which has put Aubrey & Co. way out in front in the early phase of the networks' '64-'65 sweepstakes.

But unlike last year, when CBS took all the early season sales honors, NBC is likewise off to a fast start, at least on two nights (Friday and Sunday) when it leads in the National Nielsens (CBS is ahead in the other five). Thus Jack Benny is slotted and SRO Fridays at 9:30 (immediately following Bob Hope) with co-sponsors State Farm Insurance and Miles Labs (latter new to the Benny show) aboard. On Sunday night, NBC has received an order for its new hour-long Four Star entry, "The Rogues," starring Charles Boyer and David Niven, in the 10 p.m. slot immediately following "Bonanza," now tied with "Beverly Hillbillies" as the fastest program race horse on the networks' turf.

"The Rogues" order, for an alternate half-hour, was placed by Leonard Lavin, owner and bossman of Alberto-Culver who acknowledged mastery in placing network program bets has made Alberto the No. 1 "growth" company in the entire package goods industry. Revealing facet of the Alberto-Culver buy lies in its placement even before sponsor had opportunity to screen the program's pilot.

Nielsen Stud Book

All of which attests to the fact that this season, more than ever, the shrewd buyers are following the Nielsen form sheets and are relying on the Nielsen speed of the lead-in, the track record of

(Continued on page 38)

AFTRA, Networks Reach Informal Agreement on New 3-Year Contract; Major Gain for Union on Int'l TV

American Federation of Television & Radio Artists and the three networks have reached an informal agreement on a new three-year pact after a long and complex series of negotiations. AFTRA ratification of the new deal now must be sealed by the national boards in New York, Chicago, and Los Angeles.

Pact gives full coverage to AFTRA members in shows sold in international television. This has been a key point for the union in light of the vast growth of the world tv market, by syndication and by the anticipated early advent of regular telecasting by communications satellites.

While the union made concessions to encourage local and radio programming, the pact involves substantial gains for dancers and singers. A particularly strong salary gain was reportedly made in behalf of the network news staffers.

In a move to boost employment for performers on radio, AFTRA is allowing free use of replays of newly produced material beyond the fourth use. In tv, the union also agreed to provisions encouraging the production of shows for limited multiple use by television chains and network owned and operated stations.

Deal with the networks is one of three deals which is AFTRA has been in the process of wrapping up since early fall. Another agreement, still to be formalized, had previously been reached with the webs and advertising agencies over a commercial tv code. The third area covers talent employed by network owned stations in New York, Chicago and Los Angeles. These talks are still in progress on a local level.

AFTRA, O&O's Clash

Los Angeles, Jan. 14.

"Strong" possibility of a national strike on behalf of staff radio announcers at CBS, NBC and ABC o&o stations exists, despite a basic agreement on national codes, according to AFTRA exec secretary of the L.A. local, Claude McCue. He stated that there could be no approval of the new national agreements until local negotiations were concluded satisfactorily. AFTRA has rejected the "final" offer of the nets and announcers have voted unanimously to request national AFTRA board for necessary strike action.

Ultimatum comes on eve of national board meet of AFTRA tonight (Tues.) at Continental Hotel here. Counter-proposal to break deadlock on wages and demands for fee increases for announcers will be submitted this morning (14) at which McCue termed a "critical" negotiation meeting at CBS.

NBC's $20,000,000 Pledge on Benny, Danny, NCAA Grid

With the new year barely underway, NBC-TV is already racking up sales for the '64-'65 season—and that's with only a handful of shows so far firm in the next-season slate.

That comedy pair moving over from CBS-TV, Jack Benny and Danny Thomas, are both already sellouts. Miles Labs has pacted for co-sponsorship of Benny with State Farm Mutual car insurance, which has been a bankroller on CBS for the last four seasons. Total tab for 52 weeks is a reported $7,000,000.

Danny Thomas will do five hour specials in tint for NBC next season, and Timex and Consolidated Cigar have pacted for all five shows at a total cost of $2,700,000.

Web has also sold an alternate-week half hour of the Four Star production, "The Rogues," to Alberto Culver. Show has a firm 10 to 11 p.m. Sunday night berth for next season. Network is holding out for three more bankrollers to come in on the same deal.

These sales, along with NCAA football, represent more than $20,000,000 already in the new-season, new-show cash register.

Nighttime sales for the second and third quarters of this year include a $2,000,000 scatter-plan order of 10 shows from Carter Products and $1,500,000 from Helene Curtis, also covering 10 shows.

Murrow's USIA Exit Imminent

Washington, Jan. 14.

Edward R. Murrow's doctor, not pleased with his degree of recovery from his recent lung cancer operation, has told the former CBS newsman he must resign his Government post and rest, it was reliably learned today (Tues.).

As a result, Murrow is expected to submit his resignation soon. President Johnson, who had wanted Murrow to remain as director of the U. S. Information Agency (and had called him to the White House last week to urge him to do so if his health permitted), will accept the resignation reluctantly.

The President is understood not to have decided on a successor yet.

Murrow has been working half-days at his USIA desk. His doctor, however, recently called a halt to that. Murrow's USIA associates continue to issue hopeful comments to the press that Murrow will be back on the job fulltime in February. Such optimism doesn't square with the medical facts, reliable informants insist.

Murrow's doctor is said to feel that complete rest can make a difference in his recovery.

That TV Smoke Screen

Any curtailment of time periods in which cigaret commercials are scheduled—to cut down on early evening tv influence affecting youths such as was recently effected in England, which bans all tv cigaret commercials prior to 9 p.m.—would wreck havoc with U.S. network prime time half hours, 7:30 to 11 p.m.

Throughout the entire week in any given half-hour at least one network now telecasts a cigaret-sponsored program, except for three of the 49 prime half-hours. (These are Sunday 7:30 to 8 p.m. and Sunday 10 to 11 p.m.). Of the 142 network evening hours from 7:30 to 11 p.m. (on all three webs combined) 94 (or approximately two-thirds of the prime time periods) carry programs of which a cigaret is a co-sponsor. Liggett & Myers programs straddle 19 different prime time half-hours; American Tobacco shows are also in 19 half-hours; R. J. Reynolds is in 18 while Brown & Williamson and Philip Morris are in 14 each. P. Lorillard is in 10.

The tv smoke screen envelopes almost 100% of its prime network schedule.

DUBIOUS STATUS FOR 'ROOTS OF FREEDOM'

Fate of CBS-TV's "Roots of Freedom" series will hinge on the forthcoming outing examining Roman law and its influence on western civilization.

Small unit working with producer Perry Wolff has been disbanded, pending a decision after the show on Rome which will be telecast later this season. First two episodes in the series exploring Greek civilization and the Greek theatre were considered not too exciting in terms of the ambitious nature of the series.

TV Problem for Olympic Games: Sneaking 'On the Scene' Com'ls

By HAZEL GUILD

Frankfurt, Jan. 14.

Although the stringent rules governing the Internationl Olympic Games strictly regulate "no commercials," plenty of hep radio, television and film people have already thought of angles to capitalize on the upcoming winter sports.

West Germany's Second Television Network has announced that as of Jan. 27, it will produce exclusive 30-minute television programs direct from Innsbruck, Austria.

These shows will wisely be broadcast during the station's heavy listening time, from 7 to 7:30 p.m., which is also the time during which spot commericals are aired. So the station is now accepting bids from advertisers and agencies who would like their spots to be shown during this prime time.

The First Television Net is giving both afternoon and nightly coverage of Europe's top winter sports event, and it is likely that some of the evening programs will likewise coincide with the station's commercial programs which fall in the time area between 6 and 7:30 p.m., giving the sponsors another break.

Not only that, but West Germany's Intertel television production firm has announced that it will cover the Olympic Games in Austria for American television with four mobile units, eight cameras and four Ampex units.

It's offering to rent its mobile units, to American or Europcan advertisers or to the ad agencies, at the rate of about $2,500 a day, during which time it will shoot planned commercials—at the rate of 10 or 12 daily — against the "authentic background of the Olympic games."

Slickest trick of all, though, and the one which is meeting with the most violent objections from the radio and television and film people all over Europe, has just been pulled by a firm called the Axamer Luzum Corp. of Austria.

The organization is offering major name-brand manufacturers the chance to capitalize by "showing your trademarked articles to hundreds of thousands of visitors to the winter sports, plus to the Eurovision audience and via the documentaries and newsreels that will be made of the sporting event and will be viewed throughout the world." and it's strictly legal via an ingenious loophole found in the Olympic Games regulations.

The Axamer Luzum Corp. has the exclusive right, from the Olympic committee, to set up 15 buffet cars, plus the quick snack stands and rest facilities for the Olympic sports participants, for the officials and thousands of visitors. And it is simply planning to insert placards and signboards in its restaurants—feeling sure that the roving television and film cameras will catch the signs as they train on the world's top athletes and visitors.

The television stations that are planning to run simultaneous coverage of the event across Europe via their Eurovision link are objecting to this "free commercial" cut into the commercial time that their local members will be selling. But it's a sure bet that some of the display signs will be shown by the television and newsreel cameras covering the event.

CBS-TV: 96.5% SRO

CBS-TV, whose network billings in '63 reached record proportions, finds itself in the first quarter of '64 running in the prime time sold out level of 96.5%.

That 96.5% SRO for prime evening time is the web's current position, with some participation biz open for March. Next month, marking the post-holiday period, web has a 98% sold out position in prime time.

NAB Prez on '63: 'Most Successful Year in History'

Washington, Jan. 14.

NAB prez Le Roy Collins called 1963 "the most successful and productive year in NAB history.

Citing six highlights to the upbeat year, Collins did, however, warn of three areas needing improvements in 1964. He called for concentrated efforts in accelerating Code improvement, upgrading commercial practices and relations with advertisers and agencies and giving special attention to new trends and opportunities in radio programming.

High on Collins' acclaimed list for 1963 were:

Membership—"Radio and television substantially increased to new all-time highs."

Codes—"Assumed new signifigance as meaningful instruments of self-regulation for broadcast improvement and service to the public interest, with substantially increased numbers of subscribers."

FCC—"Thwarted efforts to adopt rule on commercial time."

Ratings—"Reliability assured under new threefold plan providing accelerated accreditation, auditing, methodological research."

State association—"Liason substantially improved."

Government relations—"Efforts and member support substantially enhanced on wide front with splendid record of achievement."

NBC Extends Pact On 'H'wood & The Stars'

Hollywood, Jan. 14.

David Wolper Productions has received a midseason renewal from NBC-TV for five more half-hours of his series, "Hollywood and the Stars," of which 15 have been aired.

Web's original pickup gives Wolper 31 first-runs for this season. Mel Stuart will produce-direct two of the upcoming stanzas, and others will be produced by Nicolas Noxon, Al Ramrus and Irwin Rosten. Jack Haley Jr. is series producer-director.

Thayer's ABC Radio Slot

John A. Thayer Jr. has taken over as national director of programming for ABC Radio. He moves up from the web's sales department.

Thayer succeeds Bill Rafael, who reportedly resigned over differences in handling the projected series of nightly one-hour radio dramatic shows.

Webs to Explain Cleanup Move On That 'Rating Mess'

Washington, Jan. 14.

Research chiefs of the three television networks will soon go before the Harris Investigations Subcommittee to describe their efforts in cleaning up the "ratings mess."

The decision to hold a closed-door session of the House subcommittee was made after a meeting between Rep. Oren Harris (D-Ark.) and members of NAB's Committee on Nationwide Television Audience Measurement.

Filling in Harris and subcommittee aides on web rating efforts were research toppers Hugh Beville, NBC, Julius Barnathan, ABC, Jay Eliasberg, CBS and Melvin Goldberg, NAB's Research v.p.

Harris was called away from the meet in mid-session and didn't comment on the presentation.

With the Investigations Subcommittee anxious to know if the industry is reforming ratings or whether the "mess" still requires Federal regulation, it was decided to let the members get a fill-in on the television web phase of the NAB ratings campaign.

A date wasn't set for the session but it will likely be held within the next two weeks.

FCC Sez No Collusion Involved in CBS-TV's 'Smash-Up' Program

Washington, Jan. 14.

FCC said it could find no basis for charges that CBS-TV's "Smash-up" program was instigated by the insurance industry.

At the same time, the Commission sidestepped CBS' query and contention that dramatic programs do not come under the fairness doctrine.

FCC's finding was dispatched to Jacob Fuchsberg, prez of the National Assn. of Claimants and Compensation Attorneys Bar Assn. The group alleged that the Oct. 10 program was a product of web insurance collusion.

The lawyer's group plea for further action to "deter" other webs, producers and sponsors from similar type shows was brushed aside by FCC which said it had no authority to prohibit broadcasts of program material.

Commission reportedly couldn't decide on words to answer CBS' statement and therefore left it hanging without a reply.

British TV's Top 20

(TAM Ratings; Week Ending Dec. 29)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	8559
Sunday Palladium—ATV	8040
No Hiding Place—AR	7781
Take Your Pick—AR	7262
Armchair Theatre—ABC	6484
Emergency-Ward 10 (Fri.)—ATV	6225
They Don't Make Summers Like They Used To—Ang: TV	6095
Thank Your Lucky Stars—ABC	6095
The Gold Rush (Film) —BBC	5706
Emergency-Ward 10 (Tues.)—ATV	5576
Christmas Night With the Stars—BBC	5447
World in Action—GRANADA	5447
The Avengers—ABC	5187
Beat City—AR	5058
Double Your Money—AR	5058
Professional Wrestling—ATV	5058
The Larkins—ATV	4928
Dickie Henderson Show—AR	4798
All Our Yesterdays—GRANADA	4679
Billy Smart's Circus—BBC	4668
High Temperature—BBC	4668
Lost Treasure of the Amazon (Film)—BBC	4668

MILTON BERLE SET FOR DEFENDERS' SEG

M ton Berle has been set to star in a "Defenders" episode, to be telecast later this season on CBS-TV.

Berle, under longterm contract with NBC-TV, has played straight dramatic roles before, notably a drama on the "Dick Powell Theatre." In the upcoming "Defenders," Berle portrays a bigtime comedian who is committed to an institution by his wife. Titled "Murder Minus One," it costars Jan Murray, portraying the comedian's friend, and Marsha Hunt, who has the role of Berle's wife. Script was penned by Roger Lewis. Stuart Rosenberg will direct.

TV-Radio Production Centres

IN NEW YORK . . .

TV producer-director **Anton Leader** in from London for MGM huddles on release of his "Children of the Damned" feature which he did overseas. Leader now resided in Britain.

Morrie Roizman, vet film producer and editor, has joined Time-Life Broadcast, reporting to **Edgar P. Smith**, chief of the creative programming activities for the group . . . **Carol Teitel** taping three successive shows for ABC's "Direction-'64" . . . **Frank Marth** completed starring role in a "The Defenders" segment due for February telecasting on CBS-TV . . . **Edward Hanna** named weekend editor and commentator on ABC Radio's "Flair Reports" . . . **Boris Frank** joins Triangle Program Sales as an account exec . . . **Selveig Sletteland**, former station relations director for Broadcasting Foundation of America, appointed acting exec director . . . **Jerry Solomon** named regional sales manager for ABC-TV and **John Tiedemann** succeeds Solomon as manager of sales planning . . . WNEW's **Fred Robbins** interviews **Shirley Jones, Robert Horton, Eva Gabor, Matt Dennis** and **Audrey Hepburn** on his "Assignment Hollywood" show this week . . . ABC-TV taping segments of its new "New Faces" series at The Roundtable, N.Y. **George Schlatter** is producing . . . ABC Radio prexy **Bob Pauley** has turned over 150 copies of the two-record album issued by web on its four-day coverage of the events surrounding assassination of Pres. John F. Kennedy . . . **Eddie Carmel**, billed as "The Tallest Man in the World," skied to coast over weekend for guest stints on **Art Linkletter's** "House Party" and the "Steve Allen Show." . . . A special preview reeling of "The Magilla Gorilla Show," weekly cartoon series starting tomorrow (Thurs.) on New York's WNEW-TV was staged yesterday (Tues.) for the children bedded at the Hospital For Joint Diseases in New York.

Condolences being sent to **Jerry Urgo**, manager of CBS Photo Operations, whose nine-year-old son, Gerard, died last week after long illness . . . **Shirl Conway**, star of "Nurses," to Salt Lake City on Friday (17) re three-day March of Dimes appearances . . . "Rawhide" episode, "Incident of the Iron Bull" named winner of Western Heritage Award at top western fictional tv program of '63 . . . **Hickman Hill**, 19-year-old grandson of silent cowboy star **Tom Mix**, makes acting debut on upcoming episode of "Gunsmoke." . . . **Rod Serling** back to Coast after four-day N.Y. visit . . . **Allen Funt** guests on Feb. 1 "Phil Silvers Show" episode, which also introduces in regular featured roles **Elena Verdugo, Sandy Descher** and **Ronnie Dapo** . . . **Gene Jankowski**, CBS Radio Network Sales, beaming at the arrival last week of a baby boy, **Peter Francis** . . . **Bertrand M. Lanchner** has joined the business affairs department of CBS-TV as director of contracts, sports, effective immediately. He replaces **Martin Carmichael** who has resigned to set up a company to handle all tv affairs of the Professional Golfers Assn. . . . Writer **Saul Loeb** did a routine for **Alan King** to use on "Garry Moore Show." . . . **Charles Collingwood** assigned as European correspondent for CBS News, headquartering in Paris . . . **William J. McCarter**, development officer for National Educational Television, named general manager of WETA-TV, etv station in Washington . . . **Arthur Godfrey** celebrates 30 year association with CBS Radio today (Wed.) . . . **Gene Plotnik** and **David Martin** named to promotion committee of Television Film Exhibit—1964.

NBC-TV "Today" show negotiating an Italy junket for spring . . . Two NBC emcees plotting pilots, **Merv Griffin** ("Word for Word" host) and **Johnny Carson** of "Tonight." Carson deal is with his producer **Art Stack** . . . Singer **Joya Sherill** tapped for appearance at National Press Club's annual dinner in Washington Jan. 18 . . . Actress **Jackie Bertell**, who did three recent episodes of the NBC soaper, "The Doctors," is 19-year-old daughter of agent **Jack Bertell** . . . WPIX pubrelations director **Andy McCaffrey** back at his desk after major surgery at Holy Name Hospital, Teaneck, N. J. . . . WOR-TV's **Joe Franklin** hosts **Paula Prentiss, Tom Bosley** and **Maureen O'Sullivan** on his "Memory Lane" this week . . . **Theo Bikel** takes a pediatrician role in upcoming CBS-TV "Nurses" stanza . . . **Julius Monk** brings his troup to NBC-TV's "Today" show for an appearance Tuesday (21) . . . **George Vicas**, NBC News' European production chief, in town for conferences . . . **Janice Berger** ankled her post with NBC Project 20 unit for domestic duties. Her husband, **Sy Berger**, is musician on "Tonight Show" . . . **Hugh Downs** flies to Jamaica for vacation from "Today and "Concentration" starting Monday (20) . . . NBC International board chairman **George Graham** sporting shoes made from ear of elephant he shot on recent safari in Kenya . . . **Bob Clayton** replaces **Jim Lucas** as number two man to Hugh Downs on "Concentration" . . . **Mickey Rooney** stars in "The Seven Little Foys" with **Eddie Foy Jr.** and **Osmond Bros.** on **Bob Hope** NBC-TV tint spec Jan. 24 . . . **Lindsey Nelson, Chick Hearn, Jim McArthur** and **Ralph Kiner** will sportscast Crosby golf clambake this weekend (18-19). **Ted Nathanson** will direct . . . Five NBC employes were honored at web's Twenty-Five Year Club luncheon last week at Waldorf. Twenty-five year men were exec veep **Walter D. Scott, Robert Burholt** and **William Carson**. Forty-year men cited were **Harry McKeon** and **John Flynn** . . . NBC News "The Kremlin" to be repeated for second time Jan. 26 . . . NBC presenting film copy of four-days coverage of JFK assassination to Library of Congress.

IN HOLLYWOOD . .

NBC is shipping out **Arthur Wakelee** to run the coast news department for a few months until a permanent choice is made. He replaces **John Thompson**, who leaves the web after 27 years in Chicago, Frisco and Hollywood. **William McAndrew**, news veepee for the network, has posted the order: "we won't settle for less than first." All ratings have KNXT (CBS) far out in front . . . **Gary Waller**, program head at KCOP, decided that viewers would like to see what the radio deejays look like so he's putting all the local favs on a 90-minute special . . . KTTV added five new staffers to beef up the local news coverage. Three are cameramen . . . **Harry Koplan**, veepee of Dale Robertson & Associates, and **Bert Berman** of Young & Rubicam are setting up meetings of the TV Academy to point up the participation of crafts and creative arts . . . **Frank Cooper's** son Jeff made him a first time grandad . . . NBC's Monitor taped birthday greetings from **Eddie Cantor** to **George Burns, Jimmy Durante** and **Jack Benny**. For Eddie it'll be his 73rd Jan. 31 . . . **Pat Buttram** tapped for his fourth guest shot with **Ed Sullivan**. Last week Buttram played his first serious role, a dirt farmer, on a Hitchcock tv chiller . . . **Jean Bartel**, ambassadress-at-large for the TV Academy, reports that Christmas cards from iron curtain countries were printed in English . . . **Art Rush** has network interest in a **Cliff Arquette** daylight stripper . . . **Joe Pyne**, late of KABC, is now taking phone calls at KLAC.

IN CHICAGO

WBBM-TV starts a monthly documentary series in the Wednesday "Chronicles" slot given up every fourth week by CBS-TV. It preems Jan. 29 with a **Lee Phillip** opus, "The Unwed Mother." With the new series, the station has created a documentary department separate from news and pubaffairs which will be headed by **Harold Wallace**. Station hired **Paul Cahill** from the U. of Illinois' public information office as its new pubaffairs director . . . **Vince Garrity**, who divides his time between politics and broadcasting, has been dubbed a director and viceprez of **John Weigel's** new station, WCIU. The UHF outlet's antenna has finally gone up and the test pattern ready for beaming . . . **Jack Eigen's** latenight interview stanza on WMAQ will originate two nights a week from the Porterhouse Lounge of the Sherman House, the rest of the time from the studio . . . WBKB claims credit for in-

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BRITISH COM'L TV STATUS QUO

'63-'64 New Shows: Top & Bottom

(National Nielsens; 2d Dec. Report)

	TOP THREE	
(Situation Comedy)	Petticoat Junction—CBS	29.8
(Drama)	Fugitive—ABC	22.1
(Variety)	Danny Kaye—CBS	24.6
	BOTTOM THREE	
(Situation Comedy)	Harry's Girls—NBC	12.9
(Drama)	Espionage—NBC	9.2
(Variety)	Edie Adams—ABC	7.3

Ponti's $4,000,000 'Hercules' TV Budget, With 2 More Series Upcoming

Although he wasn't mentioned anywhere in last week's proclamation by Joseph E. Levine that he would be exec producer of a tv series to be made for ABC-TV, Italo film producer Carlo Ponti is still in on the deal. As originally reported here several weeks ago, Levine is planning three tv series, of which Ponti was to be coproducer.

Things have changed a little with the ABC deal in that Ponti doesn't get any billing. The series ABC bought is "Hercules," patterned after the character which launched Levine into the film biz in a big way. The series will be made in Ponti's Rome studio. Italo filmmaker will still be partnered in the project but not as coproducer. The "Hercules" series will be lensed in color, with the first 32 one-hour shows budgeted at around $4,000,000, delivery skedded for 1965 with production beginning this spring.

Plan is to lense the series in various locations around the world, with "international personalities" in the cast. No director or cast has been assigned as yet, however. Who will essay the title role hasn't been set yet either but it won't be Steve Reeves of initial "Hercules" fame.

In addition to "Hercules," Levine will make two other series. One will be based on the life of Casanova and the other on that of D'Artagnan. Ponti is also involved with these, originally having been coproducer. They will presumably also be made in the Italian's Rome studios but not until "Hercules" is underway or completed. More on at least one of these is expected shortly, a second tv deal being close at hand.

Besides these tv series, Embassy Pictures is offering at present a catalog of 48 features for tv showing, 30 in color. Levine says that it was the success of the film "Hercules" and "Hercules Unchained" in many tv markets that first gave him the idea of the new tv series. He had long considered production for tv as a strong possibility.

Feature films still remain the big item at Embassy, naturally, and the company has set 1964 production of at least 11 pictures with an aggregate budget estimated to be in excess of $40,000,000. Of this figure, one quarter has been allocated for the making of one feature—the

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CTV's 100G For Olympics Rights

Toronto, Jan. 14.

With the indie CTV Television Network Ltd. beating the State-owned Canadian Broadcasting Corp. to the draw in the trans-Canada webs, exclusive tv coverage of the 1964 Olympic games at Innsbruck, Austria, commences Jan. 29 and continues until Feb. 9. CTV, with its trans-Canada shutout to the CBC, has purchased the exclusive tv rights for Canadian distribution from the American Broadcasting Co., with ABC asking a flat $100,000 fee for the Canadian rights. This was a total at which CBC balked, leaving an open field for CTV. (Highlight is the hockey battle between the Canadians and the Russians).

Canadian sponsors have been

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Glidden's TV Buy

Glidden Co. has bought a 12-week saturation campaign on NBC-TV's "Today," "Tonight" and "Sunday" shows, beginning the end of March.

William Storke, director of NBC particpating programs sales, says the buy marks the return of Glidden to web tv for the first time in several years. Blurbs on all three shows will be live, and the color facilities of "Tonight" will be used in special promotion of the company's Spred Satin paints. Agency is Meldrum & Fewsmith, Cleveland.

Yank Freezeout On British Top 20 For Year of 1963

London, Jan. 14.

Television Audience Measurement Ltd., ratings operation supported by both the commercial network and adevrtising agencies, has come up with top 20 programs for the year 1963—and, worth noting, there is not one American show listed.

Based on the highest rated segment of any one series, and not including the Party Political broadcasts which go out on both channels simultaneously, the list reads:

	million homes
Royal Variety Performance, ATV	10.44
Coronation Street (Mon.), Granada	9.17
Coronation Street (Wed.), Granada	9.15
Steptoe & Son, BBC	8.79
Dr. Finlay's Casebook, BBC	8.39
Drama '63, ATC	8.27
Miss World, BBC	8.25
They Sold A Million, A-R	8.24
Max Bygraves, ATV	8.22
Take Your Pick, A-R	8.03
Sunday Palladium, ATV	8.02
This Week, A-R	7.98
Armchair Theatre, ABC-TV	7.88
Labor Leader, BBC	7.80
No Hiding Place, A-R	7.77
Hancock, ATV	7.75
Here's Harry, BBC	7.74
Play Of The Week, various indies	7.64
The Old Man, Granada	7.60
Dickie Henderson show, A-R	7.59

Westinghouse Sets CBS Participation Deals

Westinghouse Electric Corp. signed for a major participation deal on CBS-TV.

Shows involved in the Westinghouse Electric roster include: "Walter Cronkite News," "CBS Mid-Day News," "CBS Saturday News," "Chronicle," "East Side, West Side," "Perry Mason," "Alfred Hitchcock Hour," "Nurses" and "Great Adventure." Westinghouse also inked for 260 minutes in the web's morning minute plan.

Also coming in the web's morning minute plan was Gold Seal Co., which signed for 360 minutes.

NEW APPLICANTS TURNED AWAY

By ROGER WATKINS

London, Jan. 14.

Britain's 14 commercial tv contractors are off the hook—and have been offered contracts by the Independent Television Authority to operate for the next three years. The eight new applicants who sought an "in" on the indie web have been rejected.

Making with the long-awaited news which has kept the indie stations on tenterhooks for the past few months, Lord Hill, the ITA chieftain, stated that while every application for a 1964-7 franchise received "the closest scrutiny" (and some showed a "fresh and attractive" approach to tv) in no case was the ITA persuaded that appointment of a new contractor would improve the commercial channel.

Tighter Controls

But while the existing contractors will continue for the next three years, modus operandi of the web is to be significantly changed. In the first place the Authority is to have tighter control of the stations. There will be, for instance, closer and earlier supervision of programming. Skeds will be drawn up by the indies in consultation with ITA reps and an ITA supervised program policy committee will be set up on which all commercial stations will be represented. This new committee will work parallel with the present Standing Consultative Committee which will continue to discuss all questions outside programming).

Duly, the Authority is to strengthen its program services division and is in the process of making new appointments.

In addition to the ITA's bigger and more direct say in the network's overall program policy, it has introduced a new networking system geared to give the smaller independent stations a fairer crack of the whip. Under a new system of payment for shows taken from the network, the local stations will pay for the adjudged "value" of a show in relation to the buying station's "ability to pay." Previously, the small indies paid an hourly network rate for network shows plus a percentage of their ad revenue for privilege of plugging into the network. This applied whether they took programs or not.

Net ITA system will ease this financial burden on the smaller operators who, though they will still rely on the network for their main supply of programs, will now be able to trade more freely amongst themselves paying only for what product they take.

ITA is also prepping to move into the area of program-audience research and is setting up a section to deal with this, (plus press relations and publications). Topper of this new information and research limb will be Sir Harold Evans, currently ex-Premier Harold Macmillan's PRO.

Also, the ITA is to appoint a large general advisory council comprising selected members of the public whose recommendations, Lord Hill avers, will be greatly heeded in a genuine attempt to get a closer feel of the public pulse.

To Screen Commercials

Authority is also planning to tighten its control of commercials and is intending to see every vid-plug before it is aired. The advertising advisory committee has been reconstituted, a new independent Chairman appointed, and public representation strengthened. A revision of the independent television code of advertising standards is now being considered by the Postmaster General, minister responsible for broadcasting.

In additional to the new internal workings of the web which will take effect in August, Lord Hill, taking a stronger line than did his predecessor, Sir Ivone Kirkpatrick, has engendered some structural and directional changes within certain contractors.

For instance, in the cases of Associated Television, ABC-TV, TWW and Southern-TV these will take

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Britain's 14 Com'l TV Contractors, With New Lease on Life, Now Face Wide Variety of Financial Hazards

London, Jan. 15.

Revelation that the commercial web boys are still in business and are likely to remain that way for the next three years finds them, naturally, cockahoop. Certainly their period of "Am-I-in-the-race?" uncertainty has passed, (a term in which all contractors' insecurity grew because the Independent Television Authority chief, Lord Hill, stoutly refused to "rubber stamp" contracts). But the path before them is now littered with financial hazards.

Not least of these is the heavy levy on advertising revenue which will bite deep into the indies' coffers, starting in August. Already the stations are upping ad rates to counteract some of the fiscal blow. But big question mark is: will the advertisers stand for it?—especially if BBC's second channel, which bows in August, begins to siphon off some of the indies' audience and thus upping the cost-per-thousand.

True, the commercial web's current schedule is delivering ratings admen find hard to resist, but as any experienced agency knows, BBC-TV's new fighting mood has turned the tables once, and can likely do it again. Maybe more so with two vid channels, planned centrally.

Further, the spread of the paysee trial in a half dozen different areas throughout the U.K. starting this fall is also bound to have a detrimental effect on total tv audiences. It's conceivable, therefore, if the chips fall that way, the reappointed 14 could find themselves in the future with high cost commercial airtime accompanied by a depressed share of audiences.

A ratings drop would almost inevitably involve higher program budgets which are rising anyway and with considerations as establishment of a 625-line service with its multi-million dollar equipment and plant swaparound, or the introduction of color tv just around the corner, the fiscal burden to be carried by the indie vidstations is immense.

As Lord Hill says, "The days of great risk are over—so are the days of great profit."

Further ahead, the commercial stations have the prospect in the next three years of a second commercial network. Admittedly, the plan is to establish successful applicants on a firm seven-days-a-week basis as opposed to the current split week pattern which operates with major stations, but the hard fact is that come the second commercial outlet, two sources instead of one will be chasing the available tv ad coin.

The next few years will therefore separate the men from the boys in British commercial tv.

Lotsa Sahl Series

Hollywood, Jan. 14.

GAC is pitching three Mort Sahl teleseries to the tv webs, board chairman Larry Barnett having signed comic for representation. Sahl will star in "The Misfits," which he is writing with Robert Kaufman.

Others are a situation comedy, "Perfect Wife," and "Third Party" satirizing politics. Sahl is shopping the major lots for facilities to shoot his "Misfits" pilot.

Germany Bumps 'Candid Camera' As Offensive

Berlin, Jan. 14.

Chris Howland's tv series, "Vorsicht Kamera" (Attention, Camera), a German version of "Candid Camera" has been given notice by the executive committee of TV station Cologne. Dr. Erich Mende, Federal Vice Chancellor, had objected to this program's "permanent invasion into people's privacy."

Despite the fact that this series could reach a remarkable prominence in the country, there's no denying that more and more German televiewers have began disliking the show. While more and more people found that the show is indeed hurting people's intimacy, also critical reviews haven't been so good lately. It's understood that Chris Howland, a Britisher, collected 540,000 D-Marks ($135,000) for six programs of "Candid Camera."

Howland, incidentally, has made himself a popular name in several fields of the German showbiz. He reached popularity as a deejay, comedian, film actor, pop singer (under contract with Electrola) in addition to a video entertainer.

BILL HOBIN WON'T 'SAY IT WITH MUSIC'

Hollywood, Jan. 14.

Bill Hobin, director of Judy Garland CBS-TV series, has dropped planned title of "Say It With Music" for a feature film he's projecting but will continue plans for production under his Mizpah banner.

He bypassed tab when Metro attorney Saul N. Rittenberg wrote a "cease-and-desist" letter to him, informing that Metro had a song of that title written by Irving Berlin and studio is planning a musical of this name.

Add CBS to ABC News: Stephen Fleischman

Continuing to beef up its staff at the expense of the other networks, ABC News has added Stephen Fleischman as producer of special news documentaries. Fleischman comes from CBS News & Public Affairs where he was producer-director. At ABC, he joins about a dozen other alumni of the CBS news department who have switched in the last two years.

Fleischman worked on shows for both "The Twentieth Century" and "CBS Reports," including "The Teenage Smoker," which won the American Cancer Society Award.

ACLU Protests Pete Seeger Ban

The American Civil Liberties Union has protested to ABC-TV over its refusal to employ Pete Seeger on its "Hootenanny" show unless the folksinger signs a sworn affidavit regarding his part or present affiliations with the Communist Party or its front organizations.

ACLP's exec director John de J. Pemberton Jr. wrote AB-PT president Leonard H. Goldenson that "political considerations can be justified only by showing that the position involved is directly related to national security . . . It is inconceivable that a performer could threaten national security by earning his living in full hearing and view of the public on radio and television . . . The net result is to deny the public talented entertainment and, in many cases, important information."

The continued use of political affidavits, the letter stated,

(Continued on page 44)

Why do more people watch The Huntley-Brinkley Report than any other television news program?

On the surface, there's no ready answer.

True, Chet Huntley is a careful, articulate reporter. He's unusually well-informed, a sound analyst of issues and events, and he brings a depth of experience to his job. But other networks have qualified newsmen, too.

True, David Brinkley has a perceptive eye and a searching mind. He also has an engaging writing style and delivery that bring each day's happenings into sharp focus. But other newsmen have some of these characteristics.

Huntley and Brinkley are only a partial answer.

Nor is the whole answer in the scope and resources of NBC News, the largest of all broadcast news organizations. After all, the other network companies have competent staffs, well-placed bureaus and reliable sources, too.

Yet, one fact is clear. By every available yardstick of national audience measurement, more people do watch the five-night-a-week Huntley-Brinkley report than any other network news program. What, then, is the reason for its consistent leadership?

We believe it to be a singular determination to report the news and its significance fully and fairly—not merely so that it be understood, but so that it cannot be *mis*understood.

It begins with broadcasting's most news-minded administration. It flows through all levels of the NBC Television Network and NBC News.

It characterizes the enterprising teams that support the on-the-air efforts of Huntley and Brinkley and such frequently contributing NBC correspondents as John Chancellor from Europe, Elie Abel from Washington, and James Robinson from Southeast Asia.

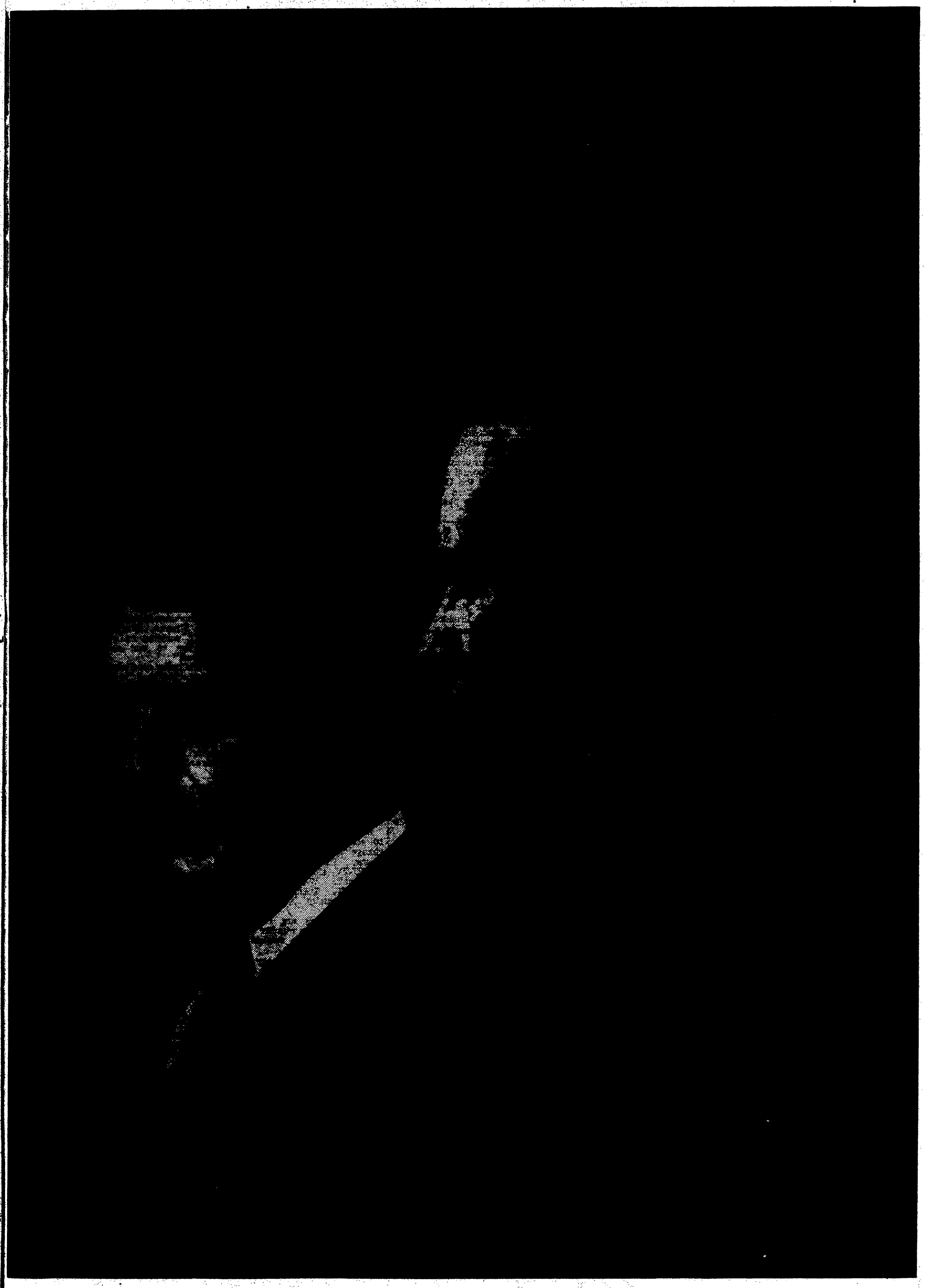
And this determination is reflected in performance on the Huntley-Brinkley Report, performance which conveys to the viewer more information, a greater depth of analysis, and a keener sense of the world around him. As one viewer put it, "I just feel that when I watch Huntley and Brinkley, I've got a better idea of what's going on."

Resolution and resources, purpose and people create a news program that uniquely serves the needs and interests of television viewers across the nation.

THE HUNTLEY-BRINKLEY REPORT

Executive Producer — Reuven Frank. Supported regularly by news reports from national NBC News bureaus in Chicago, Los Angeles, Miami, Washington; foreign bureaus in Beirut, Berlin, Bonn, Brussels, Hong Kong, London, Nairobi, New Delhi, Ottawa, Paris, Rio De Janeiro, Rome, Tokyo; and, when the occasion demands, by a staff of 800 around the world.

NBC



Milwaukee's Unique 90-Day Test; TV Homes Rigged for 'No Com'ls'

Milwaukee, Jan. 14.

A gimmick enabling tv stations to turn off the sets of certain viewers is the key to a unique test of the pulling power of televised commercials planned in the Milwaukee area this year.

The idea is to stack up the buying habits of those who presumably saw and heard a certain commercial with an identical skein of viewers who didn't get the message.

The Journal Co., which operates WTMJ-TV (channel 4) in Milwaukee, has obtained the okay of the FCC to conduct a 90-day field trial, with 40 homes rigged for the test hop.

After the shakedown, the test will be expanded to 1,500 homes for a three-year test, the company said. The gimmick for blanking out screens and audio of selected receivers was developed by engineers of WTMJ-TV. The device, installed on the home set, carries a signal transmitted on the audio frequency that blanks out the video and audio message but keeps the set "hot" so that there is no program interruption.

It works like this: A series of 30-second soft drink commercials would be blanked out on half of the sets. At the end of the test period, the buying habits of the guinea pig group—cross checked by diaries—would be stacked against the purchase of those exposed to the commercial.

Operating the tests will be the Milwaukee Advertising Laboratory. The test run will be conducted in consultation with Dwight Spencer & Associates, Chicago. Coded information will be sorted via IBM and reported monthly to project participants.

Robert K. Drew, veep of The Journal Co. and business manager of The Milwaukee Journal, said Milwaukee's other commercial stations (Hearst's WISN-TV, Storer's WITI-TV, and independent WUHF-TV) had been "invited to participate."

Running the test is the newly established Milwaukee Advertising Laboratory. Costs of the project are expected to be split by The Journal Co., some 10 national advertising agencies and their clients. Charles Clarke, Journal advertising manager, is coordinator of the project.

G. Maxwell Ule, former marketing and research expert for Kenyon & Eckhardt and former chairman of the technical committee of the Advertising Research Foundation, will be technical consultant.

Ule called the test "the first major measurement breakthrough in modern advertising history," which "comes to grips with the basic fundamentals of the business, not just side issues."

UA-TV Syndie Divisions Merge

United Artists Television, which for years held out with separate first-run and rerun sales divisions, has bowed to the inevitable. Company merged its telefilm sales division under Pierre Weis, appointing him v.p. and general manager of the merged syndication division.

Weis, who had been in charge of UA-TV's Economee rerun division, will continue to report to M. J. (Bud) Rifkin, exec v.p. in charge of sales. New sales push of the Rifkin-Weis helmed team is on the first-runner hourlong series "Human Jungle," sold to WOR-TV, N.Y.; WGN, Chicago; KCOP, Los Angeles; KHOV, Houston, among other key markets. Skein of 26 episodes, made in England and telecast there, which UA-TV co-financed, stars Herbert Lom in the role of a psychiatrist.

WABC Ups Geoghegan

Barrett Geoghegan, assistant sales manager for WABC Radio, has been promoted to sales manager of WABC-TV, N.Y. Richard L. Beesemyer continues as the station's general sales manager.

John S. Kirk, who exited the post, has been given the new job of sales specialist for the station.

JAY WARD SETTLES WRITERS DISPUTE

Hollywood, Jan. 14.

Writers Guild of America West and Jay Ward Productions have resolved their impasse in negotiations for a vidpix pact, and WGAW withdrew its strike order, which was to have gone into effect last Saturday.

WGAW and Ward clashed over writers on his series, "Fractured Flickers," syndicated by Desilu. Guild charged the producer would not pay minimums, something Ward admitted, but the strike was avoided by the last-minute agreement.

Caution WLAC On Deejay Obscenity

Washington, Jan. 14.

FCC warned the licensee of WLAC-AM, Nashville, it better keep an ear out for obscenities beamed on the station's signal.

Commission wrote WLAC Inc. questioning whether it was exercising proper control over the station, but said at this time it would take no further action.

Source of the FCC complaint and warning was WLAC disk jockey Hugh Jarrett who was discharged by the station for using "improper" language on his "Hugh Baby" program.

FCC chided the licensee for not monitoring the program and for not acting even after complaints were received about the disk jockey.

Station denied Jarrett used "coarse" language," "some of it susceptible of double meaning." It termed Jarrett's verbiage "improper and suggestive."

FCC reminded the licensee of its responsibility for all programs broadcast on its station and said it will keep the incident in mind at renewal time to see if WLAC Inc. is measuring up on this score.

OFFICIAL'S WW II, JFK TV SPECIALS

Official Film prexy Seymour Reed at a press conference last week announced further plans for the 90-minute special being prepared by the company on WWII, and also reported an hour special project now in the works on the life of the late President John F. Kennedy.

The WWII series, "The Last War," is an offshoot of Official's current archives half-hour series, "Battle Line," which has had a solid sales success this year in syndication. It had previously been stated that the 90-minute special would be made available to stations carrying "Battle Line." Plans, however, have been altered and the show will go up initially for network sale. Reed figures the show to be history rather than news documentary, thus making it okay at least for ABC and NBC under those web's rulings on outside telementary production.

The JFK hour, which will be produced for release after the fall presidential elections, will also go up for web sale initially.

Ron Cochran Finally Cracks Cleve. Market

Cleveland, Jan. 14.

ABC-TV news has finally cracked the area's market with WEWS scheduling the Ron Cochran 15-minute 6:30 p.m. news stanza. This gives the Cleveland the full competitive network news picture with Channel 3's NBC, and WJW-TV's CBS.

The new WEWS linep has Charles Day following Cochran with a five-minute local "Close Up"; Paul Wilcox, sports, and Ron Jaye doing the Atlantic weather as the last five-minute segment to 7 p.m. when the Scripps Howard station takes on a flim syndication while the other two outlets do half-hour local news.

Storer's New Veepees

Miami, Jan. 14.

Board of directors of Storer Broadcasting named five station managers as vice-president at its meeting here.

They are Kenneth L. Bagwell, WAGA-TV, Atlanta; Joseph T. Conway, WIBG, Philadelphia; Roger W. LeGrand, WITI-TV, Milwaukee; Keith T. McKenney, WSPD-TV, Toledo; and James P. Storer, WJW, Cleveland.

Nix AM Stations' Power Boost Bid

Washington, Jan. 14.

FCC turned down a bid by the Community Broadcasters Assn. Inc. to boost power for local AM radio stations.

The group had petitioned for rulemaking to up the nighttime power of the Class IV stations which operate on local channels.

Community Broadcasters had requested the maximum power for the stations be raised from 250 w to 1 kw.

The Association also sought approval for daytimers operating with 500 w to 1 kw power to use the same strength at night.

FCC said the possibility of upping the nighttime power ceiling for local stations might be considered after the North American Regional Broadcasting Agreement has been renegotiated.

Another international question holding up consideration of the power boost proposal FCC said is renegotiation of the U.S.-Mexican Agreement in regard to possible easing of nighttime power restrictions.

Frementle's 127 Series In Global Distribution, Lots of 'Romper Rooms'

Fremantle International which handles "Romper Room" overseas for Bert Claster Productions, has started local editions of the kiddie show in Australia, Japan, Mexico, and Scotland over the past year.

Fremantle, in the course of the year, also took over the administration of the program in Canada where it is running in 15 markets.

Reporting on other actiyities, Fremantle stated that during '63, it placed a total of 5,750 hours of film programming in countries on six continents. Leading in new film sales were the first and second year of "Biography" which was placed in 13 countries. Company, which deals exclusively in the distribution of tv programs in the foreign market, has a total of 127 series in distribution.

Canada Ratings Bump Jerry Lester Show

Toronto, Jan. 14.

Because of trans-Canada ratings, the 60-minute "Jerry Lester Show" was dropped after 13 weeks by CTV Television Network but will resume its remaining 13 weeks next June-Aug. over the indie CTV network of 10 Canadian cities. Emanating from Toronto on Saturday nights in the 10-11 p.m. spot, the series was missing Jan. 11.

The hourlong weekly show, consisting of guestar appearances, unrehearsed ad libs and gag situations, ran into sponsorship snarls via Chrysler and Lever Bros. in Canada. Syndicated rights in the U.S. and Australia are not affected.

11% Net Sales Hike For CBS-TV Station Div.

CBS Television Stations Division registered an 11% net sales increase in '63, making it the most successful year in the division's history, according to Merle S. Jones, division prexy.

The division consists of the five CBS-TV o&o's, CBS Television National Sales, CBS Films, and a number of corporate international television investments.

The stations — WCBS-TV, N.Y.; KNXT, Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia; KMOX-TV, St. Louis—reported a combined 12% net sales increase over '62.

LBJ Assures Stations on Tie-Line

Washington, Jan. 14.

President Johnson promised independent stations he will continue the Kennedy Administration policy of giving them a tie-line to the White House.

In a letter to WWDC radio prez Ben Strouse, the President wrote "you may be assured that the same arrangements permitting access to independent broadcasters that you had worked out during President Kennedy's administration will be carried out during my administration."

Strouse had written the President of the plan worked out with White House Press Secretary Pierre Salinger in early 1961 for independents to cover the White House.

Under the arrangement either a Westinghouse station or WWDC has picked up Presidential news conferences and speechs and made them available to all independents. The stations can get the coverage by direct pickup from WWDC-FM or through patching into their loop.

Radio Press International and United Press audio are among the participants.

McCarthy Berates USIA for Holding Back Report on TV-Inspired Image

Television Program Export Assn. prexy John McCarthy rapped the United States Information Agency for waiting 13 months to release its research report which found the image of America enhanced by U.S. programs telecast abroad.

The report, released by the USIA earlier this month, based on research conducted in four Western European countries and Japan, was completed November, '62. McCarthy addressed his letter of protest to Edward R. Murrow, USIA director.

Said McCarthy: "The period between November, 1962 and the date of the release of this research report 13 months later was a particularly difficult one for those of us in the U.S. television program industry who were defending the industry against critical onslaughts concerning the image we were creating overseas by our programs.

"These onslaughts included not only our domestic critics, including the then-chairman of the Federal Communications Commission, Newton Minow, but also visitors to these shores such as Sir Hugh Carlton Greene, director general of BBC, warning us of the alleged dangers to our national image abroad."

McCarthy concluded in his letter to Murrow that "in fairness to the U.S. television program industry the results of the research ... should have been declassified and decontrolled within a very short period after the findings were available; and I hope that you will not feel that I am being unreasonable in asking why this was not done."

CHI WGN'S 4-MAN BUREAU FOR D.C.

Chicago, Jan. 14.

In a move to reduce the handicap of an independent station in the area of national news, WGN Inc. has set up a four person news bureau in Washington, D.C. to service its radio and tv stations in Chicago plus the WGN subsidiaries, KDAL-AM-TV, Duluth, Minn. The bureau opens officially tomorrow (Wed.).

Robert Foster, who had operated WGN's bureau in the state capital at Springfield, has been named the Washington bureau chief. Bert Martin, a WGN-TV newsreel cameraman, has been assigned to him, and there's to be a second reporter and a secretary. The WGN bureau will be located at 1737 DeSales St. in the capital.

Ohio's 10-Station Educ'l TV Goal

Columbus, Jan. 14.

When Bowling Green University's television station goes on the air in February, Ohio will have the greatest number of educational tv stations of any state. Florida and Ohio now have six each.

Ohio has plans for three more beyond the seven that will be operating soon, the phase one of development of a state ETV network. The Greater Cleveland ETV Association has active plans to operate the eighth—possibly by spring—and two more are in prospect for the Akron-Kent area and Dayton-Xenia.

Microwave would hook up the 10 stations, making possible exchange and interchange of programs. Existing stations are WOSU-TV, Columbus; WCET-TV, Cincinnati; WMUB-TV, Miami; WGTE-TV, Toledo; WOUB-TV, Ohio University, Athens; WGSF-TV, Newark.

ETV planners are considering hooking in with a number of commercial stations in smaller cities around the state.

NO MOONLIGHTING FOR TRENTON WAAT

Washington, Jan. 14.

An FCC Hearing Examiner turned aside the bid of daytimer WAAT-AM, Trenton, to go nighttime.

Examiner Isadore Honig said the area is already serviced at night by at least six stations in Trenton, Philadelphia and New York. The Examiner did give "serious consideration," however, to WAAT's contention that the area should have homegrown p.m. broadcasts.

Application of station, licensed by Delaware Valley Broadcasting Co. for a boost in daytime power from 250 w to 5 kw was approved.

KVOR Sale Okayed

Washington, Jan. 14.

FCC's Broadcast Bureau okayed the sale of KVOR-AM-FM from KVOR Inc. to Wolverine Broadcasting Corp. Sale price was $243,000 and 90% of the stock of the Falcon Sports Network Inc.,

WNDT in Bid For Extra Channel (14)

The Educational Broadcasting Corp. (WNDT-TV), channel 13 in New York) has made application to the FCC for a rule change which would allow assignment of Channel 14 in the New York, New Jersey and Connecticut metro area, and at the same time asked the commission for permission to file an application for allocation of the channel to EBC.

At a press conference this week in EBC's New York headquarters, Samuel B. Gould, prexy of the station, said EBC for some time has seen a need for increasing its educational services to the tri-state area. He said additional service has been neglected because of the limited hours available to Channel 13, that the extra channel would be needed to present a balanced slate of educational, informational and cultural programming.

Said Gould, "Of all the educational needs within the tri-state area—and to which the new channel initially would be wholly devoted—is that of the great number of adults who, because if insufficient schooling and training, are unable to full a and responsible role in their communities."

He said the new facility would make it possible for EBC to offer courses that would make it possible for the under-educated to earn elementary and high school certificiates. Special attention also would go to the "acute problem" of the non-English speaking and non-naturalized residents of the area.

N.Y. BLURB SCENE—IT'S BLAH

My Sinn: Sweet Smell of Success

United Artists Television, whose various divisions encompass network programming, telefilms and features in syndication, forecasts a sales volume of between $43,000,000 and $48,000,000 in 1964. The forecast was made by UA-TV prexy John L. Sinn on the basis of the '63 volume of UA-TV's various divisions and expanded sales horizons seen for the divisions in '64.

Sinn said that a 29% increase in gross sales over the previous year for UA-TV's syndicated in first-run and off-network product was realized. On the network level, UA-TV had four and a half-hour of programs weekly for the '62-'63 season, compared to only one show the previous season.

UA-TV's '64 plans include seven network pilots resulting in five-and-a-half hours of potential new programming, new first-run syndication programming, new feature film packages and a continued greater sales penetration on the world market. The seven pilots being offered for the '64-'65 network programming season include five for CBS-TV and two for ABC-TV. UA-TV's current network shows, in which the company has a varying degree of interest, include: "The Patty Duke Show," "The Fugitive," "East Side, West Side," "New Phil Silvers Show," "Hollywood and the Stars," and "Outer Limits."

On the international scene, UA-TV is now supervising its own operation in Canada after years of representation by All-Canada, Ltd. This is represented by its own offices in Toronto, its own salesmen and administrative staff. Its own sales distribution overseas also has been organized, thus giving UA-TV a completely owned and operated international organization, a change from the previous sub-distributorships. This newly organized division, according to Sinn, has enjoyed its most successful year with a 100% increase in gross sales over that of 1962.

Chi Radio Plays Musical Chairs In Wholesale Shift of Personalities

Chicago, Jan. 14.

The new year has brought a raft of switches on the local radio scene.

Among the more significant ones were the McLendon Corp.'s appointment of Jack Fiedler as general manager of WYNR, succeeding Jay Schatz who took the newly-created post of resident manager of national sales for the McLendon group, basing here. Fiedler came up from San Antonio, where he had been veep-general manager of KTSA for the McLendons.

At WIND, news director Frank Goerg left Group W after seven years to take on a schedule of newscasts at the NBC o&o, WMAQ. He's being succeeded by Jerry Udwin, his former assistant who was transferred to KDKA, Pittsburgh, early last year. Parenthetically, Udwin's move to the Pittsburgh station was held up for a brief time until he could get married; now he's delaying his return to Chi until the baby is born.

The WMAQ spot opened up for Goerg with Lincoln Furber's transfer to the television side, where he'll take on the newscasting chores given up by Neil Boggs. As for Boggs, he becomes central correspondent for NBC News (as differentiated from Floyd Kalber's title of Chicago correspondent), a spot previously held by Sander Vanocur and John Chancellor but vacant since the latter's move to

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KABC's $6,000,000 For Pix Backlog

Holywood, Jan. 14.

KABC-TV has bought a backlog of 229 post '48 Universal pix and 92 others, 20th-Fox and Warner Bros., from Seven Arts for $6,000,000. It represents the largest purchase by an ABC-owned-and-operated station, breaking down to around $18,700 per pic for unlimited runs from seven to 10 years.

KHJ-TV held option to buy Universal block but KABC formed deal when closing date lapsed. Reason given for massive buy of old pix, released from 1948 through 1956, is that "there is not sufficient number of syndicate or off-network shows of quality to schedule a station." CBS-TV bought the Seven Arts block for all its owned-and-operated stations except KNXT.

KABC-TV will show films on "The Saturday Night Movie" at 10:30 p.m., and on Sunday's Theatre Premiere" at 10 p.m. Saturday oldies will lead off Jan. 25 with "Will Success Spoil Rock Hunter." in color.

RENAISSANCE OF RADIO: KHJ QUEST

Hollywood, Jan. 14.

KHJ Radio has acquired two half-hour dramatic programs, and is in negotiations for additional drama shows in what general manager Mal Fliesler deseribes as a "renaissance of radio."

Already bought from Charles Michelson are two half-hour series, "The New Adventure of Sherlock Holmes," and "The Shadow." "Holmes" tapes star John Gielgud and Ralph Richardson, were originally made in England several years ago. The 52 "Shadow" shows were originally aired about 25 years ago.

Fleisler confirmed that he is in negotiations for new product from North American Communications Alliance's NANA Radio division.

Station will also begin a five-min. daily sports show to be handled by Leo Durocher in two weeks.

Change of Heart, Japan To Release Features for TV

Tokyo, Jan. 14.

Despite continued protests from exhibitors, the longpending resolution of sales of feature film libraries to tv stations appears imminent.

Aside from sale of features from shuttered Shintoho for payoff of debts, Japanese films have been withheld from tv in the past. But with steadily dwindling theatrical biz, at least partically caused by competition from tv, the five remaining Japan majors are set to reverse their position. Feeling among them is that tv has already made a saturation impact.

It has been basically decided among the majors that the films sold to tv would be more than seven years old for Daiei, Shichiku, Toei and Toho and more than five years old for newer Nikkatsu. Films sold, probably in packages of 50 to 100, would be between 100 and 500 per year for each company. Payments would be made two years after telecasting with the motion picture companies responsible for settlement of copyright and residual claims and the tv station bearing print costs.

BARGAIN HUNTING TAKES ITS TOLL

By BILL GREELEY

The last weeks of 1963 emphasized a narrowing of the New York commercial film production scene that has been going on during the last few years as Sarra and Sutherland, two major blurb houses, went under. To an independent commercial film producer, who for obvious reasons wants to remain anonymous, this narrowing process to a one, or, at best two, major blurb companies in the city is a "dangerous trend," one that has mainly been brought about by the advertiser and agency cut-the-buck practices and "deals"—"Their zeal to cut costs and organize production more efficiently has led to short sighted bargain-hunting," are his exact words. And, he contends, the dominant producers can't provide "the variety and excellence of many."

As an example of the "short-sighted hunting," the producer cites the case of the cosmetic firm which in a short span of years has grown via tv and the five top agencies which share its billings. With this firm and its agencies, the film production companies are invited to bid for the opportunity to produce commercials at cost.

A major soap company with a great variety of products has started a program to produce test commercials on a new basis. Company's five agencies—all among the top 10—are allowed $3,000 net for each film. Taking away agency commission, the cost of talent and a few other expenses, the film producer is left with $2,000, more or less, to make a one-minute blurb. It can't be done, says the producer, without the film company taking a loss.

Then there is the recently widely publicized move of J. Walter Thompson to give a "fair portion" of its $6,000,000 to $8,000,000 worth of blurb production to one company, MPO Videotronics. The deal reportedly includes a "test studio" setup.

In the case of the test deals, the producer says, "work done without profit imposes an obligation on the buyer. For doing such work at less than it should cost, production companies secure other work at least normally and perhaps better priced. Other production companies produce at a loss out of a desire to establish relations with the agencies. Some do the work non-union, probably without the agencies' knowledge, but still in violation of the agencies' and the producer's agreements.

"The fact is that almost every instance of work done below price involves a compromise of debasement of some kind. The agency foregoes complete objectivity in awarding subsequent jobs. Obviously, contracts given in payment of a favor are not awarded by competitive bid or at a competitive price. Nor is the work given to discharge the obligation always the work of the client who got the inexpensive commercial. Often another client pays the freight."

Besides the Thompson-MPO deal, the producer cites another soap company that has instructed its five agencies to restrict production to eight specified film hours. A deal exists with each of the producers to rebate a percentage of the client's combined volume on an escalating basis.

Says the producer, "guarantees of production tend to encourage monopoly far more than it would appear. Easier access to the agencies' film producers help build the guaranteed companies' sales to volumes greater than the guarantee. And in a highly cyclical business, the guarantee tends to ag-

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Going Prices

World market currently offers a maximum realistic potential gross of $12,000 per half-hour outside the U.S.A., according to savvy estimates.

Foreign potential for an hour telefilm series episode is estimated at about $25,000.

ITC, UA-TV, CBS Films Take Lead In Bid to Reactivate First Runs; Dropoff in Off-Network Entries

New first-run syndication entries are coming from United Artists Television, Independent Television Corp., and CBS Films, as stations and distributors wrestle with a pinched product situation.

The first-runners include UA-TV's hourlong series, "The Human Jungle," described as a psychiatric show with an adventure accent, made in England, and already sold in 12 key U.S. markets.

ITC is keying the release of two new first-runners, one in the hour-long form and the other a half-hour series, to the April NAB convention.

CBS Films has inked two key regionals on a new first-runner in the adventure category. Identity of the series is being kept under wraps until other deals are inked, but skein, scheduled for telecasting next fall, represents the return of CBS Films to the first-run fold.

Warner Bros. Television is preparing to release a group of theatrical cartoons. Also on the WB syndication agenda is "77 Sunset Strip," which is being taken off the ABC-TV web after a healthy run.

What is bothering many group operators—Metromedia, Westinghouse, Corinthian, et al.—is the lack of bulk product coming down the syndication pike, product of commercial quality which can stand up to features in the rating race.

As group operators and distributors scan the possible off-network entries, there are comparative by few hits of yesteryear finding their way into syndication. The 26-weekers which had a one season network ride aren't considered good market-by-market material by and large. The dearth of good off-network product forseeable in the immediate future encompasses the hour series, as well as the half-hour series.

In the midst of this telefilm product situation, the price of new features continues to climb. Caught in the product squeeze, some group operators such as Metromedia, Triangle, and Group W (Westinghouse) are originating their own shows for their particular markets and for a sell-off via syndication in other markets as well.

Same product shortage triggered the ITC effort to co-finance first-run series, which could be produced in England for the American market. ITC expects to announce its initial coproduction shortly.

What bothers some station buyers looking ahead for product is the current dip in the network fortunes of such telefilmery syndication subsids as Four Star, Desilu

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SUN. NITE SRO ON WABC TINT FEATURES

The SRO sign has gone up on WABC-TV's, N. Y., new series of Sunday night color features, which bowed Jan. 5. The film presentations were bought by Beech-Nut Baby Foods, Philip Morris, Northeast Airlines, Lipton Tea, Sucrets and Shell Oil.

The series bowed with 20th-Fox's "The Egyptian" and includes other color epics from 20th and American International Pictures. The features are part of the ABC-TV flagship's expansion of local color programming.

WPIX All-Nations Telementary Yen; Flock of Entries

New York independent WPIX-TV has added a strong international flavor to its line up of telementaries for the new year. Schedule of specials features shows from England, Italy, Canada and another with footage out of the Japanese archives.

Initialer in the series is "10 Seconds that Shook the World," a Davic Wolper special on the atomic bomb slated for Jan. 24 airing. It includes extensive footage on the bombing of Hiroshima and the terrifying results.

From England, WPIX will have six of the hour variety specials featuring American singer Jo Stafford that were produced for British commercial tv airing last year by ATV. Fels & Co. is sponsoring the hours on WPIX. Preem is set for Friday, Feb. 28, at 8:30 p.m. with the opener featuring Miss Stafford, Peter Sellers, Graham Stark and Patricia Hayes.

Also in the variety line is an hour special from Canada, "Wild Is Love," a musical starring Nat King Cole and featuring Larry Kert of "West Side Story" with a large supporting cast and music by Nelson Riddle. Show is scheduled for Thursday, Feb. 13, at 10 p.m.

"The Death of a Dictator," slated for Thursday, April 30, is the story of Mussolini's death by assassination as it was reenacted by the people of northern Italy shortly after the dictator's death. It's a combo documentary-drama that WPIX documentary producers came across when they were researching a previous special on the dictator's life.

Other specials set by the station include "Danger: Continent Seven," the story of Antarctica as told by Admiral George Dufek; the 15th consecutive coverage of the Westminster Kennel Club's dog show from Madison Square Garden; "American Women of the 20th Century," covering the femme scene from the Gibson Girl to Jackie Kennedy; and "Anatomy of Crime," covering the growth of crime in the U.S. and dealing with the lives of such citizens as Albert Anastasia, Vito Genovese, Frank Costello, Al Capone, John Dillinger, Waxey Gordon, Lucky Luciano, Two-Gun Crowley and "Greasy Thumb" Gussic.

WWRL Sale Okayed

Washington, Jan. 14.

FCC's Broadcast Burea okayed the $1,825,000 sale of WWRL-AM, New York, from Long Island Broadcasting Corp. to W.W.R.L., Inc.

The buyer is wholly owned by WOPA Inc.

Flock of Sales On MGM Features

Film feature sales by MGM-TV are rolling at a good clip since the start of the new year with a $500,000 plus sales of 125 pre-1948 films to WBKB-TV, Chicago. Another $100,000 is heading for the MGM till via the sale of 40 post-1950 features made available this year for syndication, to WBEN-TV, Buffalo. The same package was previously sold for an estimated $500,000 to WCAU-TV, Philadelphia.

Other sales of this package, including 20 in color, have been made to KGO-TV, San Francisco; WCKT-TV, Miami; KENS-TV, San Antonio; KRNT-TV, Des Moines; KLZ-TV, Denver; and WOOD-TV, Grand Rapids. The total number of markets buying the 40 64 package now totals 12.

Additional sales of MGM features made available in previous years were made to KRNT-TV, which bought 90 other features; WSEE-TV, Erie, WKBK-TV Detroit, and KFBB-TV, Great Falls, which bought 30 features apiece; and WQED-TV, Pittsburgh, which bought five pictures.

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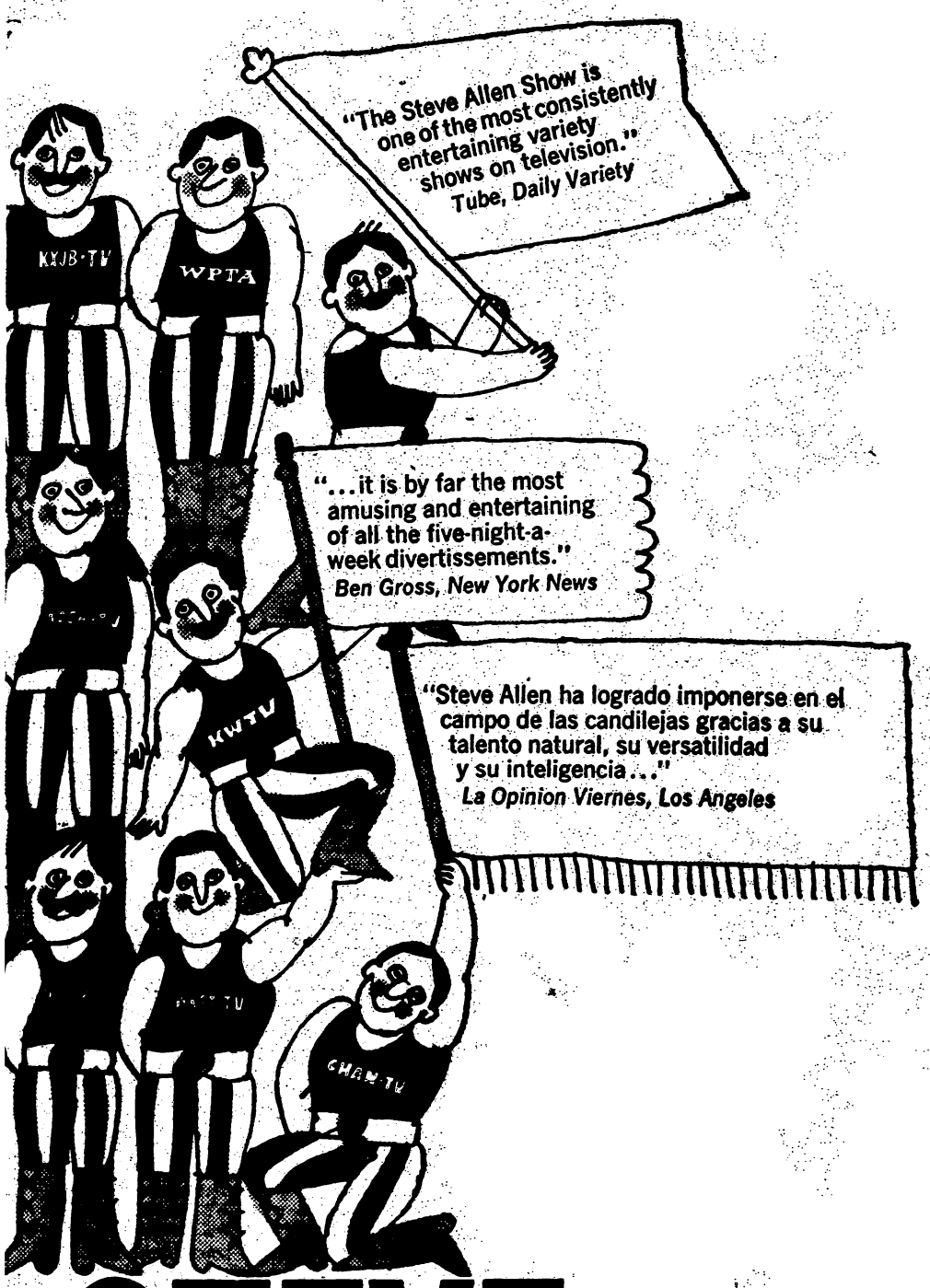

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Foreign Television Reviews

A KING'S REVOLUTION
With Andrew Faulds, narrator
Director: Randal Beattie
Writer: Paul Johnson
60 Mins., Wed., 9:40 p.m.
Associated-Rediffusion, from London

Iran was the subject of this telling and absorbing report from Associated-Rediffusion, its fourth contribution to the Intertel program and a standout entry. Theme of Paul Johnson's lucid and balanced script was the Shah's reform plan to hoist the country into the 20th century, and the Shah himself was enlisted to explain its objects and scope. The narration was splendidly and intelligently spoken by thesp Andrew Faulds, and it gave direction to the show.

Another plus was the photography of Harry Hart, who caught some exciting images of a country in flux. The only aspect of Iran that was cursorily treated was its dependence on oil revenues, but, in all other respects, it gave a challenging account of a nation with gaping divisions between extreme wealth and struggling poverty. After a brief historical introduction, which touched on the Shah's three marriages in search of an heir, the program launched into his benevolent dictatorship, which suppresses freedom of opinion, but encourages parcelling out the land among the peasants.

The Shah himself was shown taking the initiative in this, as well as forming, on military lines, groups of teachers and instructors to undertake a crash program of education for children and peasants. The perils of this transformation were stated by Johnson as the reluctance of the rich to play ball, and the uncontrollable nomads, who would fight rather than allow their simple way of life to be transformed for its own good.

The production covered the country from the temples of Ispahan to the wildest villages, and generated some emotion about children being taught in makeshift schools. The Shah addressed the camera from time to time, and appeared somewhat earnest. The script implied that the progress he had initiated might go at a faster pace than he wanted—and topple him from his throne.

Randal Beattie's direction was first-rate, matching picture to commentary so that they complemented each other, and the program cunningly blended information with visual enterprise. *Otta.*

IT'S DARK OUTSIDE
With William Mervyn, Keith Barron, John Carson, June Tobin, James Barrett, Richard Butler, Aubrey Morris, others
Producer: Derek Bennett
Writer: Andrew Hall
60 Mins., Fri., 9:10 p.m.
Granada TV, from Manchester

Granada-TV clicked in past seasons with an offbeat suspense skein called "The Odd Man," regularly peopled by martini-type characters in edgy situations. "It's Dark Outside" is a brew from the same vintage, and two of the personnel are inherited from the previous series.

Inspector Rose (William Mervyn) continues as a cool and supercilious cop, improbably ready with a quote from the works of Oscar Wilde. And Sergeant Swift (Keith Barron) returns with his conscience and impetuous moments of revolt. They make a neat pair, and they are joined by lawyer Anthony Brand (John Carson) and his cynical journalist wife, Alice (June Tobin), as steady sidekicks. The only trouble with the quartet is that none is particularly likable, but the atmosphere is cunningly manipulated to suggest sophistication.

Andrew Hall's script for the initialler set the tone by treating an "adult" crime—the criminal assault of a child—but was more remarkable for its subject than its development. Suspicion fell on a homosexual, and, while he was in jail, he was found strangled. The impatient Sergeant Swift was unjustly suspected of taking the law into his own hands, but it finally and predictably came out that the homo's brother had killed him, disguised as a cop, to cover his own guilt.

It was, in fact, a load of old nonsense, but it was presented with a flair, and titillated on a minor scale. Main complaint must be that the implications of a rather nasty subject were dodged, and left a curious taste in some mouths. William Mervyn stalked aphoristically through his part, and was capably supported by Keith Barron. As yet, the marital duo of John Carson and June Tobin lack impact. Derek Bennett's production was suitably slick. *Otta.*

A TOUCH OF THE NORMAN VAUGHANS
With Vaughan, Millicent Martin, Bill Pertwee, Irving Davies Dancers, Jack Parnell Orch
Producer: Alan Tarrant
Director: Colin Clews
Writer: Eric Merriman
30 Mins., Fri., 10:10 p.m.
Associated TeleVision, from London

As emcee for the commercial web's peak vaude show, "Sunday Night at the London Palladium," Norman Vaughan registered a popular image, mixing nervousness and a confidential manner with a couple of catch-phrases that caught on, "swinging" and "dodgy." He was also well supplied with gags by scripter Eric Merriman, who is performing the same service for this new skein. In the initialler, Vaughan has scaled down his mannerisms to the more intimate venue and the show pleased in an understanding sort of way.

The format is unambitious with Vaughan being joined by a guest thrush, Millicent Martin. Miss Martin belted out a tortuous "Come Rain, Come Shine," displaying vocal gymnastics that were rather too extravagant for the melody. But she scored in an otherwise mild sketch with herself and Vaughan enacting a suave love scene Hollywood-style and then repeating the situation with all the clumsiness of real life. Her "TW3" training shone through.

Vaughan also appeared in a tepid skit about a football star, and much of his material needed tightening. Irving Davies devised a couple of overstylized routines for the terpers, and Jack Parnell's band was okay. Colin Clews competently directed Alan Tarrant's production, and Vaughan's personality and following will give the show a good rating. *Otta.*

THE ARTHUR HAYNES SHOW
With Haynes, Nicholas Parsons, Dermot Kelly, Leslie Noyes, Janie Marden, Marty Wilde and the Wildcast, Leo Kharibian Dancers, Jack Parnell Orch
Producer: Dicky Leeman
Writer: Johnny Speight
35 Mins., Sat., 8:25 p.m.
Associated TeleVision, from London

As a character comedian in the sturdy and ebullient vein of the musichall, Arthur Haynes has few equals and the return of this skein showed that he hasn't lost his flair for cocky comedy. The only change from previous series is the inclusion of a different pop group weekly, and it won't make much difference either way, although it doesn't quite jell with the mood of the show.

Scripter Johnny Speight devised a couple of good situations for the star, who was impudently amusing as a building foreman showing a pal his handiwork at No. 10 Downing Street while the Cabinet was in session. Later he also scored in his familiar tramp rig, insulting a dapper bigwig with a Rolls Royce while he was being pushed in a decrepit pram. Maybe the dialog wasn't quite up to snuff, but Haynes made it seem so. He was finely supported by Nicholas Parsons and Dermot Kelly, who were also allowed to register a yock or two.

"Soon It's Gonna Rain," delivered by guest chantoosie Janie Marden, was rather too tricky for this comely and uncomplicated gal. And Marty Wilde, who came to fame on the rock 'n' roll craze, showed that he was still with it in a moodish and raucous "Best Things In Life Are Free."

Dicky Leeman's production was alert and pacey, and the show is one of the deftest of its kind now available. *Otta.*

SERGEANT CORK
(The Case of the Fenian Men)
With John Barrie, William Gaunt, Jack MacGowran, Norman Rodway, Anthony Sagar, Arnold Diamond, others
Producer: Jack Williams
Director: Josephine Douglas
Writer: Bill Craig
60 Mins., Sat., 7:25 p.m.
Associated TeleVision, from London

Devised by Ted Willis, who conceived the rival web's cozy cop, Dixon of Dock Green, this skein craved itself a welcome during its first appearance in the summer and looks likely to enhance it on this return innings. Its hero, Sergeant Cork, is a Victorian sleuth, predecessor of the Scotland Yard clue-chasers, and the segments have the added flavor of period trimmings—gaslight, sidewhiskers, and all. The tales, too, concentrate on fitting sort of crimes, this initialler being concerned with a conspiracy of Irish rebels in London and being typical of its times. Bill Craig's fluent and professional script, though written in melodramatic terms, also stated a case for Irish patriotism, allotting some sympathy to the rebels.

After a bomb attempt at the House of Commons, Sergeant Cork was informed that another outrage was in the offing. But the prostie who told him hadn't been truthful before, so she was disbelieved. Her murder roused suspicions that she had been telling the truth, and stolen papers found on her led to the plotters. D'Arcy (Norman Rodway) had finagled himself a job as secretary to a peer, and planned to shoot down with a Gatling gun a host of aristocratic and influential hoipolloi at a funeral. This was prevented in the nick of time, and the incidents included more mayhem when a police patrol bit the dust in the Irish headquarters.

Josephine Douglas directed Jack William's production briskly, and John Barrie repeated his rounded and sympathetic portrayal of Sergeant Cork, with William Gaunt supporting ably as his assistant. Performances from guest thesps were standout for this kind of fiction, with Norman Rodway, Jack MacGowran, and Anthony Sagar helping the general conviction. *Otta.*

HUGH AND I
With Terry Scott, Hugh Lloyd, Vi Stevens, Patricia Hayes, Jack Haig, Jacquie Wallis, Robert Raglan, Harry Brunning
Producer: David Croft
Writer: John Chapman
25 Mins., Sat., 9:15 p.m.
BBC-TV, from London

The partnership of Terry Scott and Hugh Lloyd has something in common with Laurel & Hardy. Scott is the plump one, assertive and finagling. Lloyd is the meek one, who rebelliously submits. Their new series continues in the successful groove of its predecessors, helped by the farcical expertise of scripter John Chapman.

The opener was shrewdly calculated to reestablish the pair, and it packed few surprises for those who had met them before. Scott made a New Year resolution to spread unselfish sweetness and light, which involved forcing the unwilling Lloyd to have tea in bed when he'd sooner be sleeping. In revenge, Lloyd gave up smoking. Scott, not to be outdone, followed him. And the agreeable segment involved them in capers, in which each one tried to smoke without the other seeing him.

Both comics mesh well, and David Croft's production was neat and fluent. Duos of this sort are rare in local comedy skeins, and the understanding between Scott and Lloyd gives a touch of novelty to an otherwise moderate situation. *Otta.*

STASERA TANGO
(Tango Tonight)
With Adriano Celentano, Ornella Vanoni, Johnny Dorelli, Tony Dallara, Gino Bramieri, others, Gisa Geert dancers, Angel Gatti Orch.
Director: Eros Macchi
60 Mins.; Wed. 10 p.m.
RAI-TV, from Rome (tape)

RAI-TV missed a neat chance at a nostalgic-risible hour in this entertaining, but at same time disappointing, sum-up of the perennial dance which still ranks high with Itals.

Weakness was mainly in writing and pacing, which left stanza squarely in hands of guest performers. Fortunately, there were Ornella Vanoni and Johnny Dorelli as performer-emcess, both to good effect, while such singers as Tony Dallara and Adriano Celentano lent their surefire talents to numbers.

Gisa Geert's dance numbers were another plus factor. Miss Geert is one of top Continental choreographers, and especially strong in the gentle take-off department, which was called for here. Costumes by Sebastiano Soldati lent healthy assists in this sector. *Hawk.*

GALA TV
With Walter Chiari, Kessler Twins, Vittorio Gassmann, Rita Pavone, Mina, Milva, Adriano Celentano, Enzo Tortora, Pinuccia Nava, Cino Tortorella, Warner Bentivegna, Aldo Silvani, Gorni Kramer Orch., Ernesto Calindri, Franco Volpi, Alberto Lupo, Mara Berni, Ilaria Occhini, Emma Danieli, others
Director: Silverio Blasi
Writers: Giandomenico Giagni, Francesco Luzi
100 Mins., Fri. 9:05 p.m.
RAI-TV, from Rome (tape)

RAI-TV's 10th anniversary program was inevitably an uneven potpurri of events and people, milestones in the Italo telenet's initial decade, but the sum total made for okay viewing.

Equally inevitable were the gaps and omissions in this sum-up of the first 10 years in Italo video history, which, perhaps because of the pretaped format, smacked of the mechanical and lacked the immediacy which remains, despite its cost burden, the mainstay and most impactful facet of video.

Some juicy chances at spoofery were largely missed in a take-off on tv serials, acted out by most of the mainstays of this most popular RAI sector. It was overlong and lacked freshness and daring. Best bits came from the Kessler Twins, in an impeccable dance routine; Walter Chiari, in an introductory monolog; Enzo Tortora, ably tongue-in-cheek in a reminiscent bit on Italo tv quiz rages and a number of song exponents, with Rita Pavone and Adriano Celentano and Milva effective leaders.

Sum total was a show which could have been much better, but which made the grade thanks to sheer manpower and talent. *Hawk.*

FITZROY MACLEAN IN MONGOLIA
Producer: Stephen Hearst
25 Mins., Tues., 9:25 p.m.
BBC-TV, from London

Fitzroy MacLean, an urbane traveller with an adventurous reputation stemming from his wartime behind-the-lines activities in Yugoslavia, came up with an offbeat and stimulating travelog, garnered during a trip to little-visited Mongolia. The country, now recognized by the United Nations, opened up to his camera, which ranged from the comparative sophistication of capital city Ulan Bator to the horsey life, lived outside it.

MacLean's commentary, which he crisply spoke, touched in the odd history of the place, once ruled by a mad Baltic Baron with a taste for massacre and then by a bunch of docile Tibetan lamas. And the pictures amply showed that the strangeness lives on. A wrestling routine, passed down through the ages, ended with the victors making like they were eagles, flapping their arms, and the rustics cantered around on sprightly horses, only needing covered wagons to be signed on by John Ford. Hints of Ghengis Khan abounded, and MacLean nicely contrasted them with the civilized amnities of university and theatre that the Commie regime had brought to the town. The country's political position, bordering on both Russia and China, put it in a good bargaining position for soaking both neighbours for loans.

Stephen Hearst's production was spare and telling, and the subject might well have been stretched beyond its meagre 25-minutes. *Otta.*

IL PROVINO
(The Test)
With Adriana Vianello, Piero Mazzarella, Evaldo Rogato, Giovanella di Cosmo, Enzo Jiannacci, Vanna Vivaldi, Augusto Bonardi, Lorena Corradi, Adriana Innocenti, Elena de Merik, Adolfo Geri, Ferruccio Amendola, Alvisi, Lando Noferi, others
Writer: Martino Montero
Director: Lyda C. Ripandelli
55 Mins.; Wed 9:05 p.m.
RAI-TV, from Rome (tape)

One of the rare tv originals presented by RAI, Martino Montero's piece made for okay viewing, without raising audience temperatures.

Item was about a smalltown girl who comes to the big city tv studio to test for a part. There she met the various pros of the business, from the know-it-all failure, to the obnoxious moppet star, to the studio wolf, etc. In the end of course, she realized this is not what she'd hoped for and that she's not made for such chores (or for the people who inhabit it), and heads back home the wiser for her experience.

Format made for some colorful bits by various video "types," with Adriana Vianello giving key role the proper innocent country-hick slant for contrast. Large cast provided colorful backing. Technical credits were good. *Hawk.*

Foreign TV Followup

Armchair Theatre

Writer David Mercer has won a reputation as a tv dramatist for exploring working-class clashes between the generations. He has a challenging attitude to the stifling atmosphere imposed on the ambitious and the sensitive, and this gave muscle to "A Way of Living," an above-average entry in ABC-TV's "Armchair Theatre" skein.

Set in a Northern village where coal-mining and fishing were the staple occupations, the situation centered around Alan (David Buck) and Jean (Rosemary Nicols), who had been sweethearts since their lisping days. But Jean was booked for a college education, while Alan's horizons were bounded by his grandpa's fishing-boat, which he was due to inherit. Jean jibbed at the complacency she saw around her, and took an apartment in the local city with a friend. Inevitably, she fell for someone else, a student, and Alan was ditched, but not without his acquiring some apprehension of life's opportunities outside his chosen orbit.

Mercer's script was observant about character and telling in its use of the local idioms of speech. Its chief fault was that it seemed to manipulate the development to prove the moral, and the contrivance was often obvious and kept the piece from the heights.

Despite some over-intensity due to inexperience, newcomer Rosemary Nicols gave a fine account as Jean, suggesting with sympathy the gal's awakening to political ideas and the world outside. David Buck impressed, too, as the boy, suspicious of anything beyond his limited background, and subtly indicated, at the climax, that the romantic breakup had unsettled his blind certainty. Beatrice Varley and Bert Palmer gave sturdy support.

Alan Cooke's direction made excellent use of locations and neatly underscored the social divisions implied in the script. In a season which has been distinctly dim for local tv drama, this one worked its passage. *Otta.*

Bartlett's WLW-I Slot

Columbus, Jan. 14.

Walter E. Bartlett, vice president of Crosley Broadcasting Corp. and general manager of WLW-C, was appointed manager of WLW-I, Indianapolis, Ind. in addition to his other duties. He succeeds John Babcock, resigned. Jack Heywood, Crosley veep and treasurer, upped to board of directors.

Bartlett will continue to live in Columbus and will commute to Indianapolis.

ORIENT EXPRESS
With Edwin Newman, correspondent; others
Producer: Lou Hazam
Director: Tom Priestley
Music: Jacques Belasco
60 Mins., Tues. 10 p.m.
HUMBLE OIL
NBC-TV (film)
(McCann-Erickson)

Travelog, news feature and personal essay all knitted together in a thoroughly absorbing reel of film—that was Lou Hazam's "Orient Express." It was an imaginative television idea to film the four day train trip from Paris to Istanbul on the storied rattler that figures in so many mystery and spy tales, but it was pure inspiration to cast news correspondent Edwin Newman as the traveler.

As with actual travel, it's a better trip when the company's enjoyable. Newman is an amusing fellow when he's in shirtsleeves, a serio-comic type who always seems a little out-of-place when he's not doing hard news. As a tourist taking his first ride on the fabled route, he was easy to identify with; and when the dining car got unhitched after Italy, the program's main suspense centred on whether the poor fellow would ever again get a square meal on the trip.

Such was his rapport with the viewer that probably no one held against him that awful crack about baby goats having a specialized taste for goats' milk. His batting average with the witticisms was only about one out of three, but even the aromatic puns (like, "I'm a member of the dinar's club," in discussing Yugoslav currency) had a certain charm in his wry delivery. Newman's narrative redeemed the camera observations which on the whole were conventional—the usual facial studies of the natives, activity in the marketplace and picture postcard landscapes.

Except for the loss of the dining car the trip was uneventful, but Newman, ever the news seeker, tried to rustle up something of value in interivews with a vender in Trieste, the train conductor and a Yugoslav journalist. All were interesting, but only the last had anything to offer as news. He pointed out that most of the farms in his country were private rather than collective and opined that this was why that Communist nation was suffering agriculturally. He said the little farms could only produce things for themselves and not for the whole country.

On the travelog level there was a glimpse of Paris at night, a view from the window of the Swiss countryside, the long tunnel so well known from mystery novels and pictures, stopoffs in Milan, Venice, Belgrade, Sophia and a number of smaller towns, and finally the arrival in Turkey. Withal it was an enjoyable video tour that helped the untraveled viewer realize the geographical nearness of European countries to each other and the cultural and political distances between them. *Les.*

ALUMNI FUN
With Clifton Fadiman, others
Producer: John A. Aaron
Director: Lamar Caselli
30 Mins., Sun., 5 p.m.
AMERICAN CYANAMID
CBS-TV, N.Y. (tape)
(Dancer-Fitzgerald-Sample)

A new network hasn't helped this quiz entry. On CBS-TV, it remains what it was last year on ABC-TV, an imitation of the exciting "GE College Bowl." "Alumni Fun" just isn't any fun.

Sunday (5) show had one brief moment of interest, and that was an embarassing goof. Host Clifton Fadiman gave a quote, and asked if it were the lead to the Declaration of Independence. Representing UCLA were Lloyd Bridges, Jackie Robinson and Dr. Vincent Barnett, prexy of Colgate U. Bridges and Robinson looked hopefully to Barnett for the answer. The University topper promptly and confidently came up with the wrong answer. The Doctor goofed again on signers of the Declaration of Independence when he failed to identify the current governor of a New England state from among a list of Declaration signatures (a little woodshedding on American History is in order at Colgate).

Otherwise, this was a dull exchange of q. & a. The other panalists, representing the Columbia U. Graduate School of Journalism, were publisher Bennett Cerf, the Herald Tribune's Marguerite Higgins and Look mag's Mike Land. Maybe these folks were all too old for this kind of electronic parlor game. *Bill.*

VICTOR BORGE AT CARNEGIE HALL
With Leonid Hambro, Sergio Franchi, Hershey Kay
Producer-Director: Bill Hobin
Writer: Victor Borge
60 Mins., Thurs., 9 p.m.
PONTIAC
ABC-TV (tape)
(McManus, John & Adams)

Victor Borge's annual special for Pontiac was an amusing, if long-seeming, session of dignified disorder and cultural blasphemy, full of charm and whimsy but somewhat repetitious of the impish wink, the tongue-in-cheek take and the false musical start. It may be the stuff that his dedicated fans dote on, but in a mass audience show it comes at the expense of pacing. The program rambled slowly, lacking not only the big or climactic comedy moment but also any sense of building toward one.

Borge's is comedic artistry with class, intimate and informal in a Carnegie Hall setting that would seem to inspire just the opposite. He is a master of muddled logic and zany musings ("How does a fly land on a ceiling? Does he fly upside down, or does he turn over at the last moment?"), and has a way of creating a quiet kind of chaos onstage. In among the puns and verbal monkeyshines, he finds the need to move the piano, to negotiate with stagehands, to make chitchat with the front rows, to shuffle the sheet music and to bedevil his guest artists. It's all quite funny, but after a while the viewer finds himself wishing that he'd cut out the nonsense and let the singer sing or the pianist play.

Leonid Hambro, resident pianist of the New York Philharmonic, played straight man to Borge in a lengthy series of false starts that eventually led to a keyboard duet of an undistinguished, quasi-long-hair medley. Later baritone Sergio Franchi assumed a similar role, and the format began to be predictable. Let the singer announce his song, and that was the cue for a Borge pun; let him begin, and that's when the Danish wit has trouble finding the right key or the proper sheet music.

As for the guest contributions, it was simply light music passing for culture, as though Carnegie Hall itself gave a pop ditty like "Mimi" the stature of an aria from "Tosca." Franchi performed both, plus a Spanish song to his own guitar accompaniment and another pop tune. He's got a handsome, powerful voice and undoubtedly a lot of distaff appeal. Hambro played elegantly, but was mostly a pianistic foil for the star.

Some of Borge's funniest moments were in the Pontiac commercials. *Les.*

THE HOLLYWOOD PALACE
With Patachou, Anthony Newley, Rosemary Clooney, Dave King, Carl Reiner & Mel Brooks, Les Carsony Bros. (3), Paul Sydell, Volantes (2); Bob Cummings, emcee
Exec Producer: Nick Vanoff
Producer: William O. Harbach
Director: Mel Ferber
Musical Director: Les Brown
Writers: Joe Bigelow, Jay Burton
60 Mins.; Sat., 9:30 p.m.
PARTICIPATING
ABC-TV, from H'wood (tape)

Oldfashioned, straightforward vaudeville, reputedly quite dead except for its weekly quiver on the Ed Sullivan show on CBS-TV, is stirring some more oh this new ABC-TV entry, a one-hour aftermath of the web's transient experiment with the two-hour Jerry Lewis show. Like all vaude presentations, this series will vary in calibre from week to week depending on the talent, but these shows at least will have the benefit of savvy pacing and a handsome framework provided by the Hollywood studio theatre, once know as the El Capitan and more recently as the Jerry Lewis Theatre.

The Palace, however, is the precise name for the current proceedings. This is an eight-act layout with each turn front and center for a tightly tailored routine and then off with no encores. Each week, a different emcee will be doing the introductory chores. The first show (4) bowed auspiciously with Bing Crosby as emcee and the second (11) had Bob Cummings purveying his own style of patter.

The bill for the second week was somewhat uneven, but on the whole made for a varied and entertaining hour. There was somewhat too much accent on the acros and the novelties, with the opening Volantes unicycle turn, Paul Sydell and his pooch, Suzie, midway and Les Carsonys in its idiom and bear no individual fault for the imbalance.

Two sock comedy turns highlighted the bill. Carl Reiner and Mel Brooks, a couple of zanies who might be a little far-out for Dubuque, reprised their 2,000-year-old man routine. Later, British comedian Dave King changed pace with a nifty pantomime in a dentist's anteroom.

Anthony Newley was the most effectively showcased singer on the show with a group of his pop hits, including "What Kind of Fool Am I." He closed the show with his "Tribute," a dramatic song saga dedicated to late Pres. John F. Kennedy. French songstress Patachou tended to be pallid in her Gallic-flavored songalog while Rosemary Clooney, next-to-closing, had the advantage of some top-notch production, but she was not in her best voice. *Herm.*

ESSO WORLD THEATRE
With Sir Ralph Richardson, Angela Baddeley, Anna Massey, Paul Rogers, Peter Wyngarde
Producer: Bert Lawrence
Director: Cyril Frankel
60 Mins.; Sun., 10 p.m.
ESSO
WOR-TV, N. Y.
(Needham, Louis, & Brorby)

Esso's refineries are again at work on television and once more producing a no-knock, high-cerebral, all-seasons brand of programming fare. "Esso World Theatre" is in direct line with the company's prior cultural ventures on tv with "Play of the Week," "The Age of Kings" and the last two years of "Festival of the Performing Arts." In each case, Esso has built a reputation not only for its high standards of sponsorship but, even more importantly, its daring to give complete artistic scope to the creators of its shows.

"Esso World Theatre," a once-a-month presentation to be telecast over a chain of seven eastern stations, has moved out of the concert hall into the arena of the world theatre. The opening show, "Puritan Vs. Cavalier," was shot in England and subsequent shows will be filmed in different countries in a project designed as an international anthology of cultures.

"Puritan Vs. Cavalier" was a superb culling from the English literary tradition stemming back to Chaucer and extending to Dylan Thomas and T. S. Eliot. A troupe of polished British players, headed by Sir Ralph Richardson, read from the poets and enacted scenes from plays and novels. Everything was performed in the most lustrous style in handsome settings of British mansions, cathedrals and countrysides.

This was a reading from British belle-lettres that was striking in its omission of Shakespeare. Instead, the respected, but generally neglected works of Herrick, Milton, Donne, Congreve and Jane Austin were brought to the attention of the tv viewer. After the duolog between Richardson, as the serpent, and Anna Massey, as Eve, Milton's "Paradise Lost" may be found again. Similarly was the brilliant sequence from "Pride and Prejudice" as played by Miss Massey and Paul Rogers and a scene from "The Way of the World," again with Miss Massey (the daughter of Raymond Massey) and Peter Wyngarde.

Obviously, no ratings records will be broken by this series which will require the most attentive and best prepared audiences. But though this audience be limited, Esso may be ultimately correct in believing that its circle of influence extends to the farthest reaches of the marketplace. *Herm.*

THAT WAS THE WEEK THAT WAS
With Elliott Reid, emcee; Henry Morgan, David Frost, Nancy Ames; guests Aubrey Meadows, Burr Tillstrom, Doro Merande
Exec Producer: Leland Hayward
Producer: Marshall Jamison
Directors: Jamison, Kirk Alexander
Writers: Robert Emmett, Earl Doud, Gerald Gardner
Music: Jacques Belasco
30 Mins., Fri., 9:30 p.m.
PARTICIPATING
NBC-TV, from N. Y.

Somewhere along the line (between that special hour air-preview a couple months back of "That Was the Week That Was" and last Friday night's official premiere of the weekly half-hour version) something went wrong. The 30-minute edition as it played on NBC-TV (as replacement for the unlamented "Harry's Girls") was as humdrum and pedestrian as the "sneak preview" was delightfully impudent. As a matter of fact in the period immediately following Jack Paar threw away more one-line funnies (and which Bob Hope does as a matter of habit with sharper scripting) than the sum total of "TW3".

The premiere can be faulted on a couple of counts: a) the inadequacy of the writing (even though the same Robert Emmett-Earl Doud-Gerald Gardner threesome were responsible for the original preview script) and b) the mistaken impression that just because you're gagging up the political scene it comes out satire. Invariably what was passed off as satire centered around LBJ, who was done to a fare-thee-well. But LBJ meant little more than lowercase "lousy bum jokes". The Chief Executive rated a better shake of the satiric dice.

Regulars on the show include Elliott Reid as the emcee (pitching too hard and lacking the finesse and pro demeanor of Henry Fonda on the 60-minute version); Henry Morgan, David Frost (from the original BBC-TV production and given special AFTRA dispensation to participate in the U.S. version), plus Nancy Ames, who does the thematic "TWTWTW" opener and closer. Guests for the premiere included Aubrey Meadows, Burr Tillstrom and Doro Merande, who was a delight on the preview, but this time took the rap from the writers in an interview with Miss Meadows on fashions.

As was hardly surprising, politics got the big play—from Pres. Johnson to Barry Goldwater to Nixon to Rockfeller, et al; Bobby Baker was the subject of an amateurish "Pinafore" takeoff; Morgan did an unfunny professorial bit on "The Body Politic" (charting the Governmental digestive tract); the Pope and West Germany (Unter der Lyndon); Castro and the Cubans had their fling. But there was precious little that was subtle or betrayed an imaginative spark. Most of it just lay there.

Oddly enough the half-hour's highlight had nothing to do with satire. This was Burr Tillstrom's brilliantly executed "show of hands" which interpreted an East-West Berlin meeting at the wall. It spoke volumes with muted eloquence. Thus for a few brief moments "TW3" achieved something unique and distinctive. *Rose.*

Tele Follow-Up Comment

Jack Paar Show

Tv guests of Dr. Albert Schweitzer's stature aren't easy to come by and, as his films showed, Jack Paar had to fly 19 hours by jet to West Africa, and canoe across a river, to get him. It was of course worth all the trouble. Schweitzer, at 89, is an inspiration to the human race, and it was well to give him time in a mass audience show like Paar's. Had the film been presented as a straight news documentary, it probably would have gotten half the audience, or less.

Seen in his habitation of the past half century, the hospital-village of Lambarene where he's able to put to work his philosophy of reverence for all life, Schweitzer was revealed as a gentle, witty and tireless old man whose pants were a bit baggy for someone who is larger than life. The footage was not extraordinary, but it didn't need to be because the subject was. It showed the doctor ministering to a fawn, play Bach at the organ, comforting an African who had broken his leg, feeding wildlife, touring the village he had built and and kidding Paar on how to behave with creatures of the jungle.

Following the brief reel, Paar brought on Schweitzer's daughter live for an exchange of anecdotes (Paar doing most of the talking, natch) about the old man, most of which were charming. Withal, it gave televiewers a closer look, if not a profound one, at one of the great figures of this century.

Rest of the show was hot and cold. Jackie Vernon delivered a good monolog in his deadpan style, but there seemed some straining to find something for Shirley Booth to do as a guest. She reminisced about "Duffy's Tavern," recited a poem, sang "Molly Malone" and did an undistinguished mambo with Jose Melis. It all fell pretty flat. Paar's warm-up was sharp and topical, and in some ways it stole thunder from "TW 3" which preemed in the preceding half hour. *Les.*

Jackie Gleason Show

CBS-TV took a stanza of this Saturday night variety show (Jan. 4) to salute its host Jackie Gleason on the occasion of his 35th anni in show business.

The rotund comedian's longtime partner Art Carney hosted "The Many Worlds of Jackie Gleason," a potpurri of film clips and tape excerpts that showed the man of the hour every way but live (no criticism intended, he was on vacation).

There was Gleason with host Carney in clips from "The Honeymooners;" Gleason leading a band (as conductor and songwriter); Gleason as a serious performer in scenes from "The Hucksters," "Gigot" and the "Playhouse 90" version of "Time of Your Life," Gleason as a genuine pool shark in a game with Willie Mosconi and as a fine golfer in a match with Arnold Palmer; and the many comic faces of Gleason—Reggie Van Gleason, the Poor Soul etc. There was Gleason soul searching in a David Susskind interview, and Gleason kidding himself publicly over the demise of his CBS quiz-hosting effort. It was a fine tribute and a dazzling performance.

In trying to probe the Gleason off-stage personality—which must be as many-sided as his exhibitionist skills—Carney opined, "... Because of his insatiable desire to be top dog, he has tasted of failure and he's risen to the heights; he's eaten caviar and he's eaten crow." Gleason added, "All through an actor's life, failure snaps at his heels like a mongrel. But, because conceit is an actor's courage, he gives the impression that failure is adversity, and the mongrel is just a little puppy. Without conceit, an actor couldn't possibly get anywhere.

And Carney concluded: "That's our boy Jackie Gleason. Comedian, dramatic actor, an intellectual despite lack of formal schooling, a man who wanders indiscriminately into literature, art, science—anything that will feed his inquiring mind." *Bill.*

Twentieth Century

In one of the terrible ironies of the 20th century, it was Hitler who escaped assassination. The five known plots to take his life were explored in two absorbing half-hours on CBS-TV's "Twentieth Century," telecast on successive Sundays.

The script by Burton Benjamin, who also is exec producer of the series, not only served to intelligently detail the various plots against Hitler, but it caught the brutal madness of the period as well. It was of keen interest, too,

(Continued on page 38)

ONE OF A KIND
(A Birds Eye View of America)
With Harry Reasoner, Alfredo Antonini Orch
Producer-Writer: Andrew A. Rooney
PARTICIPATING
60 Mins., Sun. 4 p.m.
CBS-TV (film)

"One of a Kind" looms as an ambitious and original bit of telethink. It's a format that hews to no special line and no continuity. Each show will stand on its own with no relation to its predecessor or successor. In short each week, this CBS-TV time period takes off on its own, bound for its own objectives.

The first of the series was "A Bird's Eye View of America" as seen from a helicopter, with Harry Reasoner providing some wry and biting commentary to the beauty and desolation of the countryside. The show started with Plymouth Rock as it might have been seen by the Pilgrims and follows up with the ultimate in man's building process, the New York skyline. In between were views of man-made blights as well as boons. It showed America from the earliest pueblos to the lavish homes of Newport. It went through a multitude of cultures from the gambling economy of Las Vegas to neglected

(Continued on page 38)

NICE GIRLS FINISH FIRST

The story behind the runaway success of The Patty Duke Show on the new ABC—and how this incredibly talented youngster holds the fascinated attention of viewers in 12,700,000 homes every week.

EIGHT YEARS AGO, Patty Duke was an 8-year-old girl on the way to her first acting lesson. When she spoke, she said, "dese, dem and dose," with all the gusto of a native New Yorker.

One year ago, Patty Duke won an Academy Award. When she spoke, it was with the grace and charm of a favorite granddaughter.

Patty Duke was a girl with talent and the will to work. Patty Duke was also a girl with a delightful personality. Patty Duke, in short, was exactly the kind of girl ABC was looking for to build a show around for its 1963-64 season. It was to be a *new* ABC, firmly based on wholesome entertainment. And Patty fitted in perfectly.

Would she like to do a television program of her own? She would. What kind of program? Obviously, Patty had to be a teen-ager. But how could you take advantage of her tremendous ability when most teen-age roles had become stereotyped long ago?

The answer was to *un*stereotype the role. Instead of giving Patty only *one* part, give her *two* parts—identical cousins with diametrically opposed personalities.

With those two decisions—the obvious one of making Patty Duke a teen-ager, and the not so obvious one of giving her twin acting assignments—The Patty Duke Show was born.

Breck, General Mills and Sterling Drug became the sponsors. The American public saw the show for the first time on Wednesday night, September 18, 1963. And the darndest things began to happen.

The Patty Duke Show instantly became one of the top new hits on television. Over 12,700,000 homes tune in every week. Patty's devoted followers include over 15,500,000 grownups, many of them young adults with children of their own.

Patty has become a heroine—and an example—to her own generation. High school girls from Maine to California are sporting Patty's hairdo. More important, they are copying her gentle manners.

The ABC Television Network is tickled pink about The Patty Duke Show. It demonstrates clearly and forcibly that wholesome, quality entertainment can lead to commercial success *and* to better television.

ABC Television Network abc

ed on an average of Nov.1 - Dec. 11 NTI Reports, Total Audience, and Nov. 1963 Nielsen Audience Composition Report estimates, subject to qualifications which are available on request.

Nielsen Totes & TV Touts

Continued from page 25

the network and the time period as opposed to the now outdated and discredited fetishes of picking a new program colt from the network's breeding farm by looking at its mane croup, shank, fetlock and hoofs. Now the buying analysis is focussed on the geneology of the horse, its network "clearance" handicap and its time period pedigree detailed in the Nielsen stud book.

Thus the same Alberto-Culver which took a powder from ABC's 10 p.m. Sunday period when this season's "100 Grand" folded and refused to continue with the substitute "Laughs for Sale," which has also been cancelled, now reenters the identical 10 p.m. Sunday race—but with "Bonanza" and not "Arrest and Trial" as its lead-in.

In other network sales heats, Timex and Consolidated Cigar bought each of the five Danny Thomas specials on NBC. And the same cigar advertiser placed with ABC an order for an alternate half-hour of "Wendy and Me" starring George Burns and Connie Stevens Tuesdays at 9 p.m. ABC's Tom Moore, who has qualms about placing the new Warner Bros. situation comedy in his ice cream spot immediately following the high rated "McHale's Navy," has not yet accepted the order. But Consolidated Cigar—which wants a sponsor association with a cigar-smoking George Burns as cigar tv advertising is expected to rise in the wake of the U. S. Surgeon General's anti-cigaret indictment—has imposed the Tuesday at 9 time as an absolute condition of the order.

The Consolidated Cigar agencies expect they'll have their way, for they well know that Chester Gersten, chairman of Consolidated exec committee and a key director, is also one of the most influential in the top councils of American Broadcasting, where he also serves as board member and on the exec committee.

At ABC-TV enthusiasm was running high in the Leonard Goldenson-Tom Moore camp after a scanning of half a dozen '64-'65 pilots, notably "Wendy & Me" (George Burns) "Jody," (Robert Maxwell) "Peyton Place" and "Alexander the Great." Indeed, Goldenson's spirits were soaring over their prospects and potentials. And so look for a 9:30 Tuesday and Thursday slotting of "Peyton Place" (as a tandem attraction similar to Britain's "Coronation St."). Also for "Arrest and Trial" (cut to hour form instead of 90 minutes) in the Friday night post-"Burke's Law" slot at 9:30. Put down "Jody" for Fridays at 8.

With the '64-'65 entries already finalized in certain key network heats, the pace of business is expected to accelerate at once. For example, Wednesday night is being strategically revamped by both CBS and NBC. Jim Aubrey is moving his topflight "Beverly Hillbillies" entry to the 8:30 race in a strong bid to capture Wednesday leadership from 8:30 on, immediately following "CBS Reports." NBC's Wednesday night will be 100% MCA—with the two-hour MCA-Revue feature-film showcase from 9 to 11, immediately following the "Virginian," which now leads each of the half hours throughout its 90-minute stretch.

On Saturday night, NBC's Bob Kintner has given the nod to "Flipper," produced by Ivan Tors for MGM, for the leadoff 7:30 half-hour. "Mr. Magoo' cartooner out of the UPA stable, will follow at 8. Latter decision was made after "Mr. Magoo's Christmas Carol" special came in ninth in the latest Nielsen tally, with a commanding 46% share of audience. The "Magoo" half-hour series will deal in children's classics.

At 8:30 Saturday, Lorillard Tobacco is expected to co-sponsor the half-hour Paul Lynde comedy series, produced by Screen Gems. In the hour category of new programs, insiders say the CBS Breeding Farm has produced some promising and strong new entries. So enthusiastic are Aubrey & Co. about "The House" (produced by Jim Moser for Bing Crosby Productions); "The Reporter" (supplied by Keefe Braselle) and "Calhoun" (starring Jackie Cooper and produced by UA-TV) than even the "Alfred Hitchcock Hour," which now reaches almost a 40% share of audience and leads all other film programs at 10 to 11 p.m., Monday through Friday, is scheduled to be dropped by CBS to help make room for the fresh horses.

But the CBS scratch, as Aubrey drops his option on the one remaining MCA-produced CBS show (MCA productions will be completely missing from the CBS prime time schedule next season), is expected to inflict its historic Nielsen wallop against all comers when it is scheduled to replace Jack Paar on NBC Friday nights at 10 next season. NBC, if anything, is hopeful that Hitchcock can even improve on the 40% share it now garners in the identical time period on CBS, by virtue of the Jack Benny lead-in.

When Aubrey announces his new schedule, as he's expected to do this month, that long line—now cooling its heels at the "win" counters—will move rapidly to snap up the 50 prime time half-hours now ranked No. 1 in the Nielsens, together with some of their more promising adjacenies. All of them are expected to be sold by the end of February.

Then, those who are disappointed (since the demand for high-rated availabilities exceed their supply) will move to the "place" windows. When their supply is exhausted (probably before spring is over), the remaining wagers will move to the "show" counters. Here supply exceeds demand, with some advertisers, in fact, withholding a significant share of their funds for warm-weather bargains.

But for the next six weeks the action will be at the "win" window and the essential sales fortunes of each of the networks, for next year, will be made or broken.

Meantime, Nielsen Stud Book in hand, the trade awaits the pronouncements from "Colonel" Aubrey.

Burial Boys

Continued from page 24

in it (the show) that not all funeral directors do a bad job, nor are all like the one portrayed in our picture, but there are some—just as in any profession—who will exploit people. We were very clear to make the point that this was not representative of all funeral directors."

Felton added, "we also made the point that there are people in the medical profession who also will be as unthinking as to charge high fees, etc. None of us who worked on the segment feel that all funeral directors mistreat people. It would be rather silly of us to think that. But there are some in any profession who will take advantage of people, and that's what we pointed out."

"If we do a play which shows that a surgeon or doctor is not of the best, this does not mean all are like that. I don't quite understand why people who represent the best would rise to the defense of a man who does not. If we said all funeral directors, lawyers or doctors were unscrupulous, then I could see why somebody would rise to their defense, but we did not. I don't understand why they rise to defend a man depicted as someone of a low order in their profession," Felton remarked.

The exec producer commented there have been motion pictures depicting some producers as incompetent, as "men who don't pay their bzills," but he said he knew of no protests against such pix since there are such producers.

TV Reviews

Continued from page 35

communities. It hit upon the splendor of nature as well as man-made squalor.

From the helicopter was seen wondrous forests, but somehow there was the need to dwell on trees. The camera needed to stop for a look at people and dwell on detail, but the show provided, such broad coverage that this was apparently impossible. Nonetheless it was an arresting hour, with an excellent concept that gave an idea of an America which has been built up and despoiled by man.

A score by Glenn Paxton, reminiscient of the music used in a DeMille ballet, played by the Alfredo Antonini Orchestra was an added plus to the proceedings.

Jose.

REPERTOIRE WORKSHOP
(We're Not in Bad Shape for the Shape That We're in Considering the Shape of Things)
With Chuck Dodds, Tom Hatten, Devra Korwin, Yvonne Othon, Don Penny, Elizabeth Shaw
Producer: Joe Scully
Director: Hal Cooper
30 Mins.; Sat., 2:30 p.m.
WCBS-TV, N. Y.

More than this KNXT, Los Angeles entry will be needed to appraise "Repertoire Workshop," the CBS o&o project which finds each o&o producing programs to showcase local talent.

The coast entry looked more like a college try. The spirit, vim and vitality were there, but the half-hour was more derivative than original in nature. For such a project, an experimental venture in all the arts, it might be more profitable for all concerned to be more adventuresome.

There were portions of the show which resembled a poor man's version of "That Was the Week That Was." One of two of the skits came off, but the topics ranging from child psychology and tv commercials are old hat. A sweet number "Just Another Couple" came off nicely, as did the last skit, keyed to personalities and chairs.

The performing sextet—Chuck Dodds, Tom Hatten, Devra Korwin, Yvonne Othon, Don Penny, and Elizabeth Shaw—showed individual and collective talent. Director Hal Cooper would have been wiser to dampen their spirits for the opening number, the cast came on much too strong.

Portia Nelson did the music and lyrics, while Joel Reisner and Anne Snyder wrote the sketches.

Horo.

Nielsen's 30-Market Report

(Week Ending Jan. 5)

As with the National Nielsens, CBS-TV has much the best of it on the new 30-market Nielsens (for the week ending Jan. 5), but the more limited multi-city breakdown gives ABC a better shake vis a vis NBC. Of the Top 20 shows, CBS has 13, ABC five and NBC two. On average audience ratings, the score reads CBS 20.2, ABC 17.9 and NBC 17.6. On half-hour wins (7:30 to 11 seven nights of the week) CBS captures 20, ABC 16 and NBC 13.

Following is the Top 20 rundown:

Beverly Hillbillies—CBS	35.7
Bonanza—NBC	31.4
Dick Van Dyke—CBS	29.7
Candid Camera—CBS	28.1
Ed Sullivan—CBS	28.0
McHale's Navy—ABC	27.0
Favorite Martian—CBS	26.0
Hitchcock—CBS	25.7
Patty Duke—ABC	25.5
What's My Line—CBS	25.5
Petticoat Junction—CBS	25.2
Danny Thomas—CBS	24.5
Donna Reed—ABC	24.4
Andy Griffith—CBS	24.4
Twilight Zone—CBS	24.3
Danny Kaye—CBS	24.2
Lucy Show—CBS	24.1
Outer Limits—ABC	24.0
Combat—ABC	24.0
Kraft Suspense Theatre—NBC	23.9

Win, Place & Show

With the first heats in the '64-'65 race already under way, practically all agency and advertiser eyes are trained on the latest postings of the Nielsen totalizer.

The agencies' 15% stockholders fee is expected to reach alltime heights as advertiser bets are anticipated to mount (barring large cutbacks which may occur in the cigaret derby). Of late the agency stakeholders have been busy transferring the latest form sheets supplied by the Nielsen Thoroughbred Assn. to their high-speed electronic computers for an automatic calculation of the odds which attend next season's prime time claiming and handicap races.

Gone are the colorful bookmakers of yesteryear — the Mike Kirks, the John Rebers, the Nat Wolfes—who judged a new program steed by guess, feel and instinct. Now, the Nielsen parimutuel odds—on which the J. Walter Thompsons, the McCann Ericksons, the Young & Rubicams, et al. have been forced to become experts—govern the betting.

And their tv touts—the Dan Seymours, the Bud Barrys, the Dick Pinkhams, etc.—are already responding to the odds posted by the most recent National Nielsen Report for the two weeks ending Dec. 22, '63.

The 50 prime time evening half-hour furlongs are Nielsen-classified as follows:

	CBS	NBC	ABC
Half-Hours Number One	29	15	6
Half-Hours 2d Position	15	20	15
Half-Hours 3d Position	6	15	29

In this connection agency attention is rivited on the individual network time periods which comprise the "win, place and show" categories.

THE FIFTY HALF-HOUR WINS

CBS (29)	NBC (15)	ABC (6)
Mon., 7:30-10:00 (5)	Mon., 10:-11:00 (2)	Tues., 7:30-8:00 (1)
Tues., 8:00-11:00 (6)	Wed., 7:30-9:00 (3)	Thurs., 7:30-9:00 (3)
Wed., 9:00-11:00 (4)	Thurs. 9:00-9:30 (1)	Sat., 8:30-9:30 (2)
Thurs., 9:30-11:00 (3)	Fri., 7:30-9:30 (4)	
Fri. 9:30-11:00 (3)	Sat., 9:30-10:00 (1)	
Sat., 7:30-8:30 (2)	Sun., 7:30-8:30 (2)	
Sat., 10:00-11:00 (2)	Sun., 9:00-10:00 (2)	
Sun., 7:00-7:30 (1)		
Sun., 8:30-9:00 (1)		
Sun., 10:00-11:00 (2)		

THE FIFTY HALF-HOUR "PLACES"

CBS (15)	NBC (20)	ABC (15)
Mon., 10:00-11:00 (2)	Mon., 7:30-9:30 (4)	Mon., 9:30-10:30 (1)
Thurs., 7:30-8:30 (2)	Tues., 7:30-8:00 (1)	Tues., 8:00-11:00 (6)
Fri., 7:30-8:30 (2)	Wed., 10:00-11:00 (2)	Wed., 7:30-10:00 (5)
Sat., 8:30-10:30 (3)	Thurs., 9:30-11:00 (3)	Fri., 8:30-10:00 (3)
Sun., 7:30-8:30 (2)	Fri., 10:00-11:00 (2)	
Sun., 9:00-10:00 (2)	Sat., 7:30-8:30 (2)	
	Sat., 10:00-11:00 (2)	
	Sun., 7:00-7:30 (1)	
	Sun., 8:30-9:00 (1)	
	Sun., 10:00-11:00 (2)	

THE FIFTY HALF HOUR "SHOWS"

CBS (6)	NBC (15)	ABC (29)
Tues., 7:30-8:00 (1)	Mon., 9:30-10:00 (1)	Mon., 7:30-9:30 (4)
Wed., 7:30-9:00 (3)	Tues., 8:00-11:00 (6)	Mon., 10:00-11:00 (2)
Fri., 8:30-9:30 (2)	Wed., 9:00-10:00 (2)	Wed., 10:00-11:00 (2)
	Thurs., 7:30-9:00 (3)	Thurs., 9:00-11:00 (4)
	Fri., 9:30-10:00 (1)	Fri., 7:30-8:30 (2)
	Sat., 8:30-9:30 (2)	Fri., 10:00-11:00 (2)
		Sat., 7:30-8:30 (2)
		Sat., 9:30-11:00 (2)
		Sun., 7:00-11:00 (8)

As for the average Nielsen speed throughout the 50 half-hour furlongs, the three-network horses are well spaced, although NBC is moving up on the inside in the mid-season stretch. ABC, which was first out of the starting gate, challenged at the first turn in October but now trails CBS by five and a half and NBC by three and a half Nielsen point lengths. Overall average evening ratings read 21.5 for CBS, 19.5 for NBC and 16.0 for ABC.

The 20 fastest programs as clocked by Nielsen are:

Beverly Hillbillies	38.8	Gunsmoke	25.9
Bonanza	38.8	Red Skelton	25.4
Dick Van Dyke	33.3	Lassie	25.2
Petticoat Junction	29.9	Donna Reed	24.9
Candid Camera	29.5	Lucy Show	24.9
Andy Griffith	28.6	Jack Benny	24.9
Bob Hope—Special	28.3	Ed Sullivan	24.7
Walt Disney	27.8	Jackie Gleason	24.6
Mr. Magoos Xmas Carol	27.0	Virginian	24.0
Story of Christmas	27.0	I've Got a Secret	23.9

TV Followup Comment

Continued from page 35

to meet a few of the people who either were involved in one or more of the plots, or who in some fashion, witnessed their failure.

Axel von dem Bussche, one of the plotters, probably spoke for many in his group when he told CBS' Daniel Schorr that he found he had to do something after witnessing mass extermination of Jews. He told of a co-conspirator, Count Klaus von Stauffenberg, who felt he could not go on living if he didn't do something to save Germany from Hitler. The German dictatorship provided no alternatives to assassination.

Benjamin, in his script, made no attempt to rewrite history. The plotters, it was emphasized, represented only a small fraction of the German people.

The two-parter, the last episode being telecast (12), was originally scheduled to be broadcast earlier this season, but the assassination of President Kennedy delayed the hour.

Horo.

David Frost OK'd For 'TW3' But 'Chips' Cast Barred on 'Camera 3'

Attempt by the American Federation of Television & Radio Artists to scotch the appearance of British performer David Frost from doing guest shots on NBC-TV's new satirical comedy, "That Was the Week That Was," were rejected when the Immigration & Naturalization Service refused to deny him an alien work visa.

AFTRA had contended to the service that Frost's appearances would put an American performer out of a job, but the government agency upheld the contentions of NBC and producer Leland Hayward's attorneys that Frost's role in the show was particular fitting to his background and talents. He's the originator of the BBC version of "TW3."

Not so fortunate were 17 members of the British cast of the Broadway legiter "Chips With Everything" who were barred from appearing on Sunday's (12) WCBS-TV "Camera Three." AFTRA squawked to the Immigration and Naturalization Service since their working visas applied only to the legitimate stage.

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KNXT	967,100	36
2.	Dick Van Dyke	KNXT	859,300	31
3.	P. Mason; Bing Crosby	KNXT	799,100	31
4.	Bonanza	KNBC	765,300	28
5.	Candid Camera	KNXT	709,700	27
6.	Bob Hope	KNBC	699,900	28
7.	Mr. Novak	KNBC	694,500	27
8.	Red Skelton	KNXT	683,500	26
9.	Lucy Show	KNXT	641,000	24
10.	Jackie Gleason	KNXT	635,600	25

RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Death Valley Days	(Wed. 7:00)	KNBC	U.S. Borax	399,500	14
2.	Sea Hunt	(Sat. 7:00)	KNXT	Economee	394,700	15
3.	Leave It To Beaver	(Mon.-Fri. 7:00)	KTLA	MCA	251,100	9
4.	Fractured Flickers	(Thurs. 7:00)	KABC	Desilu	239,300	9
5.	Across The 7 Seas	(Tues. 7:00)	KNBC	Crosby Prod.	235,700	9
6.	Touche Turtle	(Mon.-Fri. 6:30)	KCOP	Screen Gems	206,100	8
7.	Lee Marvin	(Fri. 7:00)	KABC	UA-TV	200,400	8
8.	Tombstone; Fury; BB	(Sun. 2:00)	KABC	Economee	192,500	7
9.	Huckleberry Hound	(Tues. 7:00)	KTTV	Screen Gems	182,500	7
10.	Wanderlust	(Tues. 7:30)	KCOP	Wiljon	175,600	7

Top Competition	Sta.	Total Homes
CBS News	KNXT	364,800
Shirley Temple Film	KHJ	300,100
CBS News	KNXT	328,600
CBS News	KNXT	321,900
Leave It To Beaver	KTLA	311,200
Huntley-Brinkley	KNBC	265,900
CBS News	KNXT	295,000
Million & Movie; Golf	KHJ	69,100
Leave It To Beaver	KTLA	311,200
Mr. Novak	KNBC	700,600

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963.

1.	Beverly Hillbillies	WBBM	853,300	40	1.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	346,900	16	6:00 Rpt; Standpoint	WBBM	268,600
2.	Dick Van Dyke	WBBM	815,800	38	2.	Rocky & Friends (Wed.-Fri. 6:00)	WGN	PAT	309,100	15	6:00 Rpt; Standpoint	WBBM	228,900
3.	Candid Camera	WBBM	796,500	36	3.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	301,400	14	6:00 Rpt; Standpoint	WBBM	235,700
4.	Andy Griffith	WBBM	728,500	35	4.	F. Flickers; Glass H'se (Thurs. 9:30)	WBKB	Desilu	269,900	13	Nurses	WBBM	562,500
5.	What's' My Line	WBBM	700,300	32	5.	Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	259,500	12	6:00 Rpt; Standpoint	WBBM	228,200
6.	Danny Kaye	WBBM	696,000	33	6.	Touche Turtle (Mon. 6:30)	WGN	Screen Gems	239,000	11	Mon. Night Movie	WNBQ	376,600
7.	Bonanza	WNBQ	689,500	31	7.	Dobie Gillis (Mon. 7:00)	WGN	20 Fox TV	226,100	10	Mon. Night Movie	WNBQ	387,900
8.	Benny; Calamity Jane	WBBM	661,500	31	8.	Bat Masterson; Hockey (Sat. 7:30)	WGN	Economee	197,000	9	Lawrence Welk	WBKB	495,500
9.	Moore; Calamity Jane	WBBM	603,100	28	9.	Death Valley Days (Sun. 6:00)	WBKB	U.S. Borax	188,300	9	Lassie	WBBM	422,900
9.	Teenage; Hitchcock	WBBM	603,100	29	10.	Detectives (Mon. 9:00)	WGN	Four Star	182,400	8	Sing Along Mitch	WNBQ	494,200

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963.

1.	Jackie Gleason	WHDH	549,700	38	1.	Leave It To Beaver (Sat. 7:00)	WBZ	MCA	264,700	16	Lee Marvin	WHDH	141,100
2.	Dr. Kildare	WBZ	473,300	32	2.	Littlest Hobo (Wed. 7:00)	WNAC	Storer	219,900	17	Huntley-Brinkley	WBZ	421,700
3.	Ed Sullivan	WHDH	465,800	29	3.	Phil Silvers Show (Tues. 7:00)	WNAC	CBS Films	218,000	17	Huntley-Brinkley	WBZ	383,900
4.	Lassie	WHDH	450,400	26	4.	Dobie Gillis (Mon.-Fri. 6:30)	WNAC	20 Fox TV	201,700	14	News; Weather	WBZ	309,800
5.	Bonanza	WBZ	447,800	27	5.	Hole In One; FB (Sat. 4:30)	WHDH	J. Barry Prod.	194,700	13	Checkmate	WBZ	148,400
6.	Mr. Ed	WHDH	434,600	25	6.	One Step Beyond (Mon. 7:00)	WNAC	ABC Films	193,400	16	Huntley-Brinkley	WBZ	389,900
7.	Bob Hope	WBZ	419,600	30	7.	Fractured Flickers (Thurs. 7:00)	WNAC	Desilu	183,300	15	Huntley-Brinkley	WBZ	370,000
8.	Hazel	WBZ	409,100	27	8.	Battle Line (Sun. 7:00)	WBZ	Official	180,500	12	Lassie	WHDH	450,400
9.	P. Mason; Bing Crosby	WHDH	404,200	29	9.	Death Valley Days (Sat. 6:00)	WBZ	U.S. Borax	147,800	8	Wide World Sports	WNAC	134,000
10.	Beverly Hillbillies	WHDH	399,700	23	10.	Ripcord (Sat. 6:30)	WHDH	UA-TV	145,900	9	News; Weather	WBZ	252,200

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963.

1.	Bonanza	KSD	349,400	46	1.	Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	104,800	13	Big 4; Editorial	KMOX	94,500
2.	Beverly Hillbillies	KMOX	322,200	42	2.	Yogi Bear (Thurs. 5:30)	KPLR	Screen Gems	86,300	13	CBS News	KMOX	92,600
3.	Candid Camera	KMOX	286,400	36	3.	Huckleberry Hound (Mon. 5:30)	KPLR	Screen Gems	76,900	12	Huntley-Brinkley	KSD	89,900
4.	What's My Line	KMOX	285,200	38	4.	Quick Draw McGraw (Tues. 5:30)	KPLR	Screen Gems	75,500	11	Huntley-Brinkley	KSD	90,100
5.	Dick Van Dyke	KMOX	280,100	37	5.	Maverick (Mon.-Fri. 4:30) (Sun. 5:30)	KSD	Warner Bros.	68,800	10	Early Show; Popeye	KMOX	58,300
6.	Andy Griffith	KMOX	273,500	37							Mr. Ed; Lassie	KMOX	163,500
7.	Petticoat Junction	KMOX	244,000	32	6.	Supercar (Wed., Fri. 5:00)	KPLR	ITC	67,400	11	Huntley-Brinkley	KSD	84,900
8.	Benny; Calamity Jane	KMOX	241,700	33	7.	Popeye; Early Show (M-F 5:00)	KMOX	UAA, KING	65,000	9	Maverick	KSD	66,900
9.	Disney's World	KSD	209,600	29	8.	Rifleman (Mon.-Fri. 5:00)	KTVI	Four Star	55,100	7	Maverick	KSD	66,900
10.	Danny Thomas	KMOX	199,000	26	9.	Battle Line (Thurs. 9:30)	KTVI	Official	49,300	7	Nurses	KMOX	187,700
					10.	Zane Grey Theatre (Mon.-Fri. 5:30)	KTVI	Four Star	49,200	6	Huntley-Brinkley	KSD	86,000

MIAMI

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963.

1.	P. Mason; Bing Crosby	WTVJ	173,100	34	1.	Death Valley Days (Wed. 7:00)	WTVJ	U.S. Borax	126,900	23	Rebel; Ripcord	WCKT	62,900
2.	Ed Sullivan	WTVJ	172,100	34	2.	Hawaiian Eye (Sat. 6:30)	WTVJ	Warner Bros.	105,700	18	Big Movie	WLBW	67,000
3.	Beverly Hillbillies	WTVJ	165,200	29	3.	Hooneymooners (Fri. 7:00)	WCKT	CBS Films	92,500	17	Worlds Beyond	WTVJ	96,100
4.	Jackie Gleason	WTVJ	163,500	32	4.	Rebel; Ripcord (Mon. 5:30; Wed. 7:00)	WCKT	ABC; UA-TV	55,700	12	Early Show; Weather	WTVJ	50,300
5.	Mr. Ed	WTVJ	159,700	30	5.	Biography (Sat. 7:00)	WCKT	Official	51,600	11	Death Valley Days	WTVJ	126,900
6.	Candid Camera	WTVJ	157,000	30	6.	Dick Powell Theatre (Wed. 10:00)	WLBW	Four Star	50,500	11	Hawaiian Eye	WTVJ	107,300
7.	Danny Kaye	WTVJ	145,300	30	7.	Supercar (Sun. 8:30)	WCKT	ITC	47,800	8	Danny Kaye	WTVJ	145,300
8.	To Tell The Truth	WTVJ	144,000	24	8.	W. Earp; Battlefield (Sat. 5:30)	WTVJ	ABC Films	40,700	7	Gospel; Sen. Holland	WTVJ	18,000
9.	NFL Football	WTVJ	143,900	26	9.	Bullwinkle (Sun. 8:00)	WCKT	PAT	38,400	8	Mr. Novak	WCKT	52,800
10.	Bob Hope	WCKT	140,000	32	10.	Space Angels (Sat. 8:30)	WCKT	Cartoon Dist.	35,900	7	Gospel; Favorites	WTVJ	18,100
											Coral G Rangers	WTVJ	37,400
											Alvin Show	WTVJ	53,800

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963. (Omitting Nov. 3-5)

1.	Beverly Hillbillies	WAGA	244,800	45	1.	Amos 'n' Andy (Mon.-Fri. 6:30)	WAGA	CBS Films	124,300	21	Huntley-Brinkley	WSB	107,900
2.	Bonanza	WSB	226,300	44	2.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	123,300	22	Phil Silvers Show	WAGA	69,900
3.	Dick Van Dyke	WAGA	189,800	38	3.	Deputy (Tues. 7:00)	WAGA	NBC Films	99,500	18	Hennesey	WSB	91,200
4.	Virginian	WSB	179,000	34	4.	Whirlybirds (Wed. 7:00)	WSB	CBS Films	96,600	18	Mr. Ed	WAGA	115,600
5.	Petticoat Junction	WAGA	164,100	31	5.	Hennesey (Tues. 7:09)	WSB	NBC Films	91,200	18	Deputy	WAGA	99,500
6.	Andy Griffith	WAGA	156,100	32	6.	Beachcomber; Ripcord (Fri. 7:00)	WAGA	ITC; UA-TV	90,300	15	Gun Will Travel	WSB	84,200
7.	Lassie	WAGA	145,700	29	7.	Zane Grey Theatre (Thurs. 7:00)	WAGA	Four Star	89,500	17	Ripcord; Lee Marvin	WSB	82,100
8.	Sat. Night Movies	WSB	139,100	28	8.	Gun Will Travel (Fri. 7:00)	WSB	CBS Films	84,200	18	Beachcomber; Ripcord	WAGA	90,300
9.	Int'l Showtime	WSB	138,600	26	9.	Ripcord; Lee Marvin (Thurs. 7:00)	WSB	UA-TV	82,100	13	Zane Gray Theatre	WAGA	89,500
10.	Joey Bishop	WSB	132,200	30	10.	Bachelor Father (Tues. 7:30)	WAGA	MCA	79,400	13	Mr. Novak	WSB	117,300

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ALLIED ARTISTS TV

Schwerin's 'Why & When Do They Look at ATV'; Les Harris Shifts

London, Jan. 14.

At a time when the Independent Television Authority, (body which administers the British commercial network), is moving in the direction of greater audience research as laid down in the new TV Act which takes effect in August, Associated TeleVision's managing director Lew Grade has pacted with the Schwerin research operation here for an elaborate "find-why-they-view" probe into programs.

Over a six-month period, the Schwerin team, which has been researching commercials for ATV in the Midlands, will take a representative sample of around 3,000 viewers and record their psychological reaction to programs. Grade states he is dissatisfied with nosecounting and from here on in he wants to know what goes on in viewers heads. "It is no longer sufficient to know that a series is successful we need to know what makes a program successful."

Originally skedded to return to the States at the beginning of the year, Leslie Harris, executive in charge of production at ITC, ATV's subsid, has elected to stay in this country a further three months to join Schwerin and act as coordinator between the research org and ATV programming.

Harris has agreed to stay on for three months only "to get the scheme off and running" but then plans to wing Stateside to join his wife and family who left as initially planned.

Move, which will find Schwerin "dryrunning" one or two new audience research techniques including one where a viewer can avert his attention to a competitive program, is, according to Grade, the "first step towards improving the quality of television."

It is thought that by examining shows in depth, weaknesses of which producers are unaware will emerge and programs thus improved.

Radio Review

N.Y. PHILHARMONIC CONCERTS
With Milton Cross, Jay Harrison, guests
Director: James McAleer
Writer: Howald Bailey
120 Mins., Sun., 3 p.m.
TIME MAGAZINE
WOR, N.Y.
(Young & Rubicam)

After more than 30 years on CBS-Radio, the concerts by the New York Philharmonic are now being aired via its own network setup (83 stations at the last count) and in the New York area via WOR courtesy of Time Magazine which is picking up the tab.

The airing of the concerts have become a permanent part of the longhairs' listening habits and they should be grateful to WOR and Time for continuing the Sunday afternoon remote. In addition to Leonard Bernstein's boys, on hand for the broadcasts are Milton Gross as narrator and Jay Harrison to handle the intermission interviews. Both know their stuff and help round out a two-hour music session with interesting and lively patter. The continuity supplied by Howald Bailey is right on target and the Harrison interview with Aaron Copland on show caught Sunday (12) supplied a good insight into the composer.

For the record, the Philharmonic program from Philharmonic Hall at New York's Lincoln Center included works by Copland, Vivaldi, Mendelssohn and Austin. Featured soloists during the afternoon were Copland on piano, John Corigliano on violin, Don Ellis on trumpet, Barre Phillips on bass, and Joe Cocuzzo on percussion. Carl Berry's engineering helped bring it all into the home clear and straight. *Gros.*

Radio Month Theme

Washington, Jan. 14.

The theme for National Radio Month in 1964 will be "Radio, Your Constant Companion," NAB disclosed.

NAB puffery chief John Couric said the theme was chosen to show the medium's ability to serve a mass audience on an individual basis throughout the day, regardless of the listener's location, occupation or activity.

As in the past radio month will be observed in May.

Chi Radio

Continued from page 31

N. Y. (by way of Moscow). It's expected that Boggs will be assigned a political candidate to trail in a few weeks.

The NBC station also replaced its pre-noon deejay, Phil Bowman, whose contract had run out, with a tape-recorded strip hosted by Doug Pledger, a San Francisco personality who originates on sister station KNBR there. Pledger, who's understood to be immensely effective in that market, will cut a separate show for Chicago each day.

WBBM Radio, which has been undergoing a drastic but gradual program overhauling for more than a year, has dropped much of its segmented nighttime programming and installed its newest personality, Bud Kelly, from 8 to 10 p.m. weeknights and expanded his Saturday night chore to four and a half hours. With Kelly, the CBS station will put a new emphasis on current pop music (excepting the rockers) and will attempt to "break" the new hits. It's patently a play for a younger audience.

ABC Radio is making a physical switch and for the first time will centralize all central division facilities, under one roof. That will include sales, studios and talent offices. The web has taken the floor below its o&o station, WLS, at 360 N. Michigan.

Corpus Christi—Transfer of control of KVDO-TV here to Clinton D. McKinnon has been approved by the FCC.

Ponti

Continued from page 27

filmization of Pearl Buck's "Imperial Woman," to be a roadshow presentation, possibly involving Paramount. Others to be made for Par are "Where Love Has Gone" which is now shooting and "Nevada Smith," which Henry Hathaway will probably direct as a western epic.

Other features in the 11 include "A House Is Not a Home," which Par may distribute abroad, "The Major and the Private," "The Sands of Kalahari," "Casanova" (not to be confused with the projected tv series) and a film or two to topline Italo star Marcello Mastroianni. Also, in the future, Embassy will film Harold Robbins' "The Adventurers," which the author is currently writing. Skedded for release in '64 are such as "The Carpetbaggers," "Threepenny Opera," "Zulu," "Only One New York," "Yesterday, Today and Tomorrow," "The Empty Canvas" and "A Ghost at Noon."

First Runs

Continued from page 31

and WB. Success on the network level insures a continued flow of off-network product for syndication; conversely, failure to make it on the web level dries up the product potential in syndication.

Hanna Barbera will be out with a new cartoon series for Ideal Toy sponsorship throughout the country. UA-TV plans another go-around with Wolper pubaffairs specials for '64-'65. UA-TV also will have a half-hour first-run series. Other than a new first-runner from a house such as Official, the prospects for fresh material from established syndication houses doesn't look good at this time.

The off-network situation will come into better focus as the networks pencil in their respective schedules for '64-'65. The avalanche of off-network product, though, which occurred in previous seasons, isn't expected this time around.

N.Y. State Regents In Bid for $2,350,000 For Educ'l TV Purposes

Albany, Jan. 14.

Board of Regents, in statement of "Major Legislative Proposals for 1964," recommended the appropriation of $2,350,000, instead of $1,150,000, the present total for the extension of educational television in the State of New York.

Sum of $200,000 was suggested to be added "by increasing aid to educational councils and expanding video-tape libraries." An allotment of $750,000 to assist Rochester and Syracuse to establish ETV stations" was also requested.

And an appropriation of $750,000 "to assist schools and colleges in the use of low-power, high-frequency channels" should be added.

Regents' memorandum quoted the Starlin Report, to the effect that for a state of its wealth and prestige, New York had not been a leader in educational television, but "a slow follower." Requests of similar nature were not granted last year.

Blurb Pact

Continued from page 25

for the first time last year in its pact covering theatrical films.

SAG assistant national exec secretary Chester L. Migden explains actor gains in the new issue of Screen Actor, SAG organ.

Migden writes, "The primary thrust of the wage proposals relating to spot usage of commercials was aimed at correcting the unit rates at the lower end of the rate structure. Station-break commercials and certain local participating program commercials fall in the spot category and are paid in 13-week cycles on the basis of a count of units related to the number of cities in which the commercial is used."

New Bern, N.C. — Bob Sherrill, former program director of WAYS Radio in Charlotte, has joined the staff of WNBE, it was announced by Nathan Frank, president of the station.

NOW IN OUR 10th. YEAR

A DECADE OF RECOGNITION

SERVING KANSAS

AWARDS:
National Press Photographers Assn. (3 awards)
Kansas Parents and Teachers Assn. (2 awards)
Kansas News Photographers Assn. (2 awards)
National Headliners Club
American Heritage Foundation
Sigma Delta Chi

RATINGS:
For the past eight years KAKE-TV has been NUMBER ONE from sign-on to sign-off and ABC-TV has had 60-90% of the top 20 network shows in the Wichita market.*
*Estimates provided by Nielsen Station Index and American Research Bureau and are subject to limitations of sample size and other qualifications.

KAREN SCHWARTZ
MISS KAKELAND
1963

KAREN SCHWARTZ
MISS KANSAS
1964
Karen Kaye Schwartz, Miss Kakeland for 1963, represented Kansas at the Miss America Pageant where she won a $1,000 scholarship as the best standard or semi-classical singer.

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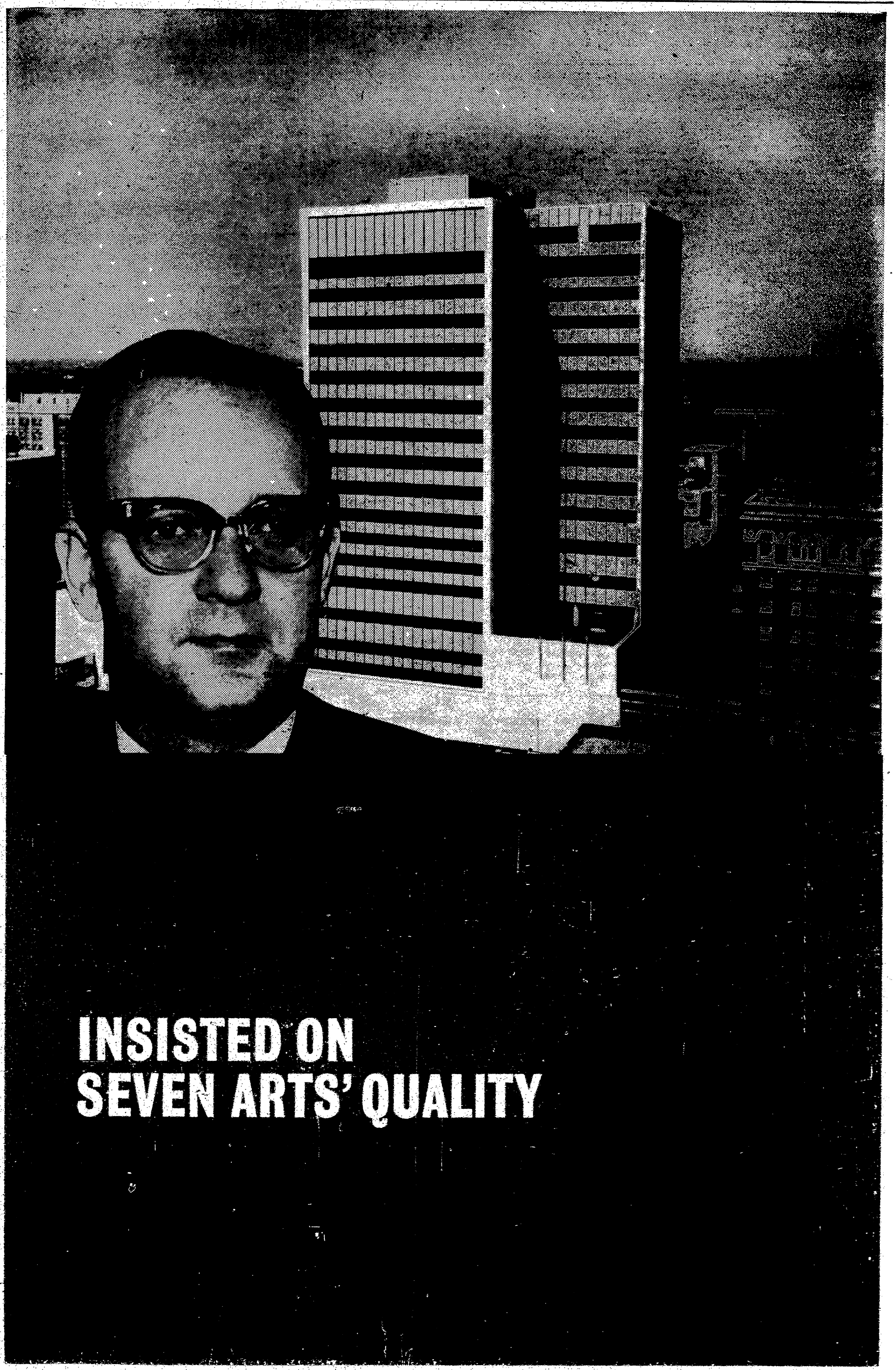
INSISTED ON
SEVEN ARTS' QUALITY

Should TV Stop Smoking?

Continued from page 1

that moral decision, the tougher it's going to be to break the industry's ciggie habit. All indications point to the likelihood that on the air tobacco advertising, far from being curtailed, will be increased. The word is out to give increased orders for tv time, but with absolutely no publicity.

For example one of the largest buyers of tv advertising for cigarets, who personally supervises almost $20,000,000 in tv billings per annum, believes that the cigaret advertisers will deliberately step up the amount and intensity of tv advertising to counter and blunt the potential consumption-cutting effects of the report. He points out that whereas in England six months was required for tobacco promotion to restore cigaret consumption to the levels from which they were depressed with the issuance of the Tobacco Report of the Royal College of Surgeons, American know-how—geared to tv advertising—can do the identical job in three months.

Sweeping changes in the broadcasters' current laissez faire attitude toward cigaret advertising are regarded as inevitable in both radio and tv. But there's no likelihood of sudden withdrawal—the broadcasters' fiscal structure could not stand such cold turkey treatment. Even the industry advocates of the most "radical" measures against the ciggie commercials have not proposed dropping a total iron curtain on such business, such as now exists on hard liquor.

The indicated move will be towards "self-regulation" in the area of limiting cig commercials to the later hours and to shows which have no juvenile appeal. How effective such restrictions will be in blacking out the tobacco pitch to teenagers who seemingly have access to the set at all hours of the day and night will be an arguable point, but the broadcasters will at least have the right to claim that they are trying to grapple with the problem.

The broadcasters are on the hot seat in the controversy over cigaret advertising, because of the preponderant allocation of tobacco ad budgets to tv, but they're curious over what plans the other media have in meeting this clash of moral and monetary considerations. If the broadcasters have rushed to make statements, no matter how guarded, about "studying" the problem at the Jan. 22 meeting of the NAB Code Review Board, the print media have thus far maintained a "no comment" stance on the controversy.

The tobacco industry is expected to approve any measures that the broadcasters take in limiting the time segments in which cig advertising can be used. In fact, before the U. S. Surgeon General's report was issued, there was a rush of the major tobacco brands to lock up time slots after 9 p.m. when, presumably, the kiddies are asleep. At the same time, the cig companies have been moving strongly into sports events sponsoring because of the heavy male adult audiences. That children of all ages also watch these contests is a contradiction in approach still to be resolved.

But if the tobacco giants are amenable to time slot restrictions, they can be counted on for fierce resistance against any interference in their advertising copy. This copy is what the tobacco industry wishes to reserve for itself as its area of "self-regulation." Opening gambit by the American Tobacco Co. in listing the "tar content" of its new Carlton brand indicates the direction in which the cigaret ad copy may go towards satisfying its critics and its conscience.

In the hours following the release of the U. S. Surgeon General's report, the broadcasters gave it the full news treatment. The grisly mortality statistics were highlighted on both regular news shows and specials on all three networks and indie stations across the country. But that was no shock to the tobacco industry. It had already been conditioned to such bad news by previous tv documentaries on the link between smoking and health.

'ROBINSON CRUSOE' FOR 2D GERMAN TV

Mainz, Jan. 14.

West Germany's Second Television Network is turning to the classics for a couple of new television series.

First in the works is "Robinson Crusoe," being made in four parts, each 90 minutes long, with 50 different sets, ranging from scenes filmed on the Canary Islands to shots in the south of France.

Second German TV is coproducing the series with Franco London Films.

WLW-C Revamp

Columbus, Jan. 14.

Personnel changes have been been announced by WLW-C, Crosley tv outlet. Richard A. Howell joined the news department as a reporter - photographer. Larry Reinhart, sales service director, has been promoted to account exec. Walter Musser, set-up supervisor, is the new traffic manager. Musser replaces Jean Haines, who has accepted a position at KTWO-TV, Casper, Wyo. Betty Lee Corbett has been named assistant to Morrie Butler, special services director. She replaces Mrs. Betty Shepherd who resigned to become director of public relations for the National Conference on Social Welfare here.

Mrs. Pam Hastings Mellman, former producer of Columbus Town Meeting on WBNS radio and WBNS-TV, has been named promotion coordinator of WMNI radio here.

Inside Stuff—Radio-TV

NAB prez LeRoy Collins selected John Dille Jr., as chairman of the association's Editorializing Committee. Named to serve under Dille, who is president of the Communicana Group, Elkhart, Ind., were: Frank Abbot Jr., prez WWGP, Sanford, N.C.; Rex Howell, prexy, KREK-AM-FM-TV, Grand Junction, Colo.; A. Louis Reed, exec v.p. and general manager, WDSU-TV, New Orleans; George Whitney, v.p. and g.m., KFMB-TV, San Diego; George Comte, geem, WTMJ-AM-FM-TV, Milwaukee and Oliver Keller, prez and g.m., WTAX-AM-FM, Springfield, Ill.

Pope's visit to the Holy Land set up a communications problem for NBC newsmen on either side of the Israel-Jordan border. Because of the "armed-armistice" on the line, web crews had to communicate via cable to New York and back—16,000 miles to get a message a distance of three miles.

According to Iris Productions, the new Carroll Levis skein based on a newspaper feature "Did It Happen?" which started production at ABC-TV's Teddington studio last month, is not a co-production between Iris Productions and Paris-TV as indicated in VARIETY Dec. 25. The French producers, it is pointed out, have merely hired Iris Productions facilities and personnel, including Michael Vardy who is directing.

British Com'l TV

Continued from page 27

the form of "additional representation of the communities they serve". In ATV's case, there will also be some reorganization of the company's internal structure designed to separate the tv activities from non-video ventures such as bowling alleys and music interests.

Scottish-TV, 80% owned by Lord Thomson who named a British commercial tv franchise as a "license to print money", is destined to undergo the introduction of new elements into the company both on the board and in the ownership of voting and non-voting shares. Latter will be offered by Lord Thomson to investors preferably those resident in Scotland.

According to Lord Hill: "It is desirable . . that the ownership of program companies should be fairly widely spread and in the case of regional companies should include residents in the companies' areas. Further, the boards of program companies should include an adequate number of members drawn from the life of the communities they serve."

The ITA topper was at pains to point out that the decision not to let new blood into the industry at this point was not a kiss of death for hopeful contenders. "The Authority", he says, "remains anxious that opportunities to enter commercial tv . . . should be given whenever possible to new groups."

He went on to say it was not easy to compare the achievements of an established contractor with the promise of a new applicant. But, he said, he would not have hesitated to make changes for the short three-year franchise period—which he refers to as the interim period before the possible introduction of a second commercial web—if he had been convinced any of the groups gave real promise of an improvement on the performance of an existing contractor in the area for which it had applied.

CTV's Olympics

Continued from page 27

inked, with Westminster Paper in for half of the tv costs; Texaco (Canada) ltd. and American Homes Products each in for a quarter. (Agencies handling the deals, respectively, have been James Lovick & Co., Ltd., Ronalds-Reynolds & Co., Ltd., Young & Rubicam, Toronto).

Says Tom Atkins, CTV's general sales manager, gleefully over the CBC snub, "CTV will bring exclusive coverage of the 1964 Olympic games to television viewers across Canada." While the Olympic coverage marks the debut as sponsor of Westminster Paper on CTV, American Home Products are currently on the indie network and rank among CTV charter advertisers, while the "Trust Texaco" slogan is a familiar note on the CTV screen.

Under the ABC tv exclusive overseas rights to the Olympics, CTV will be feeding live coverage to its trans-Canada network, and drawing upon 40 ABC cameras and nine video tape machines. Slow motion techniques will dramatize events.

In gearing the boat over the CBC and the embarrassing tiein with ABC—which earlier tied up the North American franchise—CTV is ignoring the radio rights, all its trans-Canada outlets being tv. (Radio coverage is still being sought by CBC).

Scotland's Favorite TV Show: 'Hawaiian Eye'

Glasgow, Jan. 14.

"Hawaiian Eye" is the most popular American series in Central Scotland, according to the annual readers' poll conducted by the tv mag, The Viewer. Series, slotted here on Scottish Television at 10:30 p.m. Sundays, came out No. 1 in the "Best American series" category, and was closely followed by "Bonanza."

Top British program, according to same poll, was Granada-TV's "Coronation Street" skein, with "The Saint" as runnerup. Best feature series was Scottish Television's nightly news-magazine "Here and Now," and best comedy series was another local situation comedy, "The Adventures of Fransie & Josie."

Rikki Fulton and Jack Milroy, comedy stars of "Francis and Josie,' won The Viewer's trophy as Personalities of the Year.

ACLU

Continued from page 27

"dampens the spirit" of those who see in the radio-tv medium an opportunity for enlarging public understanding of controversial issues.

The ACLU emphasized that "since we are against censorship, we would not approve the dictating to station licensees whether or not to carry any particular program or individual. We submit, however, that the elimination of political affidavit requirements on an across-the-board basis would defeat the arbitrary censorship of the citizen's right to see and hear which is now being imposed by the ABC affidavit requirement."

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MON-SUN

From The Production Centres

Continued from page 26

troducing the idea of renaming Congress Expressway the Dwight D. Eisenhower. That was proposed in a station editorial delivered by veepee **Red Quinlan** Dec. 13. City Council voted unanimously for it last week... WNBQ manager **Bob Lemon** has a brother Tom who's one of the leading gubernatorial candidates in Indiana... **Jim Hanlon** has been tapped to coordinate WGN-AM-TV's activities at the New York World's Fair. Station is sponsoring the speakers program at the Illinois exhibit... **Richard Moss** switched from WNBQ's engineering staff to head up the station's video recording sales (tape commercials) operation... **Richard Moran** joined the WIND sales staff from WHEN-TV, Syracuse... Daily News advertising columnist **George Lazarus** gets a weekly 15 minute show on WGN Radio called "World of Advertising"... **Pat Leslie** joined WBBM-TV, from Philadelphia, as its fourth femme personality. She starts with a Saturday show.

IN LONDON .

Both BBC and the commercial web will be covering the Winter Olympics at Innsbruck—Jan. 29 to Feb. 8—both webs linking with European services . . . **Jack Hargreaves,** ex Southern-TV on-screen anchor man, joins Associated-Rediusion as specialist producer. But he will still keep in front of the vidicons . . . Granada-TV picked up and slotted "Petticoat Junction" . . . Vet radio producer **Bill Gates** hospitalized. Likewise **Frankie Vaughan** . . . Anglia-TV program boss **Peter Holmans** snapped up yet another Yank series, this time "The Fugitive" from ABC Films . . . BBC Radio embarked on mammoth tribute to Shakespeare has skedded produtions of his works in a pattern that will spread throughout the year . . . **Dan Farson,** vet inquisitor of the commercial network, has come up with a new series for Associated-Rediffusion, "Something To Say" . . . BBC-TV secured **Diane Cilento** for the title role of "Lysistrata" now being readied for the "Festival" series . **Tim Slessor** back from a trek round U.S. with BBC film unit compiled 10 programs on the people and attitudes of America.

IN WASHINGTON . . .

Lester Lindow, exec director of the Assn. of Maximum Service Telecasters, was elected prez of the Broadcasters Club here. Other officers are: **Robert Kennedy,** Kear & Kennedy consulting engineers, chairman; **Henry Rau,** WOL, v.p.; **Richard Stakes,** WMAL-TV, treasurer; **Albert Warren,** Television Digest, asst. treas. and **Thomas Dowd,** Pierson, Ball & Dowd, secretary... **Frank Wilson** named Radio Editor of WTOP News, a newly-created post. He has been newsman and most recently General Production Manager for station Named Program Director at WTOP was **William Hedgpeth** who has been Film Director for WTOP-TV. Succeeding **Hedgpeth** as film director was **Charles Thompson**... "Today in Congress" moderated by **Joseph McCaffrey** went back on air for seventh year on WMAL-AM... WRC's **Mac McGarry** will be one of the judges at the Goodwill Ball Jan. 31... **Mark Evans** interviewed one of tv's more vociferous critics **Sen. William Proxmire** (D-Wis.) on Sunday (12) on WTTG-TV's "Opinion in the Capital".

IN SAN FRANCISCO .

Mark Blinoff, former promotion man for the James Brothers Circus, named program coordinator at KSFO, replacing **Bob Hawkins,** now program director at KEX, Portland, Ore. . . . Three attorneys and an emdee went into the matter of "Personal Injury Awards—Too High?" on KRON, with **Jerry Jensen,** moderator on the "Speak Out" series, refereeing . . as usual, no decision . . . **Mort Sahl** and the Folksters Quartet featured on the first "hungry i" telecast on KGO, with **Dick Gregory, Glenn Yarborough, Bill Dana** and others who have played **Enrico Banducci's** establishment pencilled in for future shows . . . **Bob Cawley** directs, with **Jon Heaphy** scripting . . . "The Techs," a news special slated for "Assignment Four" on KRON-TV, treks to classrooms and the football field at De Anza High School for material on new educational training programs. Written and produced by **Al Kowhles** of the news and documentary department, with **Dale McGill** behind the lens . . . **William B. Decker,** general manager of NBC-owned KNBR Radio, named prexy of the San Francisco Radio Broadcasters Assn. for 1964. **Lewis H. Avery** of KYA tapped for veep and treasurer, and **Don Curran,** ABC vice-president, is secretary.

IN MINNEAPOLIS .

University of Minnesota reports 1,000 psychology students now receiving instruction via closed circuit tv. It's the largest class to get tv book-learnin' in the school's history. More than 6,500 U. students in 14 courses will participate in televised classroom sessions this year . Time-Life's indie WTCN-TV continuing its extensive sports coverage into '64, carrying NBA basketball "Game of the Week" . . . KSTP newscaster **Bob Ryan** off tomorrow (15) for the Far East. Ryan's 11th overseas newsgathering jaunt will take him to Viet Nam, Quemoy, Formosa and Japan . . KMSP-TV preemed "The Lois Leppart Show" yesterday (13). Half-hour weekday entry includes interviews with show biz personalities. Viewers are invited to phone in questions and chat with the celebs . . . CBS-TV European correspondent **Daniel Schorr** in town today (14) to address Minneapolis Women's Club

IN CINCINNATI .

WCPO-TV stretched its evening news and sports programming to full hour by pitting **Walter Cronkite** against **Huntley-Brinkley** on WLW-TV for 30 minutes . . . Personnel shuffling at Taft Broadcasting WKRC radio and tv stations has comparative newcomers **Dorie Enser** and **Gene Parham,** from WMOH, Hamilton, teaming on "Dialing for Dollars" and **Murray Roberts,** via WCKY, hosting "Bingo" and movies. Departing voices and faces are of **George Palmer** and **Pat Boisseau,** vet newsmen; **Jane Lynn,** longtime announcer, who holds as freelancer on Cincy Enquirer a.m. five-minute digest; **Johnny Morris,** tv director; **Gene Brent,** announcer, and **Bud Stagg,** newsman and announcer, who joined the WCKY staff . . . Total of the '63 **Ruth Lyons** Christmas fund for children in 64 Ohio, Indiana and Kentucky hospitals reached record $391,820.73.

French Cultural Leaders Protest Radio Curtailment

Paris, Jan. 14.

An open letter to the governmental Radio-diffusion-Television Francaise, handling radio and tv, and to the press, by a group of distinguished people of letters and the arts, sounded a warning against the harm that could be done to radio as a means of culture by the severe economic measures recently carried out and pending.

One of the four stations has been dropped and another may also disappear next Oct. Underwriters feel that these measures will cut down radio to an informative rather than a cultural and artistic medium. They feel that setowners, who pay licenses, are thus being shortchanged in the process. And payments have not been lowered.

They point out that orchestras will suffer as well as art centres in various parts of France that have had access to air time. It is felt that even if purely scholarly programs are built up the artistic aspects are bound to suffer. Many dramatic, literary and musical shows are to be dropped and all this is deplored by the petitioners.

A new radio and tv building was just opened and they think it ironic that radio should be cut down, perhaps to pay for this modern headquarters, at a time when the new facilities should call for new and more courageous expansions of radio.

N.Y. Blurb Scene

Continued from page 31

gravate the difficulties of the companies which do not enjoy the guarantee at times when there is little business around."

The producer figures that important to advertisers and agencies is the fact that these "deals" will eventually cut down their range of choice by leaving only a handful of blurb makers with the technical skills to turn out quality production.

He finally draws the comparison with the feature film industry, which went into a swift decline when it was controlled by just a few major Hollywood companies. It's been the work of the independents that has snapped that industry back.

Likewise, he says, "Look at the commercial film festivals. Dollar volume to quality, you will find the smaller organizations the wellsprings of creative work." Citing some of the better small blurb makers—Pelican, Pintoff, Illustro, Televideo, Wylde—he points out that most would be economically hard pressed by the "deals" and "bargain-hunting" to the point of failure.

Stanley Rubin Spurns Revue Veepee Slot

Hollywood, Jan. 14.

Producer Stanley Rubin has turned down an offer for a Revue studios veepee spot, instead will produce and write his own projects for tv and feature films.

Rubin, who left Revue in June on a six-month European sabbatical with his family, returned to find the veepee bid waiting but said he prefers to operate on his own. His projects will he handled by his rep, Harold Rose.

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(*) NSI, Nov.'63

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Elvis Hits $20,000,000 Gross Jackpot, Sells 49,300,000 Singles, 11-Mil Albums

By MICHAEL FESSIER, Jr.

Hollywood, Jan. 14.

His imminent professional demise having been forecast annually since his dynamic arrival on the show biz scene in 1956, Elvis Presley heads into 1964 as easily the most robust corpse extant, his estimated gross income to date a lively $20,000,000.

According to figures released last week by RCA Victor, Presley's single disk sales have hit 49,300,000 in his eight years with the company. His LPs have topped the 11,000,000 mark, his EPs 12,000,000. Per his RCA pact, which runs through 1971, he will continue to etch annually two LPs and four singles. His royalties average 5% of the retail sales gross.

It is estimated that Presley's 15 films have attracted some $75,000,000 through the boxoffice wickets, launching with "Love Me Tender", a 1956 20th-Fox release.

Col. Tom Parker, longtime commander-in-chief of the Presley forces, discloses that last year's take on straight film salaries alone hit $1,500,000 with 50% of films' profits due on top of that figure.

Coin is split down-the-line 75% for Elvis, 25% for Parker with the William Moris office plucking 10% off the top of film revenues. Says Parker, "We make no picture deals without the great potentate—Abe Lastfogel."

The Colonel is a mite distressed at the public's exaggerated idea of what he derives from the Presley association, insisting that at least 50% of his share is plowed right back into the business side of the operation. This includes office expenses, advertising and exploitation, etc. Elvis' cut, he declares, "goes straight to the Memphis accountants."

Presley's last tv appearance was three years ago with Frank Sinatra, for which he received $125,000. Since then Parker has nixed all small screen offers, including one for $150,000 — althought Elvis' schedule precluded taking that offer.

Frequent rumbles around town that the edge has been taken off Presley's b.o. pull by over-exposure draws a shrug from the canny Colonel. "Look—you got a product you sell it. As long as the studios come up with the loot we'll make the deal." As an after thought, he adds, "Those guys complaining—some of them are not working too good. Me—I'm happy being able to buy the groceries."

And on b.o. returns of recent Presley pix: "They keep asking us to do more. Somebody must be making a buck. A producer was complaining that an Elvis picture of his didn't do so well. All I can say is that he must like losing money. Now he's after us for two more."

Bulldogging the same line of thought, Parker tells of his retort to a producer who tried to wheedle Presley's filmprice down. Less coin, producer insisted, would be only fair in exchange for a "great" script he had to get Elvis back on the right track. "I told him that if we're doing so badly maybe next year he wouldn't want us at all and we better get all we can while we can—and I hiked the price.

'An Oscar for Elvis'

"Another guy says he has a script which would cinch an Oscar

(Continued on page 50)

'Roses' Parody on Lewis Show Comes Up with ABC Coin for Chappell & Co.

The claim by Chappell & Co. against the ABC Network and the Jerry Lewis Show, based upon the use of a parody lyric of "Everything's Coming Up Roses," has been settled amicably and for an undisclosed sum of money which is said to be "substantial." There was also an agreement by the network against future use.

This type of violation is looked upon by authors, composers and publishers as not only an infringement of their copyrights in and to their musical composition but as damaging to the dignity and repute of the compositions themselves.

"Everything's Coming Up Roses" is from the legituner "Gypsy" and was written by Jule Styne (music) and Stephen Sondheim (lyrics).

Col Ups John Simon

Columbia Records has upped John Simon to the post of associate producer of Masterworks artists & repertoire.

Simon will be responsible to Charles Burr, editor of special projects for Columbia, for assisting in editing and producing Legacy, original cast and other sepecial project albums. In addition, he will assist in other Masterworks projects as assigned.

Simon joined Col's management trainee program in July, 1963.

ABC-Par to Cut 'Spirits' Cast Set

ABC-Paramount is moving into the original Broadway cast album sweepstakes this season with "High Spirits." The musical, starring Beatrice Lillie, Tammy Grimes and Edward Woodward, is scheduled to open on Brodway March 31. The label acquired the album rights after negotiations with On-Stage Productions, the theatrical producing firm of Lester Osterman and Jule Styne.

"High Spirits," a musical adaptation of Noel Coward's "Blithe Spirit," has music by Hugh Martin, book by Timothy Gray, and lyrics by Martin and Gray. Coward is directing.

This will be the first original cast album on the ABC-Paramount label. The new Carol Burnett show, "A Girl To Remember," would have been the first, but its opening was postponed until May.

KEELY SMITH FORMS MONA LISA RECORDS

Singer Keely Smith has gone into the record business with her own disk label. It's tagged Mona Lisa Records.

The disk company was formed by Miss Smith and her business associate Barbara Belle, and all future recordings are to be waxed under Miss Smith's production firm, Keely Smith Enterprises. Negotiations are now under way for the signing of talent.

Old Dot Records masters, not only of Keely Smith alone, but also those of Miss Smith and Louis Prima together, will also be repackaged for sale on the Mona Lisa label. Roulette will handle national distribution for the Mona Lisa line, which was launched with Miss Smith's recording of "Let Me Call You Sweetheart."

Miss Smith's last disk tie was with the Reprise label. The firm still holds yet-to-be-released sides done by Miss Smith with Frank Sinatra from the Reprise Repertory Theatre series.

3M Adds 3 Diskeries To Stereo Tape Line

Pre-recorded stereo music under the Warner Bros., Reprise and Command labels will be marketed by the 3M Co. for use with its home tape cartridge system. The first selections of the new repertoire of pre-recorded tape cartridges will be available this month.

Under licensing agreements concluded with the companies, 3M will duplicate and market the stereo music in tape cartridge form under the diskery's labels by Revere-Wollensak salesman, primarily to those retail outlets handling the 3M line of tape cartridge machines.

Previously, 3M had made similar deals with ABC-Paramount and Westminster. Music produced under the Command label has been available for use with the Revere tape cartridge system for several months but distribution had been handled by Command itself. Now, 3M will take over distribution of the existing Command tape cartridge music selections and immediately broaden the repertoire.

Columbia Records and Musictapes, Inc., also are offering repertoire on the tape cartridges used with the 3M system. Both of these companies handle their own distribution.

Elektra's Holzman Sets 3 O'seas License Deals

Jac Holzman, Elektra Records president, has concluded foreign licensing agreements with Sonet of Sweden, Trutone of South Africa and La Gloria (Viking) of New Zealand, for distribution of the Elektra catalog in those countries.

Elektra is currently handled on the Continent by Vogue, in Great Britain by Pye, in Israel by Hed-Arzi, in Mexico by Doscos Importadora, and in Australia by Peter Mann.

Dot Label Eyes Record '64 Biz

Hollywood, Jan. 14.

Dot Records, which nets $500,000 during an average year, anticipates a record-smashing 1964, if prexy Randy Wood can put the clamps on a few things and hypo a few others.

Main Dot projects for the new year, according to Wood, include (1) tighten credit selling, (2) heighten promotion of specialty items and (3) cool discount selling. He feels changes will be effected easily in that diskery had been moving in these directions throughout latter part of 1963.

Wood states that Dot's 1962 dollar volume was $13,500,000 and though 1963 volume was below this (he declined to say how much below), net profit was up. "The 18% and 20% discounts we've been giving away were what kept profits below where they should have been," he added ruefully.

When Paramount Pictures bought Dot in 1957 for an approximately $3,000,000, Wood retained 54,000 shares of diskery stock and was named prexy of Dot as well as v.p. of Paramount Pictures. According to Wood, Paramount not only recuped its entire investment within five years after purchase, but also was in a position to reject a $10,000,000 offer made by Philips Records in 1962.

Wood moved here in 1950 from his native Tennessee and launched the new enterprise. Among Dot firsts Wood boasts is the 100% no-time-limit guarantee to dealers on every disk sold, started in 1950. "We're still taking back returns from unsold 78s and when you add it up through the last 13 years, it amounts to millions. But it's worth it," he adds. "I've always been a stickler with my policy of never letting a dealer get stuck."

First big Dot smash was "Sail Along Silvery Moon" by Lawrence Welk, which sold $1,000,000 worth and was followed shortly thereafter by Welk's "Calcutta." Biggest year in Dot's annals, according to Wood, was 1961—$16,000,000.

Judy Lishinsky Reining Epic Info Services After Billy James Coast Shift

Judith Lishinsky has taken over as administrator of information services for Epic Records replacing Billy James, who has shifted to the Coast to manage Columbia Records' information division there.

In her new post, Miss Lishinsky will be responsible to John Kurland, director of public relations and information services for Columbia Records, for local and national press contact involving Epic artists.

Miss Lishinsky joined Col's information department in September, 1962, after three years with RCA Victor's publicity department.

James will be responsible to Kurland for local and national press contact involving the Coast activities of Columbia and Epic artists. He has been with Col since 1961 when he joined the diskery as a copywriter.

Fega's Focus Label

Mort Fega, New York jazz disk jockey (WEVD) has launched his own jazz record company, Focus, and has worked out arrangements to have his label nationally distributed by Atlantic Records.

The first Focus release will be "Tapestry" by guitarist-banjoist Chuck Wayne. It will be put on the market later this month.

E. H. (Buddy) Morris Buys 33-1/3% Interest in Bregman, Vocco & Conn In $1-Mil Deal With Vocco Daughter

By HERM SCHOENFELD

In the biggest deal of recent years involving an ASCAP catalog, E. H. (Buddy) Morris has bought a one-third interest in Bregman, Vocco & Conn Inc. and its various subsidiaries. Morris acquired the 33-1/3% share in BVC from Mrs. Lorraine H. Curry, daughter of the late Rocco Vocco, one of the firm's founders along with Jack Bregman and Chester Conn.

Price of the acquisition, which was confirmed Friday (10) by Bregman and Conn, was not disclosed, but the total value of the BVC firm is estimated at around $3,000,000. Its income from the American Society of Composers, Authors & Publishers tops $300,000 annually.

Bregman and Conn, who will continue to administer the company as combined majority stockholders, expect Morris to take a "creative interest" in the exploitation and replenishment of the BVC catalog. Morris, who as owner of Edwin H. Morris & Co., Inc., has been a prominent publisher of Broadway scores, can be expected to funnel some of this legit material to BVC in the future. Morris, incidentally, bought into BVC on a personal basis, not as part of his holdings in the E.H. Morris Co.

Bregman, Conn and Morris are understood to have arrived at a very friendly understanding about the future of BVC. Both Bregman and Morris have been ASCAP board members for the past several years and have always had amicable dealings in the past.

In fact, Morris' standing with the oldline ASCAP publishers boomed a couple of years ago when he moved to liquidate his affiliation with Broadcast Music Inc. as a matter, as Morris put it, of principle.

Morris' buy into BVC joins one of the younger ASCAP publishers with one of the veteran Tin Pan Alley houses. Although formed in 1938, BVC combined the talents of a trio of experienced music men going back to the 1920s and earlier. Vocco, who was longtime head of Feist's office in Chicago where he picked up songs from Isham Jones, Gus Kahn, Ted Fiorito and Walter Donaldson, among others, was one of the most colorful of the oldtime songpluggers and an intimate of show biz's top names of his era.

Bregman was trained in the Rob-

(Continued on page 50)

Amy-Mala's Distrib Deal

Larry Uttal, general manager of Amy-Mala Records, has inked an agreement with the Aberback group for exclusive distribution of all future releases by Lou Johnson. These records will be released on the Hilltop label and distributed by Amy-Mala.

Johnson's first release under the new distribution deal will be "It Ain't No Use," which was arranged and produced by Burt Bacharach.

Elect Wrather To Cap Records' Bd.

Jack Wrather has been elected to the board of directors of Capitol Records. Wrather is president and chairman of Wrather Corp., which includes among its holdings the Disneyland Hotel, Muzak Corp. and such tv properties as "Lassie," "Lone Ranger" and "Sgt. Preston of the Yukon."

The election of Wrather to the board is seen to be another move in Capitol's diversification program. Last year Cap tied in Cy Feuer and Ernest H. Martin in their theatre holdings and legit production activities.

Cap's board is chairmanned by Glenn E. Wallichs. Other members of the board are Daniel C. Bonbright and Alan W. Livingston, vice chairman and president, respectively; Sir Joseph Lockwood, chairman of Electric & Musical Industries (EMI); Richard Dawes, director of EMI's records and international division; John A. Wells, New York attorney, and Jonathan B. Lovelace, chairman of American Mutual Fund Inc.

'SPIRITS' SCORE GETS UNRESTRICTED RELEASE

The Hugh Martin-Timothy Gray score for the upcoming legituner, "High Spirits," is being released this week by publisher Howie Richmond on an unrestricted basis. The show, starring Beatrice Lillie, Tammy Grimes and Edward Woodward, is now in rehearsal and set to open in New York March 31 at the Alvin Theatre.

Saturation distribution of professional copies and demo LP records is being made to record companies, singers, tv producers, musical directors, arrangers, choral groups, plus nightclub performers in all areas without restrictions of any kind in regard to record releases and performances.

In addition to the show's top ballad plug, "Forever And A Day," sets of artist copies and demo records will include the songs, "You'd Better Love Me," "I Know Your Heart" and "Was She Prettier Than I?"

Last year Richmond scored in the legituner field with songs from "Stop The World-I Want To Get Off" ("What Kind Of Fool Am I?" and "Gonna Build A Mountain") and "Oliver" ("As Long As He Needs Me" and "Where Is Love?")

Sam Fox Now Sole Pub Rep for MJQ Catalog

Sam Fox Publishing Co. has taken over as sole publishing representative for the catalog of MJQ Music.

The MJQ catalog, featuring jazz and jazz-oriented material, contains compositions by such composers as Alec Wilder, Gunther Schuller, Andre Hodeir, Werner Heider, Lalo Schifrin, Margo Guryan, Peter Phillips, Larry Austin and others.

The catalog also includes such jazz composers as John Lewis and Milt Jackson of the Modern Jazz Quartet (from which the MJQ name is derived), Ornette Coleman, Don Ellis, Jimmy Giuffre, James Hall, J. J. Johnson, Richard Katz, James Heath, Gary McFarland and Herb Pomeroy, among others.

GLG Prods. (Gorme, Lawrence, Greengrass) Hikes Its Indie Disking

GLG Productions (Eydie Gorme, Steve Lawrence, Ken Greengrass) is stepping up its independent disk production activity.

The firm has just completed an album, "The Magic of Mayo Muir," a femme folk singer who was originally introduced by The Highwaymen on their "Hootenanny With The Highwaymen" LP for United Artists.

The Highwaymen's recordings, incidentally, are produced for UA by GLG. Just completed, too, is an instrumental single, "Carla," backed with "Tears," both tunes written, arranged and conducted by Robert Maxwell, composer of "Ebb Tide."

The company recently signed Don Cornell who'll soon be repped with a GLG-produced single directed and arranged by Don Costa. Ron Murphy, another artist signed by GLG, will record his second release this week for the 20th Century-Fox label. It will also be arranged and conducted by Costa.

In the new talent department, the organization has signed Dan Elliott, a 22-year old Columbia U. graduate. Tentative starter for Elliott, a folk singer, concert violinist and guitarist, will be a folk song album including several of his own compositions.

Incidentally, between his performances in the legituner "What Makes Sammy Run," now in its out-of-town tryout tour, Steve Lawrence devotes his time as artists & repertoire man for GLG Productions in addition to his disk work for Columbia Records.

Franchi's 'Women,' Vinton's 'Again,' Kingston Trio's 'Think,' Ethel Ennis, Wilson's 'Yesterday-Today' Top LPs

SERGIO FRANCHI: "WOMEN IN MY LIFE" (RCA Victor). Sergio Franchi's romantic tenor style has already scored on three previous Victor LP releases and he keeps his streak rolling with a solid fourth entry. The package is pegged on songs dedicated to women and Franchi pulls out all stops to create a warmth and an appeal that's completely winning. His power-packed pipes are let loose on "Marta" but there are other facets to his styling as shown by his soft swinging mood on "Jennie," his swinging drive on "Sweet Georgia Brown," his high-registered tackling of "Diane" and his intimate workover of "Laura." The aforementioned titles are just a sampling of his work, the fact is that he's solid throughout.

BOBBY VINTON: "THERE I'VE SAID IT AGAIN" (Epic). Bobby Vinton has made the best of two worlds—the teenagers and the adults—by singing out straight and true. This album, which takes its title from his current single hit, features some standout songs that will pull both the teenagers and the adults. Working with arrangements and an orch conducted by Stan Applebaum, Vinton sails through a nifty repertoire of such wide appeal that the set should hit a hot sales pace for some time. Included in this songbag are "Unchained Melody," "To Each His Own," "My Foolish Heart," "Lavender Blue," "If" and "Too Young," among others. They're all winners and Vinton helps enhance their standing.

THE KINGSTON TRIO: "TIME TO THINK" (Capitol). The dozen songs in this package are packed with message and emotion but the sincerity of style applied by the Kingston Trio makes them distinctive and effective. "Song For A Friend," written on the day of President Kennedy's assassination and recorded three days later, sets the tone but others like "The Patriot Game," "These Seven Men," "Deportee," "Coal Tattoo" and "No One To Talk My Troubles To" also have an emotional ring to them that makes the whole package hard to dismiss. The undergrads, who've been supporting the Kingstons these many years, should really pick up on this one.

"THIS IS ETHEL ENNIS" (RCA Victor). It looks like Ethel Ennis has finally found the right disk groove. After a couple of attempts on the Capitol label, she now emerges here as a potent songstress who will make a positive mark in the pop/jazz field. She's got style and control and an understanding of lyric values that gives each song an individuality of its own but still with an identifiable brand of Miss Ennis' own making. Sid Bass' orch conducting is a big help.

NANCY WILSON: "YESTERDAY'S LOVE SONGS . . . TODAY'S BLUES" (Capitol). Nancy Wilson has done extremely well in the past year with songs from the Broadway and Hollywood catalogs and now she parlays love songs from the past and blues songs from the present into another LP winner. She's a singer who knows her way around a lyric and its melody encasement and she gives the songs special meaning with her vocal flair. The backing by Gerald Wilson's orch is topflight as is the repertoire which includes goodies like "Someone To Watch Over Me," "Satin Doll," "Bewitched," "The Song Is You" and "The Very Thought Of You."

"THE PRIZE PLUS MUSIC FROM OTHER GREAT MOTION PICTURES" (MGM). Jerry Goldsmith has composed some effective themes for the Metro release, "The Prize," and he has seen to it that they are well taken care of by conducting the orch himself for this package. Four of Goldsmith's "Prize" melodies are included here and they stand up as solid samplings of the film music genre that can stand alone on the turntable. Also included in the set are melodies from "The Caretakers," "The V.I.P.'s," "Lord Of The Flies," "David & Lisa," "The Wonderful World Of The Brothers Grimm," "To Kill A Mocking Bird" and "Twilight Of Honor." The various orchs are conducted by Elmer Bernstein, Miklos Rozsa, Elliot Lawrence, Lalo Schifrin, Victor Feldman, David Rose and John Green. For those who dig pic music, this package is a tasty and varied dish.

"GEORGIA BROWN LOVES GERSHWIN" (London). Like Kurt Weill, whom Georgia Brown so effectively saluted in an LP release last year, George Gershwin is right up her vocal alley. She's a dynamic songstress with lots of style and a piping manner that takes hold of a song to give it all its worth. The Gershwin songs are worth plenty, and everything works out to advantage here. Gershwin was a versatile songwriter and Miss Brown is a versatile singer so the repertoire that includes the varied moods of a "Summertime" and other "Porgy & Bess" songs, a "Fascinating Rhythm," a "Slap That Bass," a "Blah-Blah-Blah" and "But Not For Me" comes out just fine.

LOU RAWLS: "TOBACCO ROAD" (Capitol). Lou Rawls is a blues wailer who projects a lot of platter passion. His "Tobacco Road" side made some noise in the singles market and started to bring the disk crowd around to his releases. This album should do even more to build his following. He's a hard-hitting singer who gets down to the roots of the matter with a vocal intensity that grabs attention. Backed by Onzy Matthews Orch, who worked with him on his previous "Black and Blue" LP, Rawls goes for the standard repertoire like "Stormy Weather," "Ol' Man River," "St. Louis Blues," "Georgia On My Mind" and "Summertime."

JACK HANSEN & HIS ORCH: "DANCE ALONG B'WAY" (Dance Along). This disk contains popular terp treatments of various tunes from recent fave legit shows. The songs are done in a variety of dance rhythms ranging from fox trot through cha cha, waltz, rhumba, tango and mambo. The items are slickly presented under the baton of Jack Hansen. Aside from the current show tunes, are songs from Broadway shows like "Jennie," "Girl Who Came to Supper" and "What Makes Sammy Run?" The other melodies will strike a responsive chord with legitgoers and the terp rhythms are smoothly played for top hoofing potential.

JAN & DEAN: "DRAG CITY" (Liberty). The album stems from the boys' clicko single of the same name and they roar ahead with similarly patterned hot-rod music tunes. The grooves are packed with excitement for the teen set and it should do extremely well with the young buyer who's been saving his allowance for album-buying. The "Drag City" title has the big marquee pull but there's also such other hot-rod styled items as "Little Deuce Coupe," "Schlock Rod," "Sting Ray," "Surfin Hearse" and "Dead Man's Curve" to please the hopped-up juves.

"JOE AND EDDIE COAST TO COAST" (Crescendo). Joe Gilbert and Eddie Brown deliver with style and spirit in a pop-folk and blues style. Individually they are fine singers and in a duet groove they employ their solid vocal abilities for top results. This LP is a nice showcase for the duo, displaying them in various tempos and moods. Seen on a variety of tv shows, which is the peg for the LP, the team looks to make a click on wax with this outing.

"DYLAN THOMAS READING HIS COMPLETE RECORDED POETRY" (Caedmon). There's been a growing interest in the works of the late Dylan Thomas in the past few years and now that Alec Guinness is coming to Broadway in a play about the poet's life, the Thomas cult should grow even larger. This, then, is good enough reason for Caedmon to put together a handsome two-disk package of Thomas reading his own poems. Some of them were recorded a little more than 10 years ago by Caedmon, some come from educational radio stations, some from the BBC, and some from such varied sources as the Library of Congress and another record company but they're all together now to make a standout testimonial to a dynamic Welshman.

DICK BILLS: "SONGS FROM THE HILLS" (Shasta). Dick Bills patterns a lot of his country & western song styling after the late Jimmie Rodgers which will help his standing in the c&w marketplace. Bills, like Rodgers, puts his heart into his songs and makes 'em hit home with a lasting impact. He's especially effective on "Brakeman's Blues" and "Pins and Needles" but songs like "Yodeling Cowboy," "That Silver Haired Daddy Of Mine" and I Wonder Where You Are Tonight" will also keep the alfalfa set quite content.

CALVIN COOL & THE SURF-KNOBS: "THE SURFER'S BEAT" (Charter). The surf craze has apparently been shelved by most labels for the hot-rod beat but now comes Calvin Cool & The Surf-Knobs to start it moving again. The beat is hot and frantic and the workover of last summer's clicks like "Surfin' U.S.A." and "Pipeline" will revive teener's memories and a Cool original like "Beach Bash" is good enough to hang around until the warm weather season is with us again.

LAWRENCE WELK
Has Another Hit Dot Album!
"WONDERFUL, WONDERFUL"

Tin Pan Valley

By RED O'DONNELL

Nashville, Jan. 14.

CBS architects drafting plans for new $200,000 Columbia recording studio in Music City. (Adjacent to label's presently-owned long-established Bradley Studio.)

Mercury artist Faron Young acquired two pieces of property on Record Row (16th Ave. S.) on which he'll construct office building to house his multiple operations.

Monument prez Fred Foster in New York to confer with Kim Sisters in re Nashville record session next month.

Red Foley signed managerial contract with Dub Allbritten, who also helms career of Brenda Lee.

Tourists: Roy Orbison checks out for Australia-New Zealand, and Hank Snow for Japan, in mid-January.

Pianist Del Wood and husband adopted baby boy and named him Wesley Carson Hazelwood, which is her family tag.

Date of RCA Victor's artists tour of Europe has been shifted to April 1. Chet Atkins, Bobby Bare, Jim Reeves and the Anita Kerr Singers comprise the group which'll promote country music in larger cities overseas.

SHORT SHOTS — Hubie Long's Moss Rose music pubbery opening offices in England, Germany, France and Italy next year . . . Hank Williams Jr. beat a strep throat rap . . . Nugget label team of Lonzo & Oscar on tour of Germany; their second within past six weeks. Duo is accomped by emcee-bass-player Danny Marcus, singer Billy Hanson . . . South African film director Tommie Mayer in to firm American premiere plans of "Kimberly Jim" with the pic's star Jim Reeves. Tentatively set March 2 in Nashville.

Ex-Dot contractee Tommy Jackson tapped to head up United Artists' recently opened local office.

Wesley Rose and wife Margaret check out for tour of England Jan. 22, to be followed three days later by Roy Acuff and spouse Mildred.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JOHNNY MATHIS . . . BYE BYE BARBARA
(Mercury) . . . . . A Great Night For Crying
Johnny Mathis' "Bye Bye Barbara" (Fred Fisher-Elm Drive) is an attractive ballad with a folk quality which should put this singer back on the bestseller beam. "A Great Night For Crying" (Cathryl*) is another classy vocal of an okay teenage ballad.*

* * *

JOHN GARY . . . . . THAT'S LIFE
(RCA Victor) . . . . . Ciumachella
John Gary's "That's Life" (Dymar) makes an impressive getaway in the singles market for this standout tenor stylist. It's a swinging, literate ballad duo for across-the-board spins. "Ciumachella" (Harms*) is a pretty Italian ballad, also handled very effectively.*

* * *

HANK WILLIAMS JR. . . . LONG GONE LONESOME BLUES
(MGM) . . . . . Doesn't Anybody Know My Name
Hank Williams Jr.'s "Long Gone Lonesome Blues" (Acuff-Rose†) continues the tradition of backwoods vocalizing represented by the late Hank Williams. This is a firstrate standard country ballad handled in flavorsome style. "Doesn't Anyone Know My Name" (In) is a good folk item.*

* * *

BOBBY VEE . . . . . STRANGER IN YOUR ARMS
(Liberty) 1963
Bobby Vee's "Stranger In Your Arms" (Savilene-Saimat†) drives along as a fast-moving ballad belted in an expert rocking groove by this youngster. "1963" (Glo-Mac†) is a fair romantic kissoff to the year just past.

* * *

PATTI PAGE . . . . . I WONDER, I WONDER, I WONDER
(Columbia) . . . . . I Adore You
Patti Page's "I Wonder, I Wonder, I Wonder" (Robbins) is a smoothly executed ballad with a well-written lyric with strong appeal for teenagers and adults. "I Adore You" (Lear*) is another firstrate ballad with a pounding beat and some tricky rhymes.*

* * *

BEN E. KING . . . . . WHAT NOW MY LOVE
(Atco) . . . . . Groovin'
Ben E. King's "What Now My Love" (Remick) impresses as an arresting bluesy interpretation of this excellent French ballad. This version could be very big. "Groovin'" (Milky Way†) is a twisting entry right down this singer's alley.*

* * *

DEAN MARTIN . . . . . GRAZIE, PREGO, SCUSI
(Reprise) . . . . . La Giostra
Dean Martin's "Grazie, Prego, Scusi" (B.F. Wood) impresses as a swinging Italo-flavored concoction which this savvy performer belts for maximum results. "Le Giostra" (Bourne*) is another lilting Italianized melody in a groove closely associated with Martin.*

* * *

DON COSTA . . . . . THE LOVE SONG OF TOM JONES
(DCP) . . . . . Off Broadway
Don Costa's "The Love Song of Tom Jones" (United Artists), from the click "Tom Jones" film, is a lilting instrumental in a rich orchestra framework with good potential to hitchhike on the picture's acceptance. "Off Broadway" (South Mountain†) is a lightly textured instrumental that makes for easy listening.*

* * *

ANN-MARGRET . . . . . HEY, LITTLE STAR
(RCA Victor) . . . . . Man's Favorite Sport
Ann-Margaret's "Hey, Little Star" (Dragonwyck†) shapes up as a nifty teen-angled ballad with a simple romantic lyric which this songstress handles in a neat arrangement. "Man's Favorite Sport" (Southdale-Northern), from the pic, "Man's Favorite Sport," is a cleverly written ballad also with chances.*

* * *

DEBBIE ROLLINS . . . . . HE REALLY LOVES ME
(Ascot) . . . . . Someone
Debbie Rollins' "He Really Loves Me" (What's Happening†) has impact because of the striking blues vocal by the songstress who gives this teenage lyric a solid chance. "Someone" (Rittenhouse†) is fair material, also handled with an interesting sound.

* * *

ROOFTOP SINGERS . . . . . SAIL AWAY LADIES
(Vanguard) . . . . . Twelve String
Rooftop Singers' "Sail Away Ladies" (Egypt†) is a colorful, uptempo folk number delivered in zestful style by this artful combo which could make a big dent in the pop arena. "Twelve String" (Egypt†) is a good guitar-strumming instrumental.

* * *

THE BEATLES . . . . . SHE LOVES YOU
(Swan) . . . . . I'll Get You
The Beatles' "She Loves You" (Gil†) showcases this phenomenal combo in a typical rocking ballad and they work it over with all the vocal cliches in the book. This disk, released originally in the U. S. about four months ago, should now stir up lots of noise. "I'll Get You" (Northern) is an okay ballad handled the same way.*

* * *

DEMETRISS TAPP . IS THIS THE BEGINNING OF THE END
(Brunswick) . . . . . Let Go Of My Heart
Demetriss Tapp's "Is This The Beginning of the End" (Valley†) registers as a solid slow rocking ballad with a torch message which the songstress handles with a sharp edge. "Let Go Of My Heart" (Hill & Range†) changes pace with an okay rhythm number.

* * *

MARY TAYLOR . . . . . HE'S COMIN' HOME
(Capitol) . . . . . Little Bobby Bear
Mary Taylor's "He's Comin' Home" (Central Songs†) is a simple, but gripping ballad which this country-styled songstress projects in touching style. "Little Bobby Bear" (Central Songs†) is a cute swinging rhythm item based on a traditional folk tune.
Herm.

*ASCAP. †BMI.

C-In-Circle: All-Vital Copyright Basic

New York.

Editor, VARIETY:

The article "Worldwide Copyright Protection," which I submitted for VARIETY Anniversary Issue, referred to the appropriate Universal Copyright Convention copyright notice as follows: "© 1963 David Joshua." In your publication the notice incorrectly appears as "Copyright 1963 David Joshua," the use of which could cause a serious loss of property rights.

Accordingly, I would appreciate your bringing to the attention of your readers that insofar as the Universal Copyright Conventions is concerned, the word "copyright" and the symbol "©" are not interchangeable and the failure to use the correct U.C.C. copyright notice will result in the failure to secure copyright by means of the U.C.C. in those member countries of U.C.C. which require the observance of formalities as a condition of securing copyright unless said formalities are observed.

Stanley Rothenberg
(Margulies, Heit & Rothenberg).

RCA May Sweep Italo Mkt. Winter Disk Sales—Other Via Veneto Music Notes

By ROBERT F. HAWKINS

Rome, Jan. 14.

RCA Italiana looks headed for a major sweep of winter platter sales, according to recent figures released here by various Italo market raters.

At least two major ratings agree that RCA has placed five of top 10 sellers, to wit: Eduoardo Viannello's "O Mio Signore", easily No. one; Michele's "Ridi", Jimmy Fontana's "Non te ne Andare", Neil Sedaka's "Adesso No" and Rita Pavone's "Non e Facile Avere 18 Anni". Five other RCA disks are moving up fast in the also-ran categories to give company a not unexpected near-monopoly of the ratings.

Among strongest contenders from other diskeries are Adriano Celentano with his spiritual, "Sabato Triste" (Clan); French chanteuse Francoise Hardy with "L'Eta dell'-Amore" (Vogue); Peppino di Capri with "Baby" (Carish), and others.

Meanwhile, RCA has launched its "Festival in Casa" (Festival at Home) LP, with a tiein travel contest and an unusual 100,000 advance pressing, very high for here, for this LP which includes most of company's winter hits and prospects. Not included is Paul Anka's latest Italo duo, "Il Tuo Compleanno" and "Gli Amici e Tu" and, naturally, song which Anka sings at the upcoming San Remo songfest, "Ogni Volta", penned by 19-year-old Robby Ferrante, who joins Anka in warbling the tune at San Remo.

Charles Aznavour, whose first all-Italian LP has just been issued by Barclay (for RCA release in Italy), stopped off in Rome over the New Year to set plans for a March tour of Italy. He also tapes a tv special here for RAI-TV in January, and is mulling a Cinerama-sized musical to be shot in the U.S. for Metro.

Other disk news from Italy:

(Continued on page 51)

Austrian Disk Best Sellers

Vienna, Jan. 14.

Rote Lippen Soll ... Richard (Columbia)
Buona Notte ... Granata (Columbia)
Tausend Traeume .. Juergens (Centrocord)
Stadtpark die Laternen . Gildos (Electrola)
Ich Geh Noch Schule . Manuela (Telefunken)
Winnetous Freund .. Silbersee (CBC/Amadeo) Trio
Wenn der Mondschein . Fritsch (Polydor)
Nachts hoer ich Uhren (Polydor) Alexander
Jim and Joe ... Lauer (Polydor)
Mein Schiff Faehrt .. Francis (MGM)

Nashville Scene Gets SESAC Org

SESAC is the latest performing rights society to move in on the Nashville scene. Last year, the American Society of Composers, Authors & Publishers opened offices in Nashville and now SESAC has set up shop there with Roy Drusky in charge.

The opening of the Nashville office is another step in the licensing organization's continuing effort to expand its activity in all fields of music. Among the SESAC-affiliated publishers in the country field are: Sage & Sand, Hollywood; John Lair, Renfro Valley, Ky.; John Bava's Music, Davis, West Va.; Hank Keene Inc., Jupiter, Fla.; Albert E. Brumley & Sons, Powell, Mo.; Western Swing Music Co., Rogers, Ark.; Ozark Music Publications, Jennings, Mo.; Musicountry Tunes Inc., L.A.; Chart Music Publishing House, Evanston, Ill.; National Music Co., Chicago, and Country Gentlemen Music, Powell, Mo.

SESAC has also used country & western singers for its SESAC Recordings, an LP service designed and produced especially for broadcasters. Such names as Johnny Horton, Faron Young, Webb Pierce, The Anita Kerr Singers, The Jordonaires, Leon McAuliff, Chet Atkins and Darrell McCall have already been featured on the label and it is expected that the roster will be expanded in future weeks.

Drusky, who'll head a fulltime staff in Nashville, is a c&w disker, songwriter, regular member of the "Grand Ole Opry" and a member of the board of directors of the Country Music Assn.

Epic Names Victor Linn Merchandising Manager

Victor Linn has been upped at Epic Records to the post of merchandising and administration manager. He'll be responsible to Len Levy, Epic's general manager, for recommending and carrying out merchandising programs which will help the label in the marketing of its product.

In addition, Linn will be responsible for sales administration functions, sales statistics and administration of sales policies and budgets. He'll work with all Epic distributors, salesmen and fieldmen.

Newport Folk Foundation Awards Varying Grants To Schools, Groups, Etc.

The Newport Folk Foundation has awarded the first of a series of financial grants to individuals, organizations and publications who have distinguished themselves to the world of folk arts.

The following are recipients of awards ranging from $200 to $500: Council of Southern Mountains, Berea, Ky., $500; Cooperative Recreation Service, Delaware, O., $250; Broadside Magazine, New York, $250; Settlement School, Hindman, Ky., $250; Settlement School, Pine Mountain, Ky., $250; John C. Campbell Folk School, Brasstown, N.C., $250; Institute of American Indian Arts, Sante Fe, N.M., $200; WGBH, Educational Foundation, Boston, $500; Little Sandy Revue, U. of Minnesota, $250; Old Town School of Folk Music, Wilmette, Ill., $500.

The Foundation has made two grants of $500 each to Guy Carawan, Johns Island, N.C., to help finance two Folk Song Festivals held on Johns Island. A guitar was purchased and given to Mississippi John Hurt. A tape recorder was purchased for Dorsey Dixon and in the near future other tape recorders will be available to folk artists for field recordings. Additional grants are presently under consideration and further awards are expected to be announced by Feb. 1.

N.Y. Court Tosses Out Cleffer's 'Tumbleweeds' Suit Vs. Fox, Williamson

A suit filed in N.Y. Federal Court by songwriter Robert Nolan against Williamson Music and Sam Fox Publishing over the renewal rights to "Tumbling Tumbleweeds" was dismissed last week by Judge Sylvester Ryan. The court also ordered the plaintiff pay all legal expenses.

It was a complex hassle in which Nolan sought declaratory judgment that the Fox agreement and the renewal assignment had been rescinded by the plaintiff and that the defendants had no rights to the song.

The complaint stated that Nolan wrote the tune prior to May, 1934, and assigned it to Sunset Publishing. The Sunset agreement was rescinded by mutual consent and Nolan, Harry Walker (doing business as Sunset) and Harry Hall, all designated as composers (although Nolan was the sole composer) entered into a publishing agreement with Fox and assigned the tune. Under the Fox agreement, Sunset assigned the copyright to Fox.

The suit also alleged that in 1946, Fox assigned the tune, in a partnership deal, to Williamson and latter agreed to pay certain royalties. Nolan claimed that the Williamson agreement was made without his consent and only learned of the terms late in 1962.

The action charged that the defendants had breached the agreement by a) their failure to account and pay an amount exceeding $200,000 for use and publication from all sources, and b) their failure to account and pay royalties since 1960 despite demand by plaintiff, and c) their refusal to permit inspection and audit of the accounts.

The second cause of action claimed that for the purpose of inducing Nolan to execute the renewal assignment, Fox falsely and fraudulently represented that it would exploit the tune and increase royalties and that Fox concealed the fact that the original had been assigned to Williamson.

Nolan also claimed that the renewal assignment was secured through fraud and collusion and that Fox paid Edward M. Gray, Nolan's personal manager, an undisclosed sum and that Nolan new had sole ownership of the rights.

Colpix Ties in With UPI for LP on JFK Assassination; Kennedy Fdn. to Benefit

British Disk Best Sellers

London, Jan. 14.

Want Hold Hand ... Beatles (Parlophone)
Glad All Over ... Clark Five (Columbia)
She Loves You ... Beatles (Parlophone)
Were Made For Me .. Dreamers (Columbia)
Only Want Be With You (Philips) Springfield
Dominique ... Singing Nun (Philips)
24 Hours From Tulsa .. Pitney (United Artists)
Secret Love ... Kirby (Decca)
Hippy Hippy Shake . Blue Jeans (HMV)
Swinging On A Star ... Irwin (Colpix)

San Remo Fest's Beaucoup Talent

San Remo, Jan. 14.

The San Remo songfest will have an impressive talent lineup, despite a few last-minute defections. Latter include Dalida and Petula Clark, long regarded as definites, both of whom bowed out last week.

Local music circles also hint of a French "plot" to undermine the fest as being one of the reasons behind the generally thumbs-down attitude regarding San Remo adopted by French singers who had originally expressed interest in coming. It's pointed out here that French attitude may have been prompted by rivalry of San Remo with nearby French Riviera resorts.

Large number of Yank performers are now slated to sing selection of the 24 competing songs at the event. List announced here this week includes Paul Anka, Ben E. King, Frankie Laine, Gene Pitney, Frankie Avalon, Fraternity Bros., Bobby Rydell, Nino Tempo, April Stevens, Little Peggy March, with other imports including Bob Azzam, Hermanos Rigual, Peter Kraus, Antonio Prieto. Azzam is a last-minute replacement for Lou Monte, who bowed out because of illness in family.

Colpix Records has tied in with United Press International for an LP on the John F. Kennedy assassination. A portion of the proceeds from the sale of the album, which is titled "Four Days That Shook The World," will be donated by Colpix to the Joseph P. Kennedy Jr. Foundation for research on mental retardation.

UPI made available to Colpix 85 hours of tapes and hundreds of exclusive black and white and color photos for the album. In addition, the wire service had supplied Colpix with exclusive copies of "The Murder of the Young President" written by Merriman Smith, dean of White House correspondents and an eye-witness to the tragedy.

Smith has been a White House correspondent for the past 22 years and is one of the two members of the press who was on the plane when Vice President Lyndon B. Johnson took the oath of office as President. A copy is included with each LP.

The album was produced by Herbert Sussan, an exec producer for Screen Gems TV. Sussan was senior producer of the tv series, "Wide World," and was formerly national director of special programs for NBC-TV. Reid Collins, of WNEW Radio News, in New York, acts as narrator throughout the album and scripted the Washington sequence.

Mims Thomason, president of UPI, said a special staff of news and audio experts worked with Sussan under the direction of Harry Ferguson, national reporter, in the selection of audio material, photographs and design.

Among the news events included in "Four Days That Shocked The World" is the actual swearing in ceremony of Johnson by Judge Sarah Hughes aboard Air Force 1," the official Presidential jet, recorded on a dictograph machine by the Army Signal Corps.

Merriman Smith describes the scene inside the plane as Mrs. Kennedy returned to Washington with her husband's body. Additional on-the-spot coverage includes the Presidential motorcade at the moment it was fired upon, the slaying of Lee Oswald by Jack Ruby, as reported by Ike Pappas, WNEW Radio News, and the events in Washington from the arrival at Andrews Air Force base to the sounding of taps at Arlington.

Inside Stuff—Music

Columbia Records' artists are being spotlighted at the CBS "talking fence" located at the site of the new CBS building going up on the Ave. of the Americas. Featured along panels fronting the construction are illuminated black and white photographs and small color frames of the latest albums of some of the Col diskers.

Included are Andy Williams, Tony Bennett, Barbra Streisand, Dion Di Muci, Mahalia Jackson, Dave Brubeck, and Miles Davis, as well as Vladimir Horowitz, Igor Stravinsky, Glenn Gould, Eugene Ormandy and the late Bruno Walter. Panels also spotlight such original Broadway cast LPs as "Here's Love" and "West Side Story." Other panels focus on Col's "Legacy" series and spoken word recordings.

Attached to each panel and directly beneath each photograph is a red telephone from which passers-by can hear the artist greeting the listener and introducing a selection from the LP shown on the panel. The album frames are removable and after Christmas those which are specifically geared to the holiday season will be replaced by more general product.

Fate of the usual Christmas card—a few days on display and then into the wastebasket—was forestalled in the case of retired USAF Col. Barney Oldfield, now with Litton Industries, in Beverly Hills, Calif., and by a major music publisher. Card carried a recording disk of the Carnegie Hall, N.Y., premiere (last May 17) of the "Col. Barney Oldfield March," authored by North American Air Defense Command maestro, Lt. Col. Mark Azzolina and Howard Cable, music director of the Canadian Broadcasting Corp.

Musical tribute at the 57th Street shrine was occasioned by the fact that Oldfield had been asked to form a 90-piece military musical outfit which would have the best muscle the U.S. Army, Navy, and Air Force, as well as the Royal Canadian Air Force could provide. In four years it made tours covering 500,000 miles, and apexed by making the old Steve Allen network seg, twice with Dinah Shore, once on Bell Telephone Hour, and twice in Carnegie Hall. Robert Silverman, director of publications, E. B. Marks Music Corp., has just informed Col. Azzolina that his company is taking the march and will publish it shortly. "Trouble with all this," says Azzolina, "it came so late in life, Barney is retired and rich and never will march again."

Guidepost, the interfaith magazine, has gone into the disk business with an album series to spread its interfaith message. The LPs are sent cuffo to radio stations around the country and are not for sale. The recording project is under supervision of Sidney Fields, who writes the "Only Human" column in the N. Y. Daily News. The first album in the series used Mary Martin and Norman Vincent Peale in reading inspirational stories culled from the magazine. It was called "Guidepost For Living." The second LP, tagged "Guidepost For Christmas," featured Patty Duke with Peale. Fields, who is producer-writer of the album, says more will be on the way with other top names.

Philips Gets Injunction Vs. Buckingham Label On 'Singing Nun' Cover

Ruling that "the similarity is too marked to be the result of coincidence," New York Federal Judge Edward C. McLean last week granted an injunction enjoining Buckingham Records from using a cover for a record album similar to the one used by Philips Records for its LP, "The Singing Nun."

Philips issued the LP last August and a single featuring songs by Soeur Sourire, "The Singing Nun." Among them was the song titled "Dominique," which became a top seller. Since Oct. 24, Philips has shipped 225,000 copies of the "Dominique" single alone.

In its complaint, Philips charged that on Nov. 9 Buckingham placed on the market a record containing a number of songs, one of which is "Dominique." Philips presented its disk in a cover depicting a nun playing a guitar while a group of children listen to her. The scene also includes a tree, flowers and a number of large birds.

Philips claimed that the cover for the Buckingham record was almost identically decorated and that, therefore Buckingham was engaging in unfair competition in the sale of its records through the use of its cover.

Judge McLean pointed out that "we are not concerned in this case with the song itself but with the jacket or cover in which the respective songs are enclosed." The songs on Philips' records are sung by the Belgian nun, while those on the Buckingham platter are sung by a children's choir. "Le Choeur Des Enfants de Montmartre."

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	9	**THE SINGING NUN** (Philips) Soeur Sourire (PCC 203)
2	2	13	**PETER, PAUL & MARY** (Warner Bros.) In the Wind (W 1507)
3	3	17	**BARBRA STREISAND** (Columbia) Volume II (CL 2054)
4	19	5	**ELVIS PRESLEY** (Victor) Fun in Acapulco (LSP 2756)
5	14	114	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
6	4	9	**VILLAGE STOMPERS** (Epic) Washington Square (LN 24078)
7	7	14	**AL MARTINO** (Capitol) Painted Tainted Rose (T 1975)
8	8	23	**JOAN BAEZ** (Vanguard) Vol. II (URS 9094)
9	9	8	**LOS INDIOS TABAJAREZ** (Victor) Maria Elena (LPM 2822)
10	6	14	**FRANK SINATRA** (Reprise) Sinatra's Sinatra (R 1010)
11	10	11	**SWINGLE SINGERS** (Philips) Bach's Greatest Hits (PHM 200-097)
12	12	52	**PETER, PAUL & MARY** (Warner Bros.) Moving (W 1473)
13	5	5	**ANDY WILLIAMS** (Columbia) Xmas Album (CL 2087)
14	15	38	**BARBRA STREISAND** (Columbia) Barbra Streisand Album (CL 2007)
15	18	85	**PETER, PAUL & MARY** (Warner Bros.) Peter, Paul & Mary (W 1449)
16	16	17	**ELVIS PRESLEY** (Victor) Golden Records, Vol. III (LPM 2765)
17	22	5	**SMOTHERS BROS.** (Mercury) Curb Your Tongue, Knave (MG 20862)
18	11	40	**ANDY WILLIAMS** (Columbia) Days of Wine & Roses (CL 2015)
19	17	15	**BOBBY VINTON** (Epic) Blue Velvet (LN 24068)
20	20	22	**TRINI LOPEZ** (Reprise) Trini Lopez at PJ'S (6093)
21	23	37	**BYE BYE BIRDIE** (Victor) Soundtrack (LOC 1081)
22	24	9	**JOHN GARY** (Victor) Catch a Rising Star (LPM 2745)
23	13	10	**ROBERT GOULET** (Columbia) In Person (CL 2088)
24	27	7	**BEACH BOYS** (Capitol) Little Deuce Coupe (T 1998)
25	30	13	**BEACH BOYS** (Capitol) Surfer Girl (T 1981)
26	21	21	**NEW CHRISTY MINSTRELS** (Columbia) Ramblin' (CL 2055)
27	—	1	**JFK-PRESIDENTIAL YEARS** (20th-Fox) 1960-63 (TFM 3127)
28	28	4	**HENRY MANCINI** (Victor) Charade (LPM 2755)
29	25	17	**RAY CHARLES** (ABC-Par) Recipe for a Soul (465)
30	31	2	**THE WEEK THAT WAS** (Decca) Original Sound Track (DL 9116)
31	26	44	**JOAN BAEZ** (Vanguard) Baez in Concert (VRS 9112)
32	33	9	**PERCY FAITH** (Columbia) Shangri-La (CL 2024)
33	32	41	**HOW THE WEST WAS WON** (MGM) Soundtrack (1E5)
34	34	3	**ERNIE HECKSCHER** (Columbia) That S. F. Beat (CL 2085)
35	29	41	**ROY ORBISON** (Monument) Greatest Hits (MLP 8000)
36	35	22	**ALLAN SHERMAN** (Warner Bros.) My Son the Nut (WB 1501)
37	36	9	**HERE'S LOVE** (Columbia) Original Cast (KOL 6000)
38	—	1	**RICK NELSON** (Decca) For You (DL 4479)
39	38	10	**AL HIRT** (Victor) Honey in the Horn (LPM 2733)
40	41	15	**BOB DYLAN** (Columbia) Freewheelin (CL 1986)
41	37	16	**JOAN BAEZ** (Vanguard) Vol. I (URS 9078)
42	39	19	**MONDO CANE** (United Artists) Soundtrack (UAL 4105)
43	43	4	**JIMMY SMITH** (Verve) Any Number Can Win (V 8552)
44	40	32	**SMOTHERS BROS.** (Mercury) Think Ethnic (MG 30777)
45	47	45	**LAWRENCE OF ARABIA** (Colpix) Soundtrack (CP 514)
46	42	20	**NANCY WILSON** (Capitol) Hollywood My Way (T 1934)
47	46	11	**CHAD MITCHELL TRIO** (Mercury) Singing Our Minds (MG 20838)
48	—	1	**JOHNNY MATHIS** (Columbia) Romantically (CL 2098)
49	45	28	**JAMES BROWN** (King) James Brown Show (826)
50	50	5	**TRINI LOPEZ** (Reprise) More at P.J.'s (6103)

Jeff Chandler's Estate To Share in Chandler Music Profits, Ct. Rules

Los Angeles, Jan. 14.

Estate of the late Jeff Chandler is recognized as a partner in Chandler Music Co. and Loring Music and will participate in profits, under an agreement approved by Superior Judge Clark E. Stephens.

This compromise disposes if a suit by estate against Michael Connors as a purported partner. Estate, according to agreement, will receive $1,500 in cash after which the late actor's heirs and Connors will share equally.

Chandler, who died June 17, 1962, was survived by two daughters, Jamie, 16, and Dana, 13. Estate at time of death was estimated at $600,000 before taxes, liabilities and administrative expenses.

Morris Buys

Continued from page 47

bins Music group, where he was No. 2 man under the late J. J. (Jack) Robbins. Conn was both a songwriter and music man who worked for many years as an associate of Vocco in the old Feist operation.

Founded in 1938

BVC went into business in 1938 with the purchase of the Donaldson, Douglas & Gumble catalog which included "Winter Wonderland," at that time an obscure number written by the late Dick Smith and Felix Bernard. BVC was off and flying shortly after its formation with a succession of hits including "Little Sir Echo," "And the Angels Sing" and "Scatterbrain."

Over the years, it set up numerous subsidiaries such as Triangle Music, Vernon Music, Chatham Music, Supreme, Lombardo Music and Rosemeadow Music. Supreme is a partnership deal with Decca while Lombardo Music was set up with Guy Lombardo and Rosemeadow with Steve Allen.

Bregman, incidentally, is still the only remaining private stockholder in the Big Three, having resisted overtures from the major owners of the company, MGM and 20th-Century Fox, to buy out his share, which is under 10%.

Elvis Hits

Continued from page 47

for Elvis and wouldn't we do it for less money. I told him pay us our regular fee and if Elvis gets the Oscar we'll give him his money back. We never saw him again.

"So maybe we never win an Oscar—but we're going to win a few boxoffice awards. Check the list of the 10 top boxoffice stars—Elvis is right there. And here's a guy who carries his pictures by himself—the rest of the guys on the list have three or four stars to back them up."

The Presley-Parker tandem is one of the few star-powered forces in Hollywood which limits its demands to cash. Once a deal is made, the studio takes complete control of a film, the Presley camp having no say—so on cast, script or production costs.

"We don't have approval on scripts—only money," says Parker. "Anyway what's Elvis need? A couple of songs, a little story and some nice people with him.

"We start telling people what to do and they blame us if the picture doesn't go. As it is, we both take bows and if it doesn't hit maybe they get more blame than us. Anyway, what do I know about production?—nothing." He says the average Presley pic costs between $1,500,000 and $2,000,000 "and if the studio lets it—maybe a little more."

Only activity aside from Presley in which Parker dabbles is arranging an occasional p.a. for country-western singer Eddy Arnold, and that only because their association goes back many years.

And he's not exactly looking for a new berth at present. Nor is he the least bit nervous about possibility that Presley's film popularity may one day mine dry, philosophizing that this would finally give them the chance to pursue several lucrative avenues for which they presently have no time.

"For one," he says, "we can do some of the personal appearances we haven't been able to. Anytime we want—$75-100,000 a week."

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	7	**THERE, I'VE SAID IT AGAIN** Bobby Vinton	Epic
2	1	9	**DOMINIQUE** Singing Nun	Philips
3	3	8	**LOUIE LOUIE** Kingsmen	Wand
4	4	6	**POPSICLES & ICICLES** Murmaids	Chatahoochee
5	11	5	**FORGET HIM** Bobby Rydell	Cameo
6	36	4	**SURFIN BIRD** Trashmen	Garrett
7	21	6	**NITTY GRITTY** Shirley Ellis	Congress
8	22	4	**OUTER LIMITS** Marketts	Warner Bros.
9	43	5	**DRAG CITY** Jan & Dean	Liberty
10	5	8	**YOU DON'T HAVE TO BE A BABY** Caravelles	Smash
11	6	7	**DRIP DROP** Dion	Columbia
12	8	9	**SINCE I FELL FOR YOU** Lenny Welch	Cadence
13	12	6	**MIDNIGHT MARY** Joey Powers	Amy
14	7	14	**I'M LEAVING IT ALL UP TO YOU** Dale & Grace	Michelle
15	10	9	**TALK BACK TREMBLING LIPS** Johnny Tillotson	MGM
16	16	6	**WIVES & LOVERS** Jack Jones	Kapp
17	14	13	**SHE'S A FOOL** Leslie Gore	Mercury
18	13	10	**LODDY LO** Chubby Checker	Parkway
19	20	7	**HAVE YOU HEARD** Duprees	Coed
20	9	11	**EVERYBODY** Tommy Roe	ABC-Par
21	15	6	**QUICKSAND** Martha & The Vandellas	Gordy
22	30	2	**HEY LITTLE COBRA** Ripchords	Columbia
23	18	5	**KANSAS CITY** Trini Lopez	Reprise
24	17	10	**WONDERFUL SUMMER** Robin Ward	Dot
25	26	4	**TURN AROUND** Dick & DeeDee	Warner Bros.
26	19	10	**CAN I GET A WITNESS** Marvin Gaye	Tamla
27	23	16	**SUGAR SHACK** James Gilmer	Dot
28	—	—	**FOR YOU** Rick Nelson	Decca
29	31	4	**WHEN LOVE LIGHT SHINES** Supremes	Motown
30	38	2	**AS USUAL** Brenda Lee	Decca
31	29	10	**LITTLE RED ROOSTER** Sam Cooke	Victor
32	33	2	**CHEER LEADER** Paul Peterson	Colpix
33	24	14	**MARIA ELENA** Los Indios Tabajaias	Victor
34	32	4	**AS LONG AS HE KNOWS** Marvelette	Tamla
35	35	6	**BABY DON'T YOU WEEP** Garnett Mimms	UA
36	—	1	**YOU DON'T OWN ME** Leslie Gore	Mercury
37	25	8	**THE BOY NEXT DOOR** Secrets	Philips
38	28	7	**IN MY ROOM** Beach Boys	Capitol
39	34	3	**STEWBALL** Peter, Paul & Mary	Warner Bros.
40	37	4	**PRETTY PAPER** Roy Orbison	Monument
41	27	9	**BE TRUE TO YOUR SCHOOL** Beach Boys	Capitol
42	39	13	**IT'S ALL RIGHT** Impressions	ABC-Par
43	—	1	**DAISY PETAL PICKIN'** Jimmy Gilmer & Fireballs	Dot
44	40	12	**BOSSA NOVA BABY** Elvis Presley	Victor
45	42	11	**WALKING THE DOG** Rufus Thomas	Stax
46	45	16	**DEEP PURPLE** April Stevens & Nino Tempo	Atco
47	41	12	**DOWN AT PAPA JOE'S** Dixie Belles	S.S.7
48	46	5	**YOU'RE GOOD FOR ME** Solomon Burke	Atlantic
49	47	10	**HEY LITTLE GIRL** Major Lance	Okeh
50	44	10	**LIVING A LIE** Al Martino	Capitol

Via Veneto Notes

Continued from page 49

Carish has exclusivity on The Beatles via its Parlophon label here, and has just issued a new Peppino di Capri pressing, "Baby", which is hitting top ratings in a three-for-one package with two other songs on same 45.

Triple disk pattern has also been adopted by fast-selling Adriano Celentano, whose latest Clan release also has three tunes on one 45: "Ciao Ragazzi".

Celentano, Rita Pavone and Francoise Hardy also drew holiday crowds in Milan stands to SRO over Christmas and New Year.

Biggest news in music circles, however, has been defection of one of country's top singers of recent years, Mina, who has left Italdisc for Ri-Fi. Italdisc has hit her with a $160,000 suit for breach of contract, but Ri-Fi meanwhile has already issued its first Mina recording: another three-fer which includes "Citta Vuota", "E Inutile", and "Valentino Vale" on a sole 45er.

In the classical field, V.C.M. copped plenty of local attention for its popular classics series (selling at some $3.50 per LP) thanks to a handout of some 200 platters to members of a Rome Opera House youngster society over the holiday season. Company has also reinforced its Rome setup by hiring pub-ad staffer Antonino Buratti away from C.A.M. Records and assigning him with p.r. work for V.C.M. (Voce del Padrone-Columbia-Marconiphone) in Eternal City.

New releases: V.C.M. has been particularly active in this sector as well.

Tony Renis has a popular duo in "Ti Guardero nel Cuore", based on popular "Mondo Cane" score, and "8-1/2", both from pix by same name. Frank Porcel has two easy-listening items also on Voce del Padrone in "Diggedle Boeing" and "Laissez-Moi Chanter", while Bruno Martino confirms his slot as provider of top terp tunes with "I Ladri" and "C'Icontreremo a Modena", the latter a slight but humorous spoof.

On the Liberty label, Timi Yuro comes through with a solid local rendition of "I'm Confessin", while a newcomer, 15-year-old Gianna Forretti is too reminiscent of Rita Pavone in her otherwise solid renderings of "Non Sparlare di Me" and "Twist Sotto L'Albero" (Pathe).

On Stateside, Larry Moon takes an okay Italianized ride on coattails of former hit in "Speedy . . . Torna al Bar", backed by English-lingoe'd "She Lied".

Sprint has another pleasant Nini Rosso trumpet composition in "Ninna Nanna della Tromba", which should travel in depth, while company is currently prepping release of a Nini Rossi LP, with fast-rising Italo trumpeteer's first series of successes.

Milva looks to have a solid seller in "L'Unica Ragione", her latest Cetra-Fonit release, thanks also to repeated TV exposure she's recently earned on RAI-TV.

On the Upbeat

NEW YORK

Charlie Mingus will be recording the soundtracks for two films for the National Film Board of Canada. He'll also go to Europe in March on a concert tour to be arranged by **George Wein** . . . The name of the Orion Development Corp. has been changed to Metronome Records. The first complete Friday Night Service by Israeli composer **Amitai Ne'eman** will be performed Jan. 24 at the Metropolitan Synagog. It will feature baritone **Norman Atkins** assisted by choir and orch under the baton of **Maurice Levine**. After a March fortnight at **Guy Lombardo**'s Port o' Call nightclub in Tierra Verde, Fla., Canadian thrush **Betty Robertson** does a two-week repeat nightclub date in Aruba, where she first sang last July.

Premier Wins Writ Vs. Crown's JFK Cover

Los Angeles, Jan. 14.

Crown Records Inc., of L.A., is restrained from using its present cover on a memorial album containing speeches of the late President John F. Kennedy, under a temporary injunction handed down by Superior Judge Macklin Fleming in favor of Premier Albums Inc., of New York.

Premier asked injunction because it claimed that Crown's cover was almost identical to one on its own memorial album of President Kennedy's speeches, put on the market Nov. 28, 1963. Crown, according to suit, came out with its album two weeks later, thus creating unfair competition. Contents of Crown's album, however, are not affected by the injunction.

Australia's Cafes Saved by Yanks

By ERIC GORRICK

Sydney, Jan. 14.

American talent has made all the difference to midnight-to-dawn operators. Aussie nightclub patrons are not unpatriotic as citizens; they will not pay out heavy coin to view local talent. The major nightclub operators found this out about 18 months ago.

Local jazz combos, singers, acrobats and leftovers from vaude then did a fade. Today Anzac acts get bread-and-butter mainly from teevee. Nor could Actors' Equity here force the nightclub operators to play local talent. Biz just dropped to zero. Waiters, hatcheck and cigarette gals sat around nights with nothing to do. It was as bad as that.

Chequers, Chevron-Hilton, Andres and the Latin Quarter, sent out an urgent S.O.S. to New York and Las Vegas for class name talent. Figures offered were solid, conditions good, with a guaranteed coin takeaway. Talent was also reminded this territory was now only 13 hours' flying time away from New York; that only two shows nightly were played with no Sabbath shows and that additional coin was available via video engagements. Stopovers could range from two to four weeks, longer if biz was okay.

It wasn't long before U.S. talent moved in.

They put gold back into the nightclubs. One was Nat King Cole, another was Eartha Kitt (a sensation and copped around $50,000 on four weeks' run). Nelson Eddy and Gale Sherwood played to capacity on a six weeks' stopover. Carmen Cavallaro, Patti Page, Mills Bros., Ruth Wallis (click on third visit); Shirley Bassey, Frances Faye, Shelley Berman, Damita Jo, Della Reese, Earl Grant were others that made the difference.

Col Taps Ken Raine As Recording Operations V.P.

Kenneth E. Raine has been set as veepee for recording operations at Columbia Records. He's responsible to Goddard Lieberson, Columbia president, for the diskery's domestic recording studios and recording engineering. In addition, he'll continue to represent Columbia in all labor relations activities.

Prior to his new appointment, Raine was general manager of Columbia Recording Studios as well as director of personnel and industrial relations and general manager of April-Blackwood, Col's music publishing subsids.

He joined Col in 1942 as general attorney and secretary.

The HOT! OF THE WEEK

GINNY ARNELL

Sings

DUMB HEAD

K-13177

M-G-M Records

JACK JONES

Sings

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on Kapp Records

From the Paramount Picture

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THE LIGHTS OF ROMA

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PETE SEEGER

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Ringling Rail-Borne for 94th; 412 in Troupe, 18 New Acts; Advance Group Ticket Sale Up

Venice, Fla., Jan. 14.

Ringling Bros.-Barnum & Bailey quit winter quarters here Monday and travelled in 22 double-length cars for its season opener tonight (Tues.) at Miami. John Ringling North is absent in Europe and brother Henry is representing the clan. It's expected that circus will top the 52 dates of 1963, which topped 46 of year before. Show now confines itself to indoor stands. Since Dec. 18 when rehearsals began under Dick Barstow, the circus has drawn 125,000 visitors in winter quarters, where it uses a prime Florida tourist draw.

All the signs auger good season according to Rudy Bundy, Treasurer and Assistant to the President who has been a circus executive since 1954. Ticket sales to groups and organizations are up from 30 to 40% in all the nine towns to be played prior to the March 24-May 10 date in Madison Square Garden. He noted that a considerable resurgence of interest in the circus could be felt last year and seemed to progress as the season wore on. He attributes this at least in part to the importance being attached to circus acts on television, per Ed Sullivan and Don Ameche, and the new ABC series "The Greatest Show on Earth." Cause was further aided by the 1963 tour of the Moscow Circus, and by publicity emanating from overseas relevant to the appearance of The American Circus in Russia, as well as Ringling Brothers-Barnum & Bailey own new three - ringer, currently touring Europe.

Bundy said that the talent and production budget has been greatly expanded each year for the last three years and the show is now trouping 412 people, 22 elephants, and more live stock and animal acts than it has for the past 10 years.

Tab for the 1,200 new costumes, which were made in the Ringling workshop ran to $250,000 this year. Max Weldy, who dates to

(Continued on page 56)

Satevepost Yarn Libeled Her, Lil Reis Contends In $2,050,000 Damage Action

Philadelphia, Jan. 14.

Lillian Reis, alleged key figure in the Pottsville (Pa.) $475,000 heist and former owner of the midtown Celebrity Club, has filed suit in Common Pleas Court here asking $2,050,000 damages from the Saturday Evening Post for an article published last October, "They Call Me Tiger Lil."

Miss Reis' complaint charges that the author, Alfred G. Aronowitz, plagiarized material from her forthcoming autobiography, and that the article injured her mental complexes.

The action was entered under her married name, Mrs. Michael Corabi, and listed five counts, each for $410,000 damages. The former chorine asserted she had appeared in films, had a big name accepted by the public and that the Post took pictures without her consent, published them, thereby damaging her property (herself). Suit further averred that the Post made remarks about her, "damaging her prestige and reputation."

A third count charged the Post advertisements for the article were "unflattering, violted ordinary decencies of the community and cheapened, humiliated and subjected her to shame, ridicule and loss of self respect."

Scheduled to go on trial soon in Schpylkill County Court as the mistress of ceremonies in the burglary at the home of John B. Rich, Pottsville coal magnate, Miss Reis drew a hung jury when first tried. Three of her associates, however, were found guilty and are awaiting decisions on new trials, and the aftermath of the Big Heist was marked by a pair of gangland murders.

One participant, Vincent Blaney, was shot and dumped in the Atlantic Ocean. His brother Richard was killed by a planted dynamite explosion in his automobile.

Elkort, Pangrazio Ink Mutual Rep Agrement

Agent Eddie Elkort has made a mutual representation deal with Johnny Pangrazio who is partnered in a Milan talent agency with Luigi Ivaldi. Pangrazio was in New York last week looking over talent for dates in Italy and elsewhere on the Continent.

Pangrazio at one time was with the Andrea Trio, a dance turn, which was dissolved when Pangrazio went in for agenting.

Soviet Circus At 263G, Vancouver

Vancouver, Jan. 14.

Biggest gross in Vancouver vaude history was registered by touring Moscow State Circus company with phenomenal $263,000 for 14 performances at Pacific National Exhibition's Agrodome arena which seats 3,944.

Opening Christmas Day to hefty advance of $220,000, circus ran until Jan. 5. Co-sponsored here by the P.N.E. and Vancouver International Festival, Russian circus was presented via Montreal impresario Nicholas Koudriavtzeff's Canadian Concerts & Artists manager..ent as part of Canada-U.S.S.R. cultural exchange after completion of the show's U.S. portion of North American tour.

Local deal called for circus to keep 65% of gross, with PNE-VIF splitting remaining 35%. After paying expenses of the stand the two city groups should share about $30,000 profit from their $92,000. Apart from the financial benefits accruing all parties, the circus was an unqualified artistic success.

Puerto Rico Press Hits Miami 'Distortions' On Island's Dengue Fever

San Juan, Jan. 14.

Recent reports on dengue fever in Puerto Rico—which have been putting a damper on nitery business—are "to a great degree misleading," a U. S. Public Health Service spokesman stated here. Dr. Marvin Cashion, medical officer in charge of the U. S. Health Service, San Juan Office, pointed to the steady downward trend in the number of cases reported since the fever reached its peak in mid-September, and said, "There is no doubt that, in the San Juan area, at least, the fever is on the wane".

The figures being quoted out of context in recent mainland reports, referring to "thousands" of cases, merely state the cumulative number since the fever first appeared last August. Latest reports, however, definitely show a steady downward trend. Dengue, a mosquito-borne fever, is not fatal, but produces a flu-like discomfort for a few days.

A signed editorial in the San Juan Star, by editor-publisher William J. Durvillier, stated in part:

" . . Some Miami operators have been playing what we call 'dirty pool' in their anxiety over the loss of visitors to hotels here. A story in the stateside papers about the dengue fever we've experienced here in a steadily diminishing rate since last August has been distorted ridiculously in the Miami Beach area.

"Some guests arriving here from Florida report they were 'warned' by Miami hotel people that dengue is 'dangerous' and that it is 'sweeping the island.' One woman said a Miami Beach Hotel executive told here that 'people are dying like flies' from dengue here.

"First, there hasn't been a single fatality from dengue, since the outbreak last August. Secondly, dengue is a three to four day indisposition that is easily treated with aspirin and rest. Thirdly, there have been less than 100 new cases in the San Juan metropolitan area of more than 600,000 population in the last two weeks."

NELSON EDDY

Happy to be back in Boston—at the Statler-Hilton, for three weeks. First date of a completely booked 1964. With beautiful **GALE SHERWOOD**, soprano and comedienne, and Theodore Paxson, pianist. "The prolonged ovation which followed was sufficient testimony to his act."—Melbourne Age.
A. P. A., Inc., Handles

B'ham Aud Dates Shows As Racial Tensions Ease

Birmingham, Jan. 14.

Birmingham's modern 5,200-seat Municipal Auditorium, which has been darkened for nearly two years because of racial taboos, should have brighter days during 1964. Since the city has relaxed its policy, integrated performances here have been virtually commonplace. This has paved the way for touring companies.

The first Broadway musical will be the national company of "Camelot" March 4-6, first legit show since "Music Man" in February 1961.

Also booked for the Auditorium is "Holiday on Ice" Feb. 14-16.

Originally "Stop The World" was set for Jan. 18-19, but canceled when the road company failed to do business on tour.

Auditorium manager E. A. Jones Jr. also declared that he was hopeful that possibly Ringling would be back in Birmingham next fall. The circus hasn't played indoors here since February 1962 because of racial tensions here. The last time that Ringling Bros. was in Alabama it was at the giant Coliseum in Montgomery. Birmingham fans of the circus had to travel 100 miles to see the show.

Brody Corp. Takes Over Rainbow Room in R.C., N.Y., Mulling New Talent Policy

A third restaurant chain is to make its bow in Rockefeller Center, N.Y. Long a monopoly of the Union News Co., Restaurant Assocates broke in a few years ago with the Forum, and now the Brody Corp., a new eatery chain, helmed by former officers of Restaurant Associates, has made headway into the Rockefeller complex with its takover of the Rainbow Room. The 65-story high eatery is now operated by Union News with the Rockefeller Center Luncheon Club a prime user of the Rainbow Room's facilities. Jerome Brody, the former prez of RA, will continue at the rooftop restaurant.

At the same time, the Brody Corp. is considering the restoration of the Rainbow Room as a talent showcase, such as it was before the war, when under the John Roy aegis, it presented some of the posh entertainment of that era. Necessity to save power plus the inability to light up this vast area caused its shuttering at that time.

This is the second midtown acquisition of the new firm. It previously acquired Gallagher's from the Jack Solomon estate.

Philip Miles, who was veepee in charge of public relations and advertising for Restaurant Associates, has gone over to Brody in a similar capacity. He was succeeded at RA by Roger Martin, who had been Miles' aide.

Chi's Chez Paree Folds Again After 6-Wk. Run; May End Gaudy Cafe Era

Chicago, Jan. 14.

The Chez Paree folded—again—last week after six weeks at its new north Wabash Ave. location. It's the second death for the nitery since it began its reign as the No. one Chi cafe when Sophie Tucker cracked a bottle of champagne on its nameplate Nov. 30, 1932, at its old Fairbanks Court site, a position it held until the Internal Revenue Service padlocked it about three years ago.

The foldo of the new club came sooner than the even the pessimists predicted. The unexpectedness of the demise has set nitery observers to musing about the future for the sort of gaudily expensive clubs that both the old and new Chez Paree represented.

Although it is cold comfort for the departed club, most agents and performers are convinced that Chi nitery biz is basically sound and there is substantial evidence that it is in the midst of a long-term upswing. They feel that the Chez Paree concept was an anachronism before it died at the old location and more so when it opened at the new spot.

Diagnoses take into account that a similarly costly experiment in lavish show rooms—the Club Gigi in the Sahara Inn—came crashing down around owner Manny Skar's ears not too long ago after only a year's operation. The motel is now owned by Gene Autry and is using lesser names in its Sultan's Table dining room.

The brief return of the Chez Paree occurred at a time when the new centre of small boites on Wells St. were just reaching their stride. Despite some predictions that the upsurge in that area (the neighborhood is called Old Town) was too fast and would burn out,

(Continued on page 56)

'Chaser' to Anti-Booze Ads Irks Mpls. Church

Minneapolis, Jan. 14.

Some church groups here are miffed by the city's two leading billboard companies, General Outdoors and Naegele (the latter now has acquired the former), for their refusal to accept billboard advertising aimed at discouraging liquor drinking. The ads were submitted by the Methodist church which wanted them displayed throughout the state.

The state's nine billboard companies also have incurred church circles' disfavor for refusing to agree to a request that they decline billboard liquor ads.

Riviera Hotel, L.V., Sets Legit 'Forum'

The Riviera Hotel, Las Vegas, will forsake its variety format starting in March for a legit policy with a specially staged production of "A Funny Thing Happened on the Way to the Forum." It'll be a new edition with names still to be set. This longrunning legiter has been at the Alvin, N.Y., and already has one company on the road.

The Riviera weaves in and out of the legit policy, having been among the first of the Las Vegas hotels to go in for the Broadway musicals. The other Las Vegas inn now with a legiter is the Thunderbird which has a doubleheader, "High Button Shoes" and "Anything Goes."

The Riviera edition of "Forum" will be directed by Ruth Mitchell and choreographed by George Martin. Sammy Lewis made the deal for "Forum" with the hotel.

The installation of a legit show in any of the Vegas hotels is generally an unhappy occasion for the talent agencies. Not only do they lose an outlet for their nitery acts in the Vegas belt where salaries are highest, but it also decreases competition for names among the various hotels.

At the same time, the agencies are prepared to lose more act installations since most Las Vegas hostels are looking about for formats that will take them off the name standard successfully. Most of the hotel stages in that city are already equipped to handle legiters as well as large revues.

Aside from the Thunderbird Las Vegas hotels which have dropped name policies now include the Stardust, with "Le Lido de Paris"; Tropicana, with the "Folies Bergere"; and the Dunes, with "Casino de Paris." Latter three are all Parisian imports.

NLRB Denies Appeal Of Bartenders Unit to Void Vote at Harrah's, Reno

Washington, Jan. 14.

The National Labor Relations Board last week denied an appeal by the Reno local of the Bartenders & Culinary Workers Union to upset a 1962 election at Harrah's, Reno, in which the majority of employees voted against joining the union.

In dismissing the union's objections to the election, the NLRB stated that the union had not received a majority of valid votes cast in the election and the challenged ballots were insufficient to affect the results. Of the 446 votes cast, 331 were against joining the union, 97 were in favor and 18 votes were challenged.

Earlier last year, the NLRB held a hearing in Lake Tahoe before hearing officer Wesley N. Wilson who subsequently issued a report sustaining four objections listed by the union. Harrah's immediately appealed to the NLRB which made the decision regarded as ending the squabble. NLRB stated that its consideration of the entire record in this case indicated the merit of the employer's pleas.

Twin-Cities Terp Studio Defendants Deny Waltzing Widows Out of Losta $$

Minneapolis, Jan. 14.

The nine defendants involved in the operation of two presently defunct Twin Cities' dance studios denied on the witness stand in Federal Court here last week that the studios perptrated fraud and mulcted widows and unmarried women pupils out of thousands of dollars, as charged by the Justice Department.

With resumption of the long drawn-out trial after a holiday adjournment, Arvin Mueschke, one of the defendants, testified that the studio was a bona fide operation. As a senior interviewer of prospective students, he said he never had instructed any employe to hold the hand or chair of such potential pupils during contact discussions. The prosecution had introduced evidence to that effect.

Mueschke also told the jury he had married one of the pupils and his wife, too, took the witness stand to testify for the defense.

In his opening address to the jury, Harold Field Jr., attorney for Stanley Friedman, 33, of Long Island, N.Y., who owned the studios and also is a defendant, declared that studio personnel had operated in "good faith" and that their operations were similar to those of other nationwide dance studios.

The alleged dance lessons racket

(Continued on page 56)

'Low' Bids for New Muni Hall 'Shock' Mpls. Execs

Minneapolis, Jan. 14.

City officials here are "shocked" because low bids for a new municipal auditorium exhibition hall total $1,259,533 more than the architects' estimate. Bids submitted by the eight lowest bidders aggregated $7,275,138, which is 20.94% higher than anticipated.

The hall is only one part of the entire project to enlarge and improve the auditorium to make it more suitable for touring and other shows of every sort. It was expected the entire cost wouldn't exceed $10,000,000. The exhibition hall development may endanger or delay the project. Work had been expected to start this year and to be completed by Oct., 1965.

FRANCE'S FOREMOST SINGING STAR

"PATACHOU SINGS—VIVE LA DIFFERENCE!"

New York World-Telegram & Sun

VARIETY

Americana, N. Y.

Patachou, with Jo Basile; Lester Lanin Orch, Al Conte Trio; $3 couvert.

Patachou, since her last appearance in New York, has changed her place d'emploi, but not her mode. She's had a metamorphosis. She is no longer the severe shirt-waisted and fairly light-hearted chanteuse de France who sang her Gallic tunes no matter what. She is now a more sophisticated and mature operator in more formal gown. She still retains that Gallic flavor, but in more than the normal varieties. She has but one theme and numerous and flavorful variations thereof. She sings of sex—dramatic sex, lighthearted sex and all the shades in between. But yet, it's not a Johnny-one-note recital.

Patachou makes it all sound intriguing and vivid, almost like a participant, but yet with sufficient detachment to re-cite its more colorful and exciting as-pects without becoming too involved. Patachou keeps her wits about her—just enough to communicate the excite-ment and the glamour. She rarely loses her firm control and her mission of re-vital during this process. She does a comparatively brief turn, less than 40 minutes, but yet long enough to tell what has to be said on the subject, and still short enough to wonder where the time went.

She makes the trek from the St. Regis to the Americana's Royal Box seem like a short distance, but yet it might have been a sleeper jump without her sense of universality. Patachou takes this trip with grace and charm. She should make her engagement one of the bright spots of the hotel's season, despite the fact that it's the time of year when one debates whether to put that extra buck to other uses.

Jose.

VARIETY

Drake Hotel, Chicago

In an era when the term chanteuse has been diluted to mean any singer who has spent the weekend at the George V, Patachou stands alone as the peerless interpreter of the sad and happy songs of the City of Light.

Songstress, at her top form, punches her numbers over with a dramatic in-tensity that hushes the room.

VARIETY

Queen Elizabeth, Mont'l

What's new to say about Patachou except that she's boffo? Just how socko is perhaps best measured in the plush uppercrust of the French-Canadian car-riage trade who, if anybody, knows the score with the French chanteusey.

New York Journal-American:

"PATACHOU A DELIGHT! A DOUBLE BLOCK-BUSTER!"

New Yorker:

"DOES A SINATRA BALLAD JUST ABOUT AS WELL AS HE DOES, AND THROWS IN A BIT OF ACUTE COMEDY, TOO!"

Montreal Star:

"PATACHOU ENCHANTS!"

Houston Chronicle:

"A SENSATION! DELIGHTFUL!"

Exclusive Management: WILLIAM MORRIS AGENCY, INC. EST. 1898

Conventions & Trade Shows Lifting Catskills Into Top Talent Showcase

By JOE COHEN

The convention and trade show business is changing the nature of the Catskill Mt. area in New York State. The new demands of the business meeting trade not only has altered the area from a summer resort to a year-round operation, but it has also increased the need for name talent and eliminated much of the do-it-yourself entertainment that was formerly a vital part of the mountain inn programs.

According to Phil Greenwald, booker for the Concord Hotel, Kiamesha Lake, the largest in the Catskill belt, new requirements call for three acts every night of the year. It is no longer feasible to have such former standbys as champagne nights, game nights and other concoctions of a social staff. Standard and recognized entertainment must be provided every evening. What's more, it has to be up to metropolitan levels, since most of those attending the confabs are affluent enough to have patronized top nightclubs.

The new setup, Greenwald said, will soon make it mandatory for every hotel to go after top names. As of now, he added, the Concord is the only inn to use top talent as a lure. Last Saturday (11) the Concord had the Tommy Dorsey unit with Frank Sinatra Jr., Pied Pipers and Helen Forrest. It has played such performers as Tony Martin, Judy Garland, and it recently recreated the Harry Richman, Sophie Tucker and Joe E. Lewis parlay which appeared at the old Ben Marden's Riviera, Ft. Lee, N.J., during the early 1940s.

In former years, it was inconceivable for names to go into the Catskills once they attained recognition, said Greenwald. However, all this has been changed by the convention business, which makes it essential for the hotels to lure headliners. Salary hikes, plus the feasibility of testing new acts in that area, are aids in getting them there, Greenwald noted.

What's more, convention managers are seeking to have the type of entertainment available at the hotel at meeting time, written into the contract. Greenwald said this isn't possible at this time, but with the elevation of standards at the hotel, the conventionaires can be made to recognize that a performer of stature will be on hand.

For example, the Living Garden Industries convention and trade show held last week at the Concord wanted the comedy team of Allen & Rossi for their meet the next time. Although the act couldn't be guaranteed, the hotel promised that it would extend its best efforts to get them providing they are available and in the eastern part of the country.

Meanwhile, according to Greenwald, the Catskill area remains the biggest talent incubator in the country. There is still room for beginners in the smaller hotels that abound in the area. The Concord, he pointed out, can still help acts by putting them on the bill with headliners.

It needs three turns nightly every day of the year, making it necessary to provide 21 acts weekly, the largest allotment of any inn. Even when a top name such as Milton Berle or Jimmy Durante is used, he has to come up with acts to start off the layout.

Until the Catskill area hit on the convention business, most hotels closed shortly after Labor Day, and many of the operators went to Florida, where some had companion hotels. Today the Catskills require fulltime attention of the owners.

Yusem Exits Wm. Morris

Hollywood, Jan. 14.

Gene Yusem resigned from the William Morris Agency last Friday (10), after being with firm for 13 years.

During this tenure, he was active in all phases of show biz, with emphasis upon live and tv film packaging, repping actors, producers and directors.

Stuarti's Waldorf Date

Enzo Stuarti has been shifted from the Town & Country Club, Brooklyn, to the Hotel Waldorf-Astoria. Singer originally was to have started at the Brooklyn spot Feb. 21, but operator Ben Maksik permitted him to leave for the Waldorf stand which begins Feb. 3 for three weeks. Stuarti will be succeeded at the Waldorf by Jack Carter who goes in Feb. 25.

No substitute has yet been lined up for the Town & Country.

Feds' Surprise Raids Shut B'ham Clubs: Stamp Tax

Birmingham, Jan. 14.

Revenue agents in Jefferson County (the greater Birmingham area) have cracked down on local niteries. A wave of surprise raids have closed a number of clubs, at the same time causing others to curtail operations.

Raids were for non-payment of a county stamp tax which must be pasted on each bottle. The proceeds of the tax go to pay for hospital indigent care.

Clubs closed up here include Brothur's Club on the Montgomery Highway where the Archers were appearing; and the Miami Supper Club, strictly for exotics, and was being operated at the time by ex-stripper "Nudema."

The hardest hit club though was the swank $200,000 C'Est Si Bon which only opened recently with "name" entertainment. This private club's liquor license was revoked, to the policy now is for the membership to BOB ("bring own bottle").

Joe E. Lewis, who had just finished a date at the Roosevelt, New Orleans, was playing here when it was raided this past month. According to the management, Joe E. didn't bat an eye but went on with the show as if nothing had happened. "I've been in clubs which have been raided before," said the comedian.

The C'Est Si Bon plans continuing acts; Marie Wilson is set and Molly Bee, also scheduled, had to back out when she was signed as a "regular" on Jimmy Dean's weekly ABC-TV show.

Shift Rivoli, Chi, Into Ethnic Cafe

Chicago, Jan. 14.

A group of investors has purchased the long-shuttered Rivoli Theatre on Chi's northwest side and is converting it into a German-American nitery.

Purchase price was not disclosed, but Dieter Seyferth and Eugene Haegele, representing the buyers, said they would spend $40,000 in converting the former 1,600-seat film house into a club which can accommodate up to 1,200 persons. It will be the largest ethnically-oriented night spot in Chicago.

The nitery will retain the Rivoli name, and is expected to be ready by May 1. It is located on the edge of a predominantly German-American neighborhood, and will feature record, cafe, film and tv performers imported from Germany and also those U.S. acts with appeal to German-American audiences.

Sinatra Jr. On His Show Biz Career: 'Just Trying to Develop on My Own'

By ART LONG

Reno, Nev., Jan. 14.

"There are a lot of kids who sing better than I do but don't have the opportunity to be singing with the Tommy Dorsey Orchestra. I am very grateful for my position.

"I would like to stay with the band for two or three more years. I feel that one day I will be singing pretty well."

Frank Sinatra Jr., recently appearing at Harrah's in Reno, candidly appraised his brief show biz career with no hesitancy, with no attempt to gloss or impress.

"If I left the band now . . . I'm not strong enough to be on my own. I'd be dead without the people I'm working with. I'm a novice in this business. I'm just another guy in the band, not the star of the show. I'm merely just one person in the organization. The majority of the personnel is in the same position as I am. They're all young men close to my age. We're growing up together just like my father grew with the original Tommy Dorsey band. There's so much talent in this organization that a lot of people don't see it all."

Sinatra Jr. has been criticized by many writers for lack of an individual style, for displaying the same mannerisms and phrasing attributed to his father.

Longtime Music Student

The young singer explains:

"I have been studying music since I was five, and I was a musician before I was a singer. I'm trying to develop on my own. As far as copying my father, there is no mimic expressed or implied. I feel I have a style different from my father's. If I'm like him physically, well . . . he's my father. Sure, I study his phrasing, but I also study Nat Cole's, Ella Fitzgerald's, and Norman Kaye's. I think my father is the greatest singer around at the moment, but I've seen him come off stage angry because something didn't go right. There's always room for improvement.

"I try to sing the way it is written, the way the composer put it on the manuscript."

Young Sinatra is generous in giving credit to others assisting him to develop a style.

"One of the greatest influences has been Helen Forrest. The way she can handle a lyric!"

(Miss Forrest has been with the Tommy Dorsey band, under the baton of Sam Donahue, since Sinatra Jr. joined the organization last May and played his first big nitery date at Harvey's Resort-Hotel on the South Shore of Lake Tahoe.)

Norman Kaye's Pointers

"Norman Kaye (of the Mary Kaye Trio) has also helped me. At Harrah's Tahoe he would catch every show and then come back and give me pointers."

The value of the Sinatra name?

"It helps commercially. The public is familiar with the name, and they will come in out of curiosity to see the show. In another way it's a hindrance. The public expects certain things, and they will either like you or be disappointed. They will compare notes."

Albeit his kidnapping at Lake Tahoe on Dec. 8 was not discussed, the attendant publicity has unquestionably added to the marque value of the singer's name. In the case of Harrah's at Tahoe, Sinatra Jr. was listed on the bottom of the marquee when the TD band first opened. But after the kidnapping his name was moved to the top, just under the Tommy Dorsey Orch listing.

Sinatra fils is skedded to leave the U.S. Jan. 18 for a series of one-nighters in England, followed by a tour of Army bases in Europe.

Advance Bookings
for a BANNER '64
BILL HALEY
and His COMETS
International Variety Kings
Stars of
"ROCK AROUND the CLOCK"
"BLACKBOARD JUNGLE"
"DON'T KNOCK THE ROCK"
Decca, Warner Bros. Records
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European Tour in April

KEN - CURTIS
Now Starring
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Starting Sat., Jan. 18
Also as Jim Buckley
of "RIPCORD"
With Comedy Duo
CURTIS and FISHER

SISTER
ROSETTA
THARPE
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Four Weeks, Jan. 27
COPACABANA, Honolulu
Starting Feb. 25
European Tour, May

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Vocal Harmony Stars
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U.S. BASES, Greenland
GERMANY and FRANCE
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HELD OVER 6 WEEKS

THE BARRY SISTERS

CARILLON HOTEL
Miami Beach
Florida

In the many years of producing top quality entertainment, we have never had as pleasant an experience as counting the house during the Barry Sisters current performance. We have, because of the best business in our history, held them over for 6 weeks. They are vivacious, charming, showstoppers full of grace, zip and sparkle. Unlike some other producers and owners, we don't cry on the way to the bank, we smile at the Barry Sisters.

The Management of the Carillon Hotel
Miami Beach

In the six years in which I have been producing the shows at the Carillon, no act has pleased our audiences more, nor has any done such phenomenal business as we enjoyed during your stay, this in spite of the tough competition of Sammy Davis, Jr. at an adjoining hotel.

Sincerely,
Lou Walters
LOU WALTERS

"BARRY SISTERS SENSATIONAL"

"We have known and enjoyed the Barry Sisters' singing for a long time. For the record, the show we enjoyed most of all those we have caught, was at the premiere of the new Lou Walters' revue in the Carillon hotel, titled "Oui Oui Paree." The Barry Sisters, always the mostest in the wardrobe department, have completely streamlined their act until it is absolutely nothing like it has ever been before. How two already popular entertainers managed to do this we don't exactly know, but it is a fact, and for the better entertainment of the patrons. A crowded house greeted their premiere. Their new musical arrangements, their handling of the microphone and their completely new staging is magnificent to behold. They began with the popular "Without A Song," then "All Of Me," then "Fly Me To The Moon" with a gigantic mirrored waltz ball revolving and casting reflections throughout the big Cafe Can Can.

"They sang Calypso and they sang the Gypsy tune, 'Dark Eyes.' They sang a medley of songs garnered from their recent tour in Israel and the same from their month's appearance in Russia behind the Iron Curtain with Ed Sullivan. They sang the hit Italian song 'For The First Time I'm In Love' and they sang 'When Somebody Breaks Your Heart,' each song in a style and a way that was different from anything that we had ever before experienced. And the magnificent setting in which they are presented, the Lou Walters new revue, it was a most exciting Barry Sisters and complete revue that we enjoyed."

PAUL M. BRUUN, REPORTER

THE MIAMI HERALD,
By GEORGE BOURKE
Herald Amusement Editor

"As usual the svelte sisters stop the show—from ballad to novelty and involving four languages."

THE MIAMI NEWS,

"The language of music is universal. The girls, Myrna and Claire are almost the same height, they're brunette and they dress alike. Their voices blend perfectly and every move they make is in unison, whether it's lifting a hand, taking a step or turning the head."

HERB KELLY

MIAMI BEACH DAILY SUN,
By BERNIE BRENNAN

"The Barry Sisters came on in their own inimitable style. To attempt to put into words how the sophisticated sisters held their audience can only be summed up by adding that the time element was too short."

COLPIX RECORDS • WILLIAM MORRIS AGENCY • HENRY O. DORMANN, PUBLIC RELATIONS

AGVA Shifts Williams From St. Loo To Replace Alton Sharp as Chi Mgr.

Chicago, Jan. 14.

The new broom currently kicking up dust in the American Guild of Variety Artists has swept a new branch manager into the Chi office of that union. He's Chuck Williams, who had the same job in the St. Louis office of AGVA for 14 months, and was with the Air Force for 14 years before that. He replaces Alton Sharp.

Williams told VARIETY that he had only had time to make a summary appraisal of the Chi office, but that he didn't think that a major overhaul or housecleaning was in order.

Asked if he felt if the office still operated under a cloud as a result of the McClellan Crime Subcommittee hearings which bore down heavily on "B-girl" operations in the Windy City, Wililams said that like any other criminal activity it was something that would have to be watched by both the Chi police and the AGVA office.

"I think that stripping has been an honorable profession since the time of Salome, "Wililams said. "It's only when the girl steps out of their roles as performers that there is trouble. In most cases these are violations of existing city laws, which should be enforced by the local police."

Hub Nitery Ops Crying the Blues As Biz Hits Skids

Boston, Jan. 14.

Nightclub biz is rough in Hub with club owners all crying the blues since the year's end. Monticello, Framingham, went to a policy of local acts which holds until the middle of February when Juliet Prowse is booked in. Frolic, Revere, currently has a revue, produced by Buddy Thomas, with Dory Sinclair and Jan Marvis headlined. Spot has also instituted a policy of no cover, no minimum as a "January special," and shutters on Monday nights.

Several clubs are reported planning to stay open weekends only during the business falloff. Sami Coe, formerly of Steuben's Cave, opened a Saturday and Sunday night only entertainment room in the Surrey Room of Hotel Touraine. Blinstrub's, 1,700-seater in South Boston, is playing seminames until Jan. 30 when Teresa Brewer arrives.

Statler Terrace Room, which has run flesh for the past five years, exits the policy with Nelson Eddy & Gale Sherwood, current. Room will operate with house orch, Sammy Dale, and band singer Priscilla Howe.

Shuttering of the Statler's flesh policy cuts the number of supper clubs in downtown Boston now to only two, Steuben's, which stays on its consistent policy of three acts, two week shows, with acts doubling in the Cave, and Blinstrub's. The Hub, incidentally, once had 11 supper clubs going.

The bad biz prevalent in the niteries is blamed on factors ranging from JFK assassination to market declines.

LOVENBERGS' NAME UNIV. OF BRIDGEPORT

Bridgeport, Jan. 21.

University of Bridgeport has been named residual heir to the estate of the late Adelaide and Estelle Lovenberg, dancers and circus performers who after retirement ran a dancing school in Bridgeport. Estate includes property and the sisters' costumes.

Lovenbergs were third generation of a theatre family.

Instant Hotel

Continued from page 1

ments on the Grand Bahamas, which will have the Lucayan Beach Hotel which will include a gambling casino, scheduled to open shortly. CIC has a 20-year deal with the Grand Bahama Port Authority, a privately leased company which controls a 408 sq. mile entertainment preserve. The Italia, to be rechristened the Imperial Bahama hotel, will have the sole floating hostel rights in the area.

CIC has figured that the conversion of a ship into a hotel is considerably cheaper and faster to put into service than to erect a structure from scratch. Not only will it have luxury as well as lesser room accomodations, but the ship is completely air conditioned, has a multitude of niteries, a Cinemascope theatre (which for the time being will be the only one in the entertainment resort complex), as well as cocktail lounges, well appointed public rooms and other accoutrements vital to a luxury cruise operation.

The Italia will remain ip the Nassau-New York service until May when it is turned over to CIC for added refurbishing. The ship was originally built in Hamburg in 1928 as the Kungsholm. During World War II it was the John Erickson, a troop carrier, and was obtained by the Home Lines for operation between Europe and Argentina. However, the line was not able to take its earned pesos out of that country, and suspended service to that point. Instead, it went into the Mediterranean service and finally to the Caribe area with an occasional trans-Atlantic crossing.

The Italia is one of the ships with a full complement of entertainers on every cruise. It was booked by Eph Abramson of the Bramson Entertainment Service. Although the Italia is expected to retain some entertainment after its conversion to the Imperial Bahama Hotel, its new status will be a loss to American acts inasmuch as there were three or four turns on every weekly cruise of this ship.

The use of ships as floating hotels is not new. The old Nassau, which also plied the Caribe area for the Incres Lines, and which later became the Acapulco under ownership of the Mexican government, was tried as a hotel at the Seattle World's Fair. This didn't work out because landlubber hotels were sufficient to accommodate the tourist influx for that display.

Ringling Circus

Continued from page 52

the Ziegfeld days on Broadway made three trips to France, Italy and Germany to assemble costume fabrics and unusual props.

For the Miami date there will be 18 new acts in the rings including chimp acts, seal acts, and dog acts that have not been included in the roster for a number of years. Other acts personally signed in Europe by John Ringling North will be arriving along the route. For the Garden three of the world's greatest flying acts, The Gibsons, The Waynes and the Alexanders will perform simultaneously. Joining the show from Germany and highly touted by John Ringling North will be Charly Bauman's Tigers, who will be given a spot of honor in the second half of the show instead of in the opening where such attractions are traditionally used. The specs, dreamed up by Max Weldy and Pat Valdo will be entitled "Fiesta," "Hannibal's Elephant Menage," and of course "Welcome to the Fair."

Naturally Richard Barstow has been the busiest man on the grounds. Once a protege of the late John Murray Anderson, Barstow is now staging and directing for his 14th year. One of the few men left in show business accustomed to drilling a whole tent full of people and animals, it is an experience to watch him stand mike in hand in the center ring hour after hour and bring order out of chaos. Saturday morning with a packed arena and 350 performers on the floor he was having trouble separating the out-of-costume actors from the spectators. At one point he was busy trying to direct a matronly type through the paces of the finale.

"Excuse me," he said, "but aren't you Mother Goose?"

"Oh, no," she replied, "My name is Mrs. Hastings from St. Petersburg and I only came to watch."

AL LORBER EXITS GAC FOR CMA EXEC POST

Hollywood, Jan. 14.

Alfred Lorber has resigned from the Coast office of General Artists Corp. to join Creative Management Associates, where he will be in the agency's administrative echelon. CMA prexy Freddie Fields explained that the move was taken to free agents of executive duties so they could devote more time to other aspects of the business.

Before joining GAC, Lorber was a veepee of Columbia Records and chairman of its finance committee.

GAC Woos Other Agencies; Biz Up, Co. Now in Black

Hollywood, Jan. 14.

Larry Barnett, board chairman and chief exec officer of General Artists Corp., has arrived from his New York headquarters for local staff parleys. It is no secret—and Barnett does not deny—he is wooing other, smaller agencies to come in under the GAC banner—as did United Talent Managements Inc. some months ago, bringing flock of talent lock, stock and barrel.

Just what agencies he is wooing Barnett will not reveal. He reports GAC tv representation is especially up, what with agenting three packaging outfits which have shows which started or start on webs this month: ABC-TV "Saturday At The Palace," "This Was The Week That Was" on NBC, and "Say When."

Barnett also states, "we are in the black, a fact which will be amply attested when our financial statement is issued in February for the year past. The rosiest aspect, I think, is that our booking commissions have risen so much in recent months."

Vaude, Cafe Dates

New York

Joey Forman pacted for the Copacabana April 2 for two weeks . . . **Allan Drake** inked for the Playboy, Chicago, starting Feb. 17 . . . **Wences** goes into the Vapors, Hot Springs, April 16 . . . **Barbara McNair** set for La Fiesta, Juarez, Mex., July 27 . . . **Bill Cosby** tapped for the Diplomat, Miami Beach, March 4 and **Totie Fields** into same hotel Feb. 4 . . . **Julius La Rosa** set for the Palm Shore, Brooklyn, May 27.

Carol Simpson, who had been on vacation in England, rejoined "The Establishment" at the Strollers, Saturday (11) . . . **The Joan St. James** Trio new at the Playbill of the Hotel Manhattan . . . Name of **Sol Saffian** inadvertently omitted from the Associated Booking Corp. list of staffers in the firm's ad in VARIETY's anniversary issue . . . **Los Astarias** joined the Viennese Lantern show last night (Tues.) . . . **Jack Benny** repacted for Harrah's, Lake Tahoe, starting in August . . . **Barry Sisters** set for Sutmiller's Dayton, starting Feb. 3.

Chez Paree Folds

Continued from page 52

the congerie of little clubs has held fast and several new ones have sprung up in recent months.

The year 1963 was probably one of the best in recent history for the flossier hotel supper clubs, and they were still doing healthy biz when the new Chez Paree opened and closed. The Empire Room in the Palmer House, the Drake Hotel's Camellia House, and the Cafe Bonaparte in the Sheraton-Blackstone all had a banner year. The same period saw the debut of the Chateau Continental

Owner Donjo Medlevine was not available for his interpretation of what happened to the Chez Paree, but it's recalled that Manny Skar once said of the Club Gigi when he owned it: "It costs $1,000 a night to open the doors of a club like this, not including talent costs. It's like being on a treadmill. When the price of the talent goes up, the treadmill speeds up and you are going nowhere faster."

Twin Cities Terps

Continued from page 52

found a 61-year-old St. Paul widow testifying she signed contracts with one of the now closed studios for 900 hours of private lessons and group parties for about $6,000. She testified she agreed to pay that sum while a studio salesman held her hand and told her how much fun she'd have.

With the studios now closed it has been brought out that a number of the students, some of whom are elderly widows, are left with thousands of dollars worth of lessons coming and no dancing partners.

In addition to the two Twin Cities' dance studios, one in Minneapolis and the other in St. Paul, Friedman also operated them in Kansas City and Denver.

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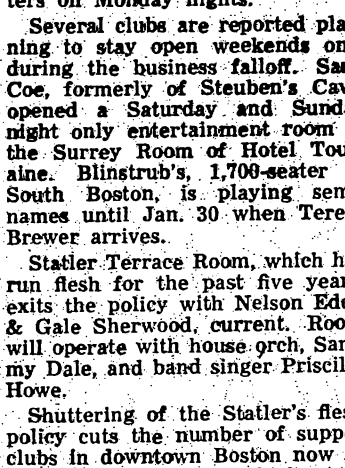
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— Bob Williams, New York Post

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— Ben Gross, N. Y. Daily News

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— Jack O'Brian, N. Y. Journal-American

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Waldorf-Astoria, N. Y.

Oscar Brown Jr., Nancy Wilson, Meyer Davis Orch conducted by Emery Davis, Horace Diaz Orch; $4 cover.

The Hotel Waldorf-Astoria's Empire Room, which reopened last week after a four-week holiday hiatus, seemingly has some new ideas and is trying to tap audiences that so far have shied from the posh hotel circuit. The current bill is, frankly, experimental, with Oscar Brown Jr. and Nancy Wilson on view, and constitutes a layout from which some valuable lessons can be derived.

The parlay of these two Negro singers provides audiences with a choice and tends to indicate that the Waldorf can be a room of opportunity in which talent is recognized and at the same time a goal in the visions of a performer.

In this instance it's both. Brown, whose last appearance locally was at the Blue Angel a couple of years ago, demonstrates that he is a performer of depth and perception, qualities which were recognized in his earlier forays. What's more, he's an articulate and sincere writer. He opened the show, working only with a piano, bass and drum behind him.

The background enabled him to make more of an impress with his own attributes. He charmed a hushed audience with tunes of his own composition, which included a highly introspective song based on a hawker's chant, "Rags and Old Iron."

In his too brief floorstand, Brown made it known that an urban boyhood can be as rich in recollection and lore as that of his country counterparts. His writing is seemingly autobiographical, based on themes collected from his Chicago background. But much of it is based on Negro themes from other sources. He makes his indent easily and with charm and sincerity. He'll probably wind up with headline status as a result of his work here.

Miss Wilson's work is in a different genre than that of Brown and the contrast when presented on the same bill is inescapable. On her show, she appeared more concerned with surface manifestations, mainly sound and effects. Her work has gloss and sheen but is basically artificial and lacking depth. Yet Miss Wilson shows signs to grow on.

She has a good ear and a good projection. She may be listening too intently to the ideas of arrangers and managers and subjugating her own thoughts on the subject. Certainly, she needs direction, but Miss Wilson has to be the one to determine her own vocal destiny.

Of added interest to the Waldorf bill is the Meyer Davis music helmed by the head maestro's son, Emery. He evidently has his own ideas on how a dance and show band should be led. He provides a strong beat and bounce that permit dancers easy locomotion and an incentive to hum along at the same time. The relief music is by Horace Diaz. *Jose.*

Palmer House, Chi

Chicago, Jan. 9.

Xavier Cugat & Abbe Lane, Michael & Paula, Ben Arden Orch; $2.50-$3.50 cover.

There are two schools of thought in Chi nitery biz as to what to do when a really big business convention comes into town. One group books the lesser-known and less expensive acts on the assumption that the conveners will be out on the town anyway.

Others, and among them is the Palmer House, assume that a name act will bring in the trade that counts—those cafe benefactors who ignore prices but never ignore the maitre d', captains, waiters and even the bus boys.

The Empire Room has apparently accepted the latter premise, and the 40,000 spenders in for the annual home furnishings confab will probably distribute a lot of their fun money at this spot. Xavier Cugat, although he is mostly an onlooker in this show, is still a marquee name to reckon with, and Abbe Lane is restful to the eyes and ears if not to the libido. She's an accomplished thrush with an orb-filling frame, handles her tunes intelligently and meaningfully, and, in a couple of Latino numbers, shimmies like sister Kate never did.

The entr'acte during Miss Lane's costume change is one of the fresher and more exciting young dance teams to have played the Windy City in some time. Michael & Paula Smuin are a youthful jazz-ballet team who apply their classical training to pop themes in a seldom-seen combination of showmanly razzle-dazzle and terp discipline.

Their dance interpretation of "My Favorite Things" has a feather-light grace to it, "Maria" captures both the innocence and sensuality of its "West Side Story" origin, and "Room 43" is a pulsing "hard jazz" number.

Next up is Louis Prima Jan. 22-31. *Mor.*

Sands, Las Vegas

Las Vegas, Jan. 7.

George Gobel, Tommy Sands, Roy Castle, Harry Nofal, Copa Girls (12), Antonio Morelli Orch (21); produced and staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $5 minimum.

Possibly because he expected a lull after the record-breaking holiday season, Jack Entratter booked three potent acts into the Copa Room; fortunately there is no lull, and fortunately Las Vegas has an outstanding triple bill.

Show closer George Gobel is 100% billed with Tommy Sands, and newcomer Roy Castle is highly impressive in his Vegas debut (see New Acts).

Gobel reprises many of his classic word pictures, and adds freshies to his remarkable low-pressure comedy routine. He pulls top yocks with his impresh of the sorrowful singing guitar-plunker on a country radio station at 5 a.m., and the turn ends on a lofty note as he vocalizes a very funny ballad called "Here Are My Arms."

Sands is a charmer from the time he welcomes his audience to "my hotel," and in a most pleasant voice offers such numbers as "I Concentrate On You," "Walking My Baby Back Home," "Sinner Man" and "Nancy With The Laughing Face." Latter was particularly effective for first-nighters, since his wife Nancy Sinatra Jr. was ringsiding.

Antonio Morelli's orch (21) backs the entire show, including a fancy Renne Stuart production number featuring the fine voice of Harry Nofal and the dozen Copa lovelies.

This triple header is in until Jan. 22 when Dean Martin returns. *Duke.*

Establishment, London

London, Jan. 7.

Annie Ross, Jonathan Routh, Arthur Atkins; staged by Steven Vinaver; $3.50 minimum.

Satire's sun has set over this proclaimed satirical nitery, and the new management seems to have no policy to take its place. British-born Annie Ross has now returned to the London jazz beat, which is pretty limited. She makes a so-so impact in this locale, and would make even less elsewhere.

Generally considered the best of local thrushes in a modernist idiom, Miss Ross has an act that sticks to the wayout numbers, never coming to rest with a familiar standard. Cool and detached, she delivers them crisply, looks assured in tinted chiffon, and has an individual way with the tortuous lyric that crowds more syllables to the minute than a spieler.

A little of this goes a long way, and it has to. Miss Ross brings in a reminiscense of her part in the old Lambert, Hendricks & Ross trio with Horace Silver's "Doodlin'," and seems more at home in this context. When she essays a torchy ballad, her voice lacks the touch of velvet to make it cling, and her program adheres to a general mood of disenchantment that is somewhat weakening.

The act also fails to display her other skill as a revue artist, although she closes with something akin to parody of the Charleston era of boop-be-do routines, which is not pointed enough. She is backed by an anonymous quartet, which is inclined to swamp her.

Miss Ross shares the billing with Jonathan Routh, who won some fame in the British version of "Candid Camera" on tv. He dissipates it here in a disastrous set of sketches, one of which has him reading out a catalog of nauseating practical jokes provided by some manufacturer.

He also has a dim bit about a birdman, reads from the "Kama Sutra," and closes with a lecture about a Japanese pillow-fight, not before time. He gets a yock or two by wrapping a parcel of blown-up balloons, but that's about the strength of it. Routh's act is interrupted by Arthur Atkins, but too infrequently. *Otta.*

Hotel Plaza, N. Y.

Juliet Prowse with Lance Avant, Bradford Craig, David Nagy, Nick Novarro, Andy Thomas, Dick Sternberg, Emil Coleman Orch, Mark Monte Continentals; $4 cover.

Since the decline of the ballroom dance act, the class hotels have eschewed the pop terp turns and only occasionally go in for ballet. In the old days, there were such duos as the DeMarcos, Mario & Floria, Gower & Champion who were regulars on the posh hotel circuits. But since that era, a dance turn has been a rarity in these environs.

Thus Juliet Prowse's engagement at the Persian Room of the Plaza carries more than the usual amount of interest. She almost appears to be a prototype for dancers seeking to return to the field in which they once were eminent.

As far as Miss Prowse is concerned, with the aid of four boys accompanying her, she proves that she is not only a fine dancer and a comedienne but also a utilitarian type singer. In the first two categories she is highly entertaining and catches the imagination of the crowd.

There is one major catch in the construction of her act. By necessity, a girl has to take breathing respites once in a while to catch up with herself. After all Miss Prowse provides a vigorous turn at dancing. She is therefore by the nature of her act forced to spend a lot of time in a secondary skill—singing. She's acceptable in this department, but the Persian room standards are much higher than mere acceptability. However, it does aid in a stamping Miss Prowse as a more complete entertainer rather than only a dancer.

Miss Prowse's choreography by Tony Charmoli is well done. Her four cohorts, Lance Avant, Bradford Craig, David Nagy and Nick Novarro, are skilled, disciplined and respond to the premiere danseuse's requirements instantaneously. The writing that has gone into her act is also imaginative and the comedic concepts have a good theatrical quality.

Unfortunately, several of her numbers are not up to Persian Room tastes, such as the Camille and Cleopatra bits. Their inclusion in this situation is questionable. It's recalled that these items were criticized when she appeared last year at the Winter Garden on the Eddie Fisher show. Their transfer to cafe environs hasn't made these pieces any more suitable.

Miss Prowse's production elements are topnotch. Costumes by Ray Aghayan are colorful and reflect the sense of humor needed for many of her numbers. The music by Andy Thomas conducting Emil Coleman's band, with Dick Sternberg at the drums, provides a background with assurance. These attributes, plus Miss Prowse's innate ability, give her performance an aspect of confidence and smoothness. The relief music is by Mark Monte's Continentals and the usual John Fosatti touch is evident at the tape. *Jose.*

Castaways, Las Vegas

Las Vegas, Jan. 9.

Woody Herman Orch (16), Don Sherman, Renee Roberts; produced by Garwood Van; no Cover, no Minimum.

Woody Herman's 16-man gang of solid post-graduate musicians is stirring up things at the Castaways these nights. The enthusiastic preem audience heard the group zoom off with "Muskrat Ramble," then ease into "Lonesome Old Town," featuring Phil Wilson, a fantastic high note 'bone man.

Tenor saxman Sal Nistico impresses with "Sister Sadie," and Herman himself gets warm mitting for his "Rose Room" clarinet solo. Band also wails on "Don't Get Around Much Anymore," "Watermelon Man," and "Days Of Wine and Roses," latter with Herman on alto sax joining his other saxers.

The maestro goes vocal on an interesting delivery of "Don't Go To Strangers," and there's a good bit of drum clowning and impreshes by Jake Hanna. At one point, Herman intros his trademark with "For all you early Americans out there, here's 'Woodchopper's Ball'."

Songstress Renee Roberts fits the mood with "Chicago," "Let Me Love You," "'Deed I Do," and "You're Nobody Till Somebody Loves You," but it probably would be wise for her to get rid of the Barbra Streisand look.

Don Sherman, a hip standup comic making his Las Vegas debut, is a real find. He writes his own material, and comes up with very far out—and very funny—material, making him a welcome addition to the fraternity of Strip comedians, none of whom has stolen any of his gags (so far).

This bill, produced by Garwood Van, is in for four frames. *Duke.*

Fairmont Hotel, S. F.

San Francisco, Jan. 8.

Gaylord & Holiday, Ernie Heckscher Orch; $3.50-$4 cover.

The elegant Venetian Room of this Nob Hill hostelry is currently housing Ronnie Gaylord & Bert Holiday, a slick song and comedy duo. Part of the w.k. Gaylords of a decade ago, they have assembled an act that has a little of everything, in just the right amounts. The singing is primarily handled by Gaylord, the mugging by Holiday, and they both double as the occasion demands.

Gaylord, a fine tenor, kicks off the show with a swinging "Over and Over." Duo also does some clever carbons of such names as Frankie Laine, Billy Eckstien, Tony Bennett and Dean Martin. The crowd called 'em back for a trio of Al Jolson tunes.

One of the most memorable aspects of the act is the relaxed good humor and mutual admiration of the two which comes over very effectively to the audience. They work beautifully as a duo.

Ernie Hecksher's band, when it is not playing insipid arrangements for dancing, is a solid aggregation and has been clicking here with its records of a "San Francisco Beat."

Next: Kay Starr on Thursday (16). *Joaq.*

Golden, Reno

Reno, Jan. 6.

Davis & Reese, Jacques Kayal, Golden Girls (10), John Carleton Orch (10); no cover, no minimum.

Davis & Reese, who played this room earlier this year, are back with much new material but have wisely retained many of their trademarked routines that are consistently big winners. And, in this intimate Carnival Room, they come across to full advantage.

Noting the season, two keep it timely with some hilarious lines re Yule shopping, then switch to takeoffs on western vidshows, carbons of old vaude acts complete with straws and canes, and an audience participation bit to "Jingle Bells," with tablers keeping the tempo by tapping glasses with coins.

All-new routine, with high risibility values, is a "Win Your Freedom" quiz show for prison inmates, with Pepper Davis as the prisoner contestant, Tony Reese as the emcee. It's loaded with good lines and inventiveness. Davis, to win freedom, names the 50 states in 30 seconds while singing to "Holiday for Strings." Exit is their familiar tap session atop drums.

Throughout duo's turn, Davis proves himself the perfect foil, works with apparent abundance of energy and uses his mobile face for top effect. Reese, as the straight man, also shows much talent in the vocal department and feeds lines to partner with unerring accuracy.

Production numbers by the Golden Girls (six dancers, four nudes) are holdovers from the preivous show. The John Carleton Orch backs in the usual capable fashion.

Jacques Kayal, who handles the production singer chores, also shows his talent midway in the show in a 15-minute solo turn *Long.*

Stork, Shreveport

Shreveport, Jan. 8.

Dick Smith, Angel Wilde, Jack Nelson Trio; $2.50 minimum.

Dick Smith, a veteran of the bistro circuit, is an extremely resourceful monologist. He's able to bend his act to suit the situation, a bit all too rare at this Bossier City spot.

His takeoffs (Winston Churchill, Eleanor Roosevelt, Peter Lorre, and Jerry Colonna the best of two dozen or so) are carefully arranged physically as well as vocally and he neither courts nor condescends to his audience.

If Smith has a fault, it's in his basic routines which are becoming a bit dated. However, he uses them only as springboards for whatever the audience picks up.

He's ably assisted by Angel Wilde, one of the most statuesque and fetching exotics around. Backing and dance beat are provided by the Nelson group, thinly but adequately. *Weljo.*

Americana, N. Y.

Pearl Bailey (with Nick DiMaio), Lester Lanin Orch, Al Conte Trio; $5 cover.

Pearl Bailey has been a unique entertainer for many years. It's more evident than ever in her current foray in the Royal Box of the Americana Hotel. She has brought in a batch of new songs over which she seems to have worked especially hard in order to make her particular type of lazy delivery more pronounced.

She essays a stand that is longer than usual for her, mainly because the audience insisted. Miss Bailey, at the conclusion of a turn lasting about an hour, came out merely for a bow but was trapped into singing her perennial "Tired."

Her current stint has its share of her saucy asides. She is the mistress of the rambling discourse and a few eyebrow lifting images that maintain a constant flow of laughter.

Miss Bailey's catalog has some new items such as "35 Years Ago," related to a former item in her repertoire in which she dwells on the prowess of her youth. It's sufficiently sapolioed for the family type rooms. The laughs in this instance are the more innocent type. She goes serioso a few times in her act, and it provides a breathing space for both artist and audience. She has no trouble picking up her former pace when the placid session is over.

Other items that maintain her status as a comedienne are the bits with her conductor, Nick DiMaio, and band's flautist. In all, the Negro songstress is one of the more robust items in the current nitery roster, both entertainment and boxofficewise.

DiMaio, helming the Lester Lanin crew during the show, and the Al Conte Trio are the musical components on this layout. *Jose.*

Talk of Town, London

London, Jan. 7.

Alma Cogan, with musical direction by Stan Foster. Robert Nesbitt's "High Life," with Peter Regan, Tricia Money, Christine Craig. Trotter Bros. (2); Line (29); choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; Sydney Simone and Frank Deniz Orchs; $7.75 minimum.

Booked in for a six-week stint in the star spot at this roomy nitery, Alma Cogan produces the right earthy and forthright attack for the spot and clicks with an act that does not stray beyond the conventional gimmicks but is adequate for its purpose. Plushly billowing in white sequins, she doffs it for a chain-mail outfit which dazzles the eye and is tailor-made to pick up changes in lighting, affording visual variety.

Miss Cogan sticks to the finger-snapping uptempos, and maybe that's the correct decision for this room, which responds more to gustly personality than to subtlety. After an introductory verse, she launches into "The Man I Love" in quick time, and sets a brisk mood which nevertheless has little to do with the sentiment of the lyric.

She soon sneaks in a participation routine with "Hava Nagila," with the customers clapping out the rhythm, or something approaching it. But it might have been wiser for the band to maintain the same tempo, instead of switching it just as the audience had got its palms warm.

Mild mimicry of such thrushes as Vera Lynn and Shirley Bassey is pleasing, but probably loses its edge here. Chorus songs are encouraged and wind up a professional and amiable display.

Miss Cogan, who may play Las Vegas in the spring, is the kind of gal who clinches attention. Her regular music director, Stan Foster, valuably assists with clean and brisk arrangements, conducting Sydney Simone's well-knit outfit from the piano.

Chief trouble with her material at this showing is that it is too predictable and lacks surprise. Miss Cogan does not chance her luck with a slow ballad, which would vary the steady flow of cheerfulness.

Tab-settlers get two shows for the price of one, and "High Life" continues as a midevening appetizer in the same format as previously noticed. The bands of Sydney Simone and Frank Deniz suavely entertain the dancers and the sitters-out. *Otta.*

Plaza 9-Room, N. Y.

Julius Monk's "Baker's Dozen" with Gerry Mathews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton; pianists William Roy, Robert Colston, Paul Trueblood; staged and choreographed by Frank Wagner; costumes, Bill Belew; $6-7.50 *minimum.*

There aren't many people around these days who have Julius Monk's know-how in shaping a revue. The fact is spotlighted anew in Monk's latest production, "Baker's Dozen," which seems headed for a good run in the cellar of the Hotel Plaza.

It's Monk's second production for his Plaza bosses since leaving the Upstairs at the Downstairs. His first at the Plaza, "Demi-Dozen," ran 14 months, a formidable debut.

The Monk mastery is especially evident in this new outing because even though several of the 24 numbers presented in the two-act framework miss their mark the overall impression is satisfactory and the good things stand out so strongly that the show can be chalked up as a pleasing romp.

Under Frank Wagner's brisk direction, the cast plays with free-wheeling abandon and moves swiftly from one sketch and/or song to another in high style. The work load falls on Gerry Mathews, a veteran of many of Monk's nitery excursions and he takes it in his stride. He's a first-rate funnyman and an okay singer and none of his varied chores ever seems to be to much for him.

The supporting players, Jamie Ross, Nagle Jackson and Richard Blair on the male end, and Ruth Buzzi, Barbara Cason, Delphi Harrington and Jan Templeton in the femme division, are in the Monk tradition—bright, crisp and multi-talented.

The targets, when the writers are on the beam, are also in the Monk tradition—pegged on big city living and dying and branching out into politics, the Common Market and space. Among the contributing authors rating special mention are William F. Brown for a sketch on buying a coffin and James Bond, John Simon (music) and Louis Botto (lyric) for a wild "Mescaline Hat Dance," William Dyer (music) and Don Parks (lyric) for their sly poke at Mary McCarthy's "Group," Leslie Davison for his song on shopping-bagsmanship, Stan Lebowsky (music) Fred Tobias (lyric) for their salute to Joseph E. Levine in "A New Italian Folk Song," Rod Warren for his "Discotheque," Clark Geshner for his piece on spacemanship and G. Wood for a charming ballad called "Merry-GoRound."

And happily brought back for another run is "Barry's Boys," June Reizner's devastating slap at the Goldwater cult. It works even better now that Sen. Goldwater is an announced candidate and very much in the news.

The accompaniment by William Roy and Robert Colston on the plural pianos, and Paul Trueblood at the singular piano is brisk and easy and in keeping with the general happy mood. *Gros.*

Edgewater Beach, Chi.

Chicago, Jan. 7.

"Juan Carlos Copes Revue" with Copes, Maria Nieves and Roberto Florio, Clair Perreau Orch; $2-$2.50 *cover.*

The Polynesian Village has returned to its most successful format for what may be its last show amid its present decor. New g.m. Ken White is seriously considering taking the bamboo and palm trees out of this room and returning to a more formal supper club style. It's a move which would be applauded by the many performers who have seen their acts dissipated by a setting more appropriate for a takeoff on Tondeleyo doing soliloquies from "White Cargo".

The format that has consistently succeeded in this room is a revue from somewhere near the Equator—Spain, Mexico, South Seas, Hawaii or South America. The current show, Juan Carlos Copes Revue, is of that genre, and is superior to most in that it does not confuse format with formula.

The troupe is from Argentina, and Copes, who is the producer, director and leading dancer, has fashioned a fast-moving and disciplined 45-minute show that is long on color and seeming authenticity and void of that Latino hokum which is sometimes offered as ethnic.

Copes is an impressive terpster with a whip-like agility, and his dance duets with Maria Nieves make their dramatic point strikingly with the language of legs (and hers are worth watching).

Solo singer Roberto Florio has a big voice to fit his muscular frame, and while his style may sound a little florid in a northern clime, it's apparently the Argentine McCoy. The three male and three femme choristers are first-rate in their interpretations of a variety of city and country dances. The girls are attractive, and their shapeliness is well-displayed in their colorful costumes.

Arrangements and musical direction are skillfully handled by Hector Garrido, and Enrique Mendez's bandonexon solo is intriguing. *Mor.*

The Mint, Las Vegas

Las Vegas, Jan. 7.

"Hong Kong Scandals," Bob Ling, Tzu Li, Jay Lee & The Princess, Changs (2), *Linda Lee, Girl Dancers* (8), *Jimmy Cook Orch* (4); *presented by Sammy Lichter; staged by Joy Healey; no cover or minimum.*

Entertainment director Sammy Lichter has brought something new to the downtown area — an Oriental nudie revue called "Hong Kong Scandals." The fast-moving show features eight Far East dolls in various stages of undress, plus a generous portion of music, magic, dancing, feats of skill and comedy.

Handsome Bob Ling tosses the vocals with a rich, pleasant voice, getting warm applause for his impreshes of Bobby Darin, Perry Como, Johnny Raye, Al Jolson and Louis Prima.

Miss Tzu Li, billed as "The Cantonese Beauty," is a shapely stripper who has learned the proper undulations from her American sister exotics. Jay Lee & The Princess, a delightful act of comedy magic, is outstanding. Linda Lee is the personable production chirp, and the two Changs offer an exciting turn of balancing, plate spinning and assorted eye-opening displays climaxed by the male partner's blindfolded leap through a flaming hoop of knife blades. *Duke.*

Bimbo's 365, S.F.

San Francisco, Jan. 7.

Szony & Claire, Danielle Darvour, Roy Palmer Orch, "Spectacular III" (15); $2-$2.50 *entertainment charge.*

Owner-producer Agostino "Bimbo" Giuntoli has assembled a top offering to get the new year underway at his posh theatre-restaurant, featuring two strong acts and three lavish song-dance production numbers.

Szony & Claire—Hungarian Francois Szony and Bay area girl Nancy Claire—are a dance team likely unsurpassed in the biz for sheer elegance and grace. Their three numbers have an excellent pace, varying from dream-like ballet sequences to fiery dynamics in a Spanish bull-fight pantomime. Brevity of their act guarantees an unsated audience.

There is no attempt to chat with the patrons, adding to the aura of professionalism and dignity. Szony handles the leaps and whirls of his lovely partner with the classic control of the difficult made to appear simple, and Miss Claire moves with an ease that seems weightless. The choreography is imaginative and varied. The customers repeatedly interrupted with applause.

Danielle Darvour is a diverting and attractive thrush making her second appearance at the club in less than a year. Her seven numbers are presented in both French and English and cover a wide range of styles and topics—perhaps her greatest fault.

The young singer is vocally and personally quite pleasant but extends herself too far. She opens with a sharp and enjoyable "Under Paris Skies" but follows with a contrived "My Heart Belongs To Daddy." Then come a nice "I Wish You Love" and another overdone effort, "Perhaps."

Miss Darvour's relaxed work with French tunes is far superior to her gimmicky English numbers and she might well emphasize them more, while including some more carefully selected American ballads.

The show's three production numbers—a Chinese theme, "Austrian Waltz" and "Voodoo Spell"—are colorful, easy on the orbs and fast moving. Lead dancer Patrice Michaels and her 11 succulent cohorts are an attractive group while the numbers, choreographed by Rene de Haven, are smoothly executed. *Joaq.*

N.Y. Drake's Shepheard's Goes Discotheque In Posh Bistro Teeoff

The jet set seems to be undergoing a metamorphosis. Some of the old established rooms that were patronized by this segment of the social register have fallen into disuse. For they now appear to be leaning toward discotheques. Le Club, privy to a comparatively few members of this segment of society, may be setting the trend.

Meanwhile, the Drake Hotel, under the management of Max Blouet, is making an attempt to fill the vacuum with its new room, Shepheard's, patterned after the famous Cairo Hotel, long a symbol of the white man's burden in a foreign land. Shepheard's is probably one of the smarter designed rooms, capturing not only the influence of imperial Egypt but also the flavor of the mode of living indulged in by the upper crust.

However, it's one of the more subtle discotheques. Those not hip to the trend have the feeling that an orchestra is in the room. Three

Drake Hotel, N. Y.

Otto Schmidt Trio; $2, $3 *cover.*

But the record spins on in the background and the trio, comprising drum, bass and marimba, merely stamp out a stronger beat which impels a dancing mood. musicians are constantly on hand.

The constant presence of live musicians retains the illusion for many. Of course, there are times when a vocalist or a chorus startles the auditors into realizing what the gimmick is. But generally, by that time, the mood is established and the realization does no harm.

Shepheard's is probably one of the most elegant uppercrust dine and dance spot to come about in sometime. Its Sunday (29) opening, a strictly white or black tie affair, was attended by a select list of socialites and opinion-moulders who seemed impressed not only with the entertainment but the groceries as well.

The room is the successor to Mon Plaisir, which was sans entertainment. At Shepheard's, aside from the combination of live and recorded music, the top entertainment is likely to be provided by an audience that comes to see and be seen.

The Zeckendorf Hotel chain, helmed by William Zeckendorf Jr., appears to be constantly in the market for an expanded nightlife as an aide to the hotel industry generally, and this chain particularly. Thus, when designer Jeff Leeds came up with the idea of this kind of poshery, Zeckendorf got Peter Larkin to design the spot pronto. It seems to have a major chance of being the season's bright new room. *Jose.*

Latin Quarter, N. Y.

"Diamond Fair" revue with the Novelites (3), *Bobby Breen, Giselle Szony & Kossi, the Rebertes* (3), *Eddy Seifert & Co.* (3), *Jeanne Michelle, Marion Conrad, Hill Roberts, Dancing Diamonds* (14), *Escorts* (4); *Showgirls* (12); *Jo Lombardi Orch; Sammy Bidner Trio;* $7.50 *minimum.*

E. M. Loew and Ed Risman have come up with three new acts for their current revue which opened at this midtown nitery about a month ago. Launching of the Novelites, Bobby Breen and dance team of Giselle Szony & Kossi makes the layout seem like a new show. And there's not a second's lull in its 90-minute running time.

The instrumental comedy trio, the Novelites, is costarred with Breen. This group, cleans up here

Frankie Carr, who paces the fun with his antics, plays the accordion; Joe Mayer, straightman of the group, plays a mean bass viol, and Chuck Leonard, guitarist and hefty warbler, are all musicians in their own right. After establishing this fact with several tunes and songs, the three boys are off and rolling with series of panto gags, mimicing and knockabout antics introed so rapidly that there's no chance for a letdown.

Leonard has the singing of Sinatra, Dean Martin and chatter of Cagney down pat and a fine tiein for the clowning of Carr. Latter then alternates with Leonard in a series of sight routines that reach a peak of hilarity. The Hootenany Trio is offered for a whopping bowoff. A wow hit here.

Breen, whose voice after some 35 years is amazingly strong and well controlled, is a happy addition to this lineup. Recently signed by Motown Records, the onetime child film star leans on his well-selected lineup of songs to make a solid impression.

After his introductory tunes, such as "Mine and Mine Alone," "Blue Heaven" and "Granada," he uses a strawhat to indicate he's going back to oldies. Among these are "Baby Face," "If You Knew Susie," Melancholy Baby" and "Tootsie Goodbye." Breen's handling of "Laugh Clown" allows him to segue into "Pagliacci" to bring his song stint to a stirring climax.

Making their Broadway bow, Gizelle Szony & Kossi (New Acts) scored with their classical dance turn. Remainder of show is the same as when first launched, with the Rebertes' comedy acro feats perhaps standout. Jo Lombardi cuts a sharp show per usual, and it's a real tough one because of the numerous songs used currently. *Wear.*

Basin St. East, N. Y.

Duke Ellington Orch (14), *Ahmad Jamal Trio, Sylvia deSayles;* $3.50 *cover.*

The Duke Ellington Orch seems to be hanging together despite the scarcity of big-band booking. This date at Basin Street East holds till Jan. 18, and comes after the band played the east side club for a weekend recently.

Unlike most of the big bands left around today (such as Woody Herman's umpteenth swinging Herd) which feature young sidemen, the Ellington 14-man ensemble is a strong argument against the old age pension.

Still blasting from the Basin Street stand with great skill and enthusiasm are such august jazz performers as Harry Carney on baritone sax, Lawrence Brown on trombone, Johnny Hodges on alto sax, Cootie Williams, trumpet, Jimmy Hamilton, clarinet. The waists may have softened and spread a bit, but the pipes and lips are the same. It is unusual to see a sideman get a solo encore. Johnny Hodges did. Driving, swinging section work is a foregone conclusion. These men have played together before.

Ellington, as usual, is not only a distinguished jazz composer, but also an accomplished front man, suave and wittily hip in the segue matter. Repertoire naturally includes many of his own compositions along with other jumping standards identified with the band and soloists for decades.

A dramatic-styled belter, Sylvia de Sayles takes a vocal turn with the band, but on opening night caught she was working without her own arrangements and could not be properly accounted.

Ahmad Jamal fills the bill in his vari-tempoed, fully melodic jazz piano style. Excellent in support are Chuck Lampkin on drums and Richard Evans on bass. The trio scores particularly with an extended rendition of the theme from the tv show, "Naked City." The arrangement doesn't have quite 8,000,0000 variations on a theme, but more than most anyone but Jahmal could imagine. *Bill.*

King Edward, Toronto

Toronto, Jan. 7.

Deep River Boys (4), *Bobby Gimby Orch* (8); $2 *cover.*

With Harry Douglass sparking the group and Ray Durant its longtime arranger and piano accompanist the Deep River Boys also comprise Ronnie Bright as lead bass and Harold Johnson as tenor. Back at the Oak Room of the King Edward unit of the Sheraton Hotel chain, Douglass is taking an increasing part in the harmony quartet, with more stepout solos.

Boys are in for three weeks at the 210-capacity Oak Room and after their King Edward tenure (ending Jan. 18) move to a fortnight's engagement at The Embers at Fort Wayne, commencing Jan. 20. Meantime, the singers are consistently turning them away during their Toronto twice-nightly appearances.

Request dance seshes, to singing accompaniment of the group, include "Moon River" and "I Left My Heart in San Francisco." Bobby Gimby's eight-piece orch lends solid backing to the boys' request dance numbers, ditto a rollicking "When the Saints Go Marching In." Headliner's were on 35 minutes when caught. *McStay.*

Roosevelt Grill, N. Y.

Joan Fairfax All-Girl Orch (14), *Bob Kasha Trio;* $2-$2.50 *cover.*

Having tried two other policies, including names, the Roosevelt Grill has switched back to bands for which it has been best known. Teeing off the "fresh" format is an all-girl combo which not only plays the sort of music terpers enjoy but also presents a complete show somewhat reminiscent of what Guy Lombardo and other larger bands did to keep the room's non-dancing partons happy. Joan Fairfax's orch scored here opening night with the most spontaneous applause heard in the Grill for months.

Miss Fairfax, who has excellent pipes, has been a vocalist on the Ed Sullivan, Lawrence Welk and Guy Lombardo tv shows, and her singing attests to this showcasing. Her batoning of the femme band prior to the formal shows seems a bit routine, but she knows her gals and keeps them well in hand.

It's understandable that the Canadian-born Miss Fairfax follows the Lombardo (another Canadian) pattern somewhat in pointing up her top instrumentalists since she just wound up eight weeks at Port-O-Call in Tierra Verde, Fla., where Lombardo is now playing, being his winter show base. This is her band's initial date after the Florida engagement.

The Fairfax crew has six brass, bass viol, four saxophones, traps and pianist plus the comely, curvaceous leader. Band is reminiscent of the old time Ina Ray Hutton all-femme orch. The gal who blows a sweet trombone is standout in an combo that boasts horn, sax and drum specialists. Miss Fairfax, at show caught, did not sing once while her outfit was playing for the dancers.

But with the start of the full presentation, she not only is emcee and batoner but warbler of virtually every tune. This show, besides offering varied soloists, has several gimmicks such as that done by four musicians for Miss Fairfax's chirping of "If I Had a Hammer," with a five-girl vocal group in the background.

There's also the stunt of playing old songs, and permitting the aud to guess in what year they were introed. Payoff on this series is a bottle of champagne as a prize to the male guessing the year of "Red Sails in Sunset."

Bob Kasha Trio provides relief on patron dancing. Gene should be well occupied at the velvet ropes here in ensuing weeks. *Wear.*

Dino's Lodge, L. A.

Los Angeles, Jan 8.

Karen Dolin, Jack Elton, Steve La Fever; no cover, no minimum.

Opening a day late because of a cold, singer Karen Dolin's voice still showed signs of it at Tuesday's (7) opener, at least in her more strenuous routines. The "graduate nurse" of the Vince Edwards nitery act, returning to Dino's after three years, shows best in the moodier ballads.

Special lyrics for "Without a Song" and a weak item about the joys of Paris could be reworked or dropped, along with attempts to interpolate jokes (mostly old) into the act. Canary's chief assets are very good looks and an ear for torchants, in which she might specialize. She does a good "Old-Fashioned Girl" but even keeps the Eartha Kitt drawl. Borrow the songs, but not the style.

That even better than usual good sound heard in Dino's the past few weeks is due to the long-overdue return of bassist Steve La Fever, out for some months due to an accident. He ably complements Jack Elton's pianistics. *Robe.*

Duvernay, Hull, Que.

Ottawa, Jan. 9.

Patti Lewis, Brian Browne Trio. $1 *cover.*

Patti Lewis, a tall, lissom blond thrush, scored easily when caught in Duvernay Hotel's Executive Penthouse. Encased in a slightly spangled peacock-blue gown, she displays a distinctive style and a winning smile.

Opening well, Miss Lewis follows with five well-paced, superbly sung numbers. Among them are "Street Where You Live," "Hadn't Anyone Till You" and "C'est Magnifique" in excellent French. This gal should be on disks. Backing from Brian Browne Trio is sensitive and solid. *Gard.*

New Acts

GLENN YARBROUGH
Folksongs
35 Mins.
hungry i, Frisco

Glenn Yarbrough, who has split from the Limeliters and returned to his original role as a solo singer, looks like he will make it solid. He has put together a nicely paced show which is almost totally new even to veteran folksters in the audience.

He has dropped the guitar and appears in dark suit, open necked shirt with good lighting and accompanied by another guitarist, John Stalber, who is first class.

Yarbrough's act consists of romantic folk songs interspersed with some tongue-in-cheekers. An audience participating number, "When the Honey Winds Blow," is a strong tune and so is the laugh provoking "Mermaid." Either of these could score for him.

Act, if anything, needs a little slimming on the part of Yarbrough whose rotundity does not lend itself too well to the romantic role he takes up in the love songs.

His voice—a clear, sentimental tenor—is first rate for projection of the lyrics and the emotions of the songs and he handles the whole show like a veteran. It is difficult to break in new material but Yarbrough handles that deftly. His own ability and the buildup offered via his new RCA Victor LP should make him a good bet for solo bookings in any folk oriented club. *Rafe.*

RAY SHAW & JOE COSTA
Songs
35 Mins.
Sheraton-Blackstone, Chicago

Although Ray Shaw and Joe Costa have several frontrank nitery bookings to their credit, they have somehow escaped appraisal under New Acts. Sheraton-Blackstone g.m. Doug Boone's offbeat New Year's week booking for his posh little Cafe Bonaparte (which usually features chesty chanteuses) makes a projection of the pair's potential in other types of spots a tough task, since the Bonaparte milieu is the essence of intime swank.

For the record, they commanded the attention of a light pre-Auld Lang Syne Eve crowd handily, and would provide an interesting change of diet for rooms similarly interrupting a parade of international canaries.

They are in their early 30s, have lotsa experience in the full range of variety show biz and display much polished showmanship in a generally well-organized turn. Shaw has a big, rich legituner baritone voice, and Costa is more of a crooner.

In a less strategically structured act, the vocal contrasts could mix like oil and water, but the duo cleverly mixes solos that suit their individual styles with duets that don't require a good deal of musical togetherness.

In tandem, the pair do "Trouble In River City," "Gonna Build A Mountain" and "Oh Marie." Shaw is at his big-voice best in "I'll Know" and "I've Never Been In Love Before" while Costa does engaging pop versions of "I Left My Heart In San Francisco" and "Bill Bailey." *Mor.*

ROY CASTLE
Songs, Dances, Comedy, Instrumentals
25 Mins.
Sands, Las Vegas

Roy Castle is highly impressive in his Vegas debut. A British comic with a winningly appropriate accent, he has an act which is difficult to describe — which of course is good because it will whet curiosities and make more people want to see him. He has an accurate way of summing it up: "If someone asks you what I did here tonight — you try telling them!"

Castle has a humor pattern of his own design, never before displayed here; he's a singer ("Get Happy," "Blue Moon"), a dancer (with hoofing a specialty), an acrobat, a pianist, a trumpet player, and he does all of them well. And he also contribs a hilarious bit of hand motions and designs.

Castle is more than an unpredictable comedian; he's a versatile entertainer. *Duke.*

GISELLE SZONY & KOSSI
Dancers
15 Mins.
Latin Quarter, N. Y.

Giselle Szony, sister and former partner of Francois Szony, is making her initial appearance on Broadway with this new terp act. She has a new partner in Enrico Kossi, personable and stalwart as well as an excellent dancer. It adds up to a winning combination at the Latin Quarter, N. Y.

Miss Szony perhaps follows part of the pattern of her former dancing act, with the usual lifts, tossing about and other semi-acrobatic feats. Her daring splits from an elevated position are as startling as they are perfectly executed. Kossi at one time holds her in midair with one arm. Entire turn is aud-pleasing.

But if anything, the act is a bit too long because Szony & Kossi have their auditors with them right from the outset. So why not conserve a bit of that energy and superb dancing? *Wear.*

CLAIBORNE CARY
Songs
20 Mins.
Mister Kelly's, Chicago

Legituner and tab revue experiences seems invaluable for a performer aiming for a solo spot in the cafes. However, it is not surefire insurance for success and in some cases, such as Claiborne Cary, can provide problems. At present she lacks a specific stage identity.

Miss Cary, who has just completed nine months in "Put It In Writing" at the Happy Medium cabaret theatre here, has also played on Broadway in "Silk Stockings," "New Girl In Town" and "Beg, Borrow or Steal." She has much vitality and an ingratiating freshness about her. However, at this point she is figuratively holding fast to her Equity ticket when in the niteries the individuality implied by an AGVA card is high trump. The question to be asked of her present turn is: "Will the real Claiborne Cary stand up?"

Flashes of her onstage identity comes into focus sporadically, and when this occurs she is capable of generating sparks of excitement. The two numbers where she comes through the strongest are "Ten Cents A Dance" and "Bye Bye Blackbird," the first of which is dramatically pungent and the second builds to a fine peak of free-swinging abandon.

Her ballads are occasionally impaired by a voice that is consistently smooth in the middle ranges, but gets harsh in the upper ranges. This is true of "Doodling Song," "That's Wonderful To Know" and "Simple Little Things," although the latter has some sections that are velvety smooth and both emotionally and musically effective. Finally, her stage business and patter is strained and seemingly not natural to her.

Miss Cary has a good deal of charm and offbeat beauty, and the fragments of savvy that she displays bode well for her future. At this point she needs a turn with more homogeneity, one that creates a more specific personality onstage. *Mor.*

MANDRELL SINGERS
Songs
25 Mins.
Unicorn Coffee House, Boston

A switch from the ordinary, these three Negro boys, accompanied by a lone guitar, awaken a brand new respect for the much overdone combo of folk and gospel music. Out for a very short time, the new group, all from Boston, require much work to gain the pro status necessary for proper channelling. In spite of need for staging and showmanship, the Mandrells give with an authentic and yet commercial portrayal of the many variations of folklore that, for awhile, have been lost to hootenanny popularity. With subtle hint towards jazz, the group intros a diversified program that includes "Work Song," "Black Girl."

Highlighting and further enhancing group's sound is rich bass voice ringing out to create the all important extra something, making them individualized with a high potential for success. Once the boys lose their stage insecurities and smooth over the rough spots, they should be a good bet for intimate rooms, clubs, tv, as well as the coffee house circuit. *Guy.*

Daisy Weichel's Sendoff

Boston, Jan. 4.

Daisy Weichel, longtime press agent at the Statler Hilton here, was feted at the hotel by press, radio-tv reps, politicos and hotel execs prior to her departure for San Francisco, where she will flack for San Francisco Hilton.

Miss Weichel formerly was press rep for the Hotel Touraine and had handled group sales for road show films. She had pressagented for the Statler Hilton Terrace Room.

House Review

Astoria, Finsbury Park

London, Jan. 7.

Brian Epstein presentation of the Beatles (4), Billy J. Kramer with the Dakotas (4), the Fourmost (4), The Barron Knights (5) with Duke D'Mond, Rolf Harris, Cilla Black and Tommy Quickly; $2.15 top.

The Beatles, the show biz phenomenon of 1963, played their first London season for a three-weeks' stand at the suburban Finsbury Park Astoria over the Christmas and New Year holidays, to turnaway biz at every performance.

Crowds besieged the theatre before every show and extra police were on duty. The scenes outside the house gave only the vaguest clue of what was to happen inside.

Not in living memory had there been such an uninhibited display of mass hysteria. The squealing and yelling, from an audience largely composed of girl teenagers, started as the safety curtain rose before the start of the performance. The noise appeared to reach its peak when a spotlight was thrown onto a cutout of the quartet, but subsequent events proved that was only the overture.

The four youngsters—they are all in their early 20s—closed the two hour show with a 25-minute appearance, and it is fair to say that it was impossible to hear either a single note from the three guitars and drums or follow a single word of any of the lyrics.

Not even the most modern sound amplification gave them a chance to top the hysterical, passionate and emotional screams that came from the 3,000-strong audience. Only the introductions could be partially heard.

For the record it should be stated that among the numbers that aroused such frenzy were "All My Loving," "I Want to be Your Man," "She Loves You," 'I Want To Hold Your Hand," "Money" and "Twist and Shout."

Rest of the show also comes from the Brian Epstein Liverpool stable, with the exception of comedian Rolf Harris, who hails from Australia. For the most part, the other acts provide a noisy prelude, with the emphasis mainly on swinging beat numbers. When Billy J. Kramer tried his hand with a restrained ballad there was obvious resistance from a small section of the audience.

Kramer, who appears with the Dakotas (also three guitars and drums), is frequently drowned by the accompanying combo, but his rhythmic songs are rapturously received. His best numbers are "Bad To Me" and "That Girl Ain't Anywhere."

The Fourmost provide their own backing—also three guitars and drums—and have the familiar lineup of beat numbers such as "I Am In Love," "Almost Gone" and "Baby Sitter."

Tommy Quickly, who is backed by the Barron Knights, has a pleasant voice and a standout number in "Walking in the Winter Land." Cilla Black, a striking redhead, has two lively items in "Frankie and Johnnie" and "Love of the Loved"; while Duke D'Mond, who appears with the Barron Knights, has a few good songs, including a newcomer, "I'm Coming Home Baby."

The one change of pace comes from Rolf Harris, who has a solid, offbeat item in "Tie Me Kangaroo Down, Sport."

The Beatles, who will be making their U.S. debut on the Ed Sullivan show in February, are the wonder boys of the British show biz scene. They have collected a host of silver disks, had all the top spots on the best seller charts and their latest single topped 1,000,000 sales before it went on the market.

A year ago they were hardly known, but in the last few months they have smashed one record after another. Today, they are riding high as no group has ever ridden before. How long their star will shine as brightly is a question impossible to answer. *Myro.*

Ice Show Review

Ice Follies of 1964

Eddie & Roy Shipstad and Oscar Johnson production. Stars Donald Jackson, Richard Dwyer, Istvan Szenes, Ina Bauer, Jill Shipstad, Mr. Frick, The Beattys (2), The Schillings (2), Wall & Dova, Dorothyann Nelson, Scarecrows (3), Clark & Carroll, Judi & Vicki Denton, Lee Carroll, Kermond Bros. (2), Jean Wrigley; features Ice Folliettes (32); choreography, Fran Claudet; dance direction, Stanley Kahn; costumes, Mary Wills; music director, George Hackett; original music, Larry Morey; lighting director, Michael McGiveney; emcee, Paul Gannon. At Madison Sq. Garden, N.Y., opening Jan. 7, '64; $6.50 top.

Gliding into the halfway point of its '63-64 tour, the Shipstads & Johnson Ice Follies of 1964 opened a 19-performance stand last Tuesday (7) at Madison Sq. Garden, N. Y., before a crowd of some 11,000 payees. Show's 28th annual edition is replete with colorful pageantry, eyefilling spectacle and scintillating bladework.

Accent, per usual, is on family entertainment and the dean of professional traveling ice shows has a frappe format that can lure not only the youngsters but their elders as well. The two and one-half hour layout mirrors the talents of some of the rink's top stars. Their artistry has been blended into a slick arena presentation by the skillful direction of Fran Claudet and Stanley Kahn.

Long noted for their lavish production numbers, producers Eddie & Roy Shipstad and Oscar Johnson have come up with some fresh dazzlers this year including a lavish sequence tagged "Ballet in Blue." It's a sumptuous showcase for the gifted Ice Folliettes as well as Lee Carroll who delicately pirouettes as Spirit of the Danube.

Similarly, "Tropical Splendour" is an opulent scene in which the Folliettes depict varied birds. Particularly striking is Jill Shipstad who puts lotsa frosty animation into her version of the bird of paradise. "Ice Cream Land" is a gossamer-like concoction of chocolate dolls, bunnies, etc. Micheline Jacques is a wistful Inky-Dinky (a black bear) while Judi & Vicki Denton are a delightful, winsome duo who score as the Peppermint Twins.

Providing sock individual blade displays are world's figure skating champ Donald Jackson, German champ Ina Bauer and Hungarian champ Istvan Szenes. The lean, lithe Jackson contribs some masterful spins. Miss Bauer is the acme of grace in sexily undulating a variety of spins. Szenes likewise comes up with some slick feats to prove himself a superb craftsman.

Richard Dwyer and Dorothyann Nelson are cast in a nostalgic oldtime vaude "hoofing" rountine which they put over with precision and perfect timing. Betty Jean Clark and Frank Carroll are spotlighted in a bit tagged "Precise Patterns" and their synchonized skating is all of that.

Sandwiched between the half-dozen odd production numbers is ample comedy relief. Doug Sears & Dick Cooper are the fore and aft sections of the sad-faced Hillbilly Hound and they delight the moppets in the aud with their antics. The Beattys (Molly and Colin) have a novel comedy routine that has a pathetic, Chaplinesque quality.

The Kermond Bros., two Australian lads, supply a hilarious bit as a couple of drunks. Their acro routines are especially eyecatching. The perennial Mr. Frick, now in his 25th year with the show, wins laffs with a slapstick African "safari." The Scarecrows (3) pour on even more slapstick to rack up heavy guffaws.

"Parisian Potpourri" has the shapely Folliettes in precision formations that are almost too difficult for the eye to follow. Number's Gallic motif also weaves in the comedy duo of Wall & Dova who dish up lotsa levity. Another colorful spec is "Candlelight in Acapulco," billed as a swing dance in which couples glide to the strains of such Latino tunes as "Cielito Lindo."

Jean Wrigley gives "Highland Swing" an extra lift as a trim lassie in this tartan 'n' plaid se-quence while Dorothyann Nelson is an effortless "Belle of Edinburgh" as she spins and glides on one foot. The Schillings, Willi and Inge, are a talented import from Germany who win a solid reception.

Costumes, designed by Mary Wills, are an integral part of the overall production but their opulence and striking originality stand out particularly in the "Fashions-Inspired by Great Music" number. Six Folliettes, in appropriate garb, depict such operatic femmes as Carmen and Tosca.

Fran Claudet's slick choreography and Stanley Kahn's dance direction are evident throughout this elegant frappe frolic. Perhaps the most notable number of the show is New Year's Eve," which spotlights the 32 Ice Folliettes in in a breathtaking display of precision skating. It's a fitting next-to-finale sequence.

George Hackett's music direction is deft while Larry Morey's score adds to the production lustre of such numbers as "Ice Cream Land" and "Highland Swing." Among other assets are the imaginative lighting of Michael McGiveney and Paul Gannon's unobtrusive emceeing. *Gilb.*

Unit Review

Zizi Jeanmaire Show
(PALAIS DE CHAILLOT, PARIS)

Paris, Jan. 6.

This is the second year that Roland Petit has been commissioned to do a show for the state-subsidized Theatre National Populaire. Last year he tried classical ballet mixed with ambitious modern aspects. It did not work with a pickup company. Now he's wisely built a song and dance show around Zizi Jeanmaire that comes off very well.

Production has a series of short inventive ballets, with Miss Jeanmaire in many. Second half is devoted to her songalog that still gets terp backing. Layout has pace, style, grace and adds up to a darn good show.

It is hard to pin down the genre. Offering is somewhat like a revue of cabaret proportions, but with much more accent on terping, like a music hall revue or one-woman singing show with dance and production aids on a massive scale. Petit, who choreographed, staged and produced, has provided dynamic, lithe terping with a definite classical background apparent.

Some 24 girls and boys do a boisterous number followed by a contortion act of a girl in a box unfolded by a male dancer. Then Miss Jeanmaire does her first zesty song and terp bit. Her next routine is a Hispano number with the star playing a young shoeshine boy dreaming of bullfighting.

First part winds with a witty series of short ballets with dancers interpreting aspects of a big banquet. They are lobsters swimming, or pheasants, ending with Miss Jeanmaire as the dessert. She does her songs garbed in a black sweater with her sparkling gams, encased in black, twinkling as fine props for her warbling.

Hers is a reedy, puckish voice that allows her to get suggestive without leering and sentimental without being mawkish. Her voice has more polish and control than heretofore. She is now an accomplished singer-dancer who can easily go from the classics to musical comedy timbre in proper stride.

Costumes by Yves St. Laurent are a delight with stunning colors, flair and sweep. Michel Mention emerges a new composer with a fine jazz and modern bent who also conducts his own musical arrangements well. Corps de Ballet is good with Felix Blaszka standout as the lead male terper.

Show looks expensive and government handout does not cover its cost for the six-week stay at the TNP. But it is a tryout spot for this finely balanced show which will later go on a European tour. It has the poise, content and showmanship for a Broadway run as is. At a $2 top it is one of the better show bargains in town. *Mosk.*

OBITUARIES

RALPH DUMKE

Ralph Dumke, 64, former vaude entertainer and radio pioneer in Chicago and New York before going to Hollywood as a screen actor, died Jan. 4 in Sherman Oaks, Cal. He career encompassed virtually every phase of show biz, which he entered as a vaudevillian after leaving Notre Dame to become a song-and-dance man.

Dumke appeared in such films as "All the King's Men" and "Solid Gold Cadillac." On the stage he had roles in the Los Angeles Civic Light Opera productions of "The Chocolate Soldier," "Merry Widow" and "Rosalinda." Later he appeared in numerous telefilms.

During the late 1920s and early '30s, he and Ed East had a radio show tabbed "Sisters of the Skillet." In 1946 he played role of Cap'n Andy in the Broadway revival of "Show Boat."

Surviving are his wife and two sons.

JOHN L. COURCIER

John L. Courcier, 63, general manager of Eastman Kodak's West Coast Division, Motion Picture Sales Dept., died of a heart attack in Hollywood Jan. 6, less than a week after his appointment. He had been in the industry since 1917, when he started as a lab technician with Famous Players-Lasky.

After jobs with Fox Films, Goldwyn Studios and Rothacker-Aller Labs as technician and cameraman, Courcier went to France and North Africa in 1924 to supervise film processing for First National's Edwin Carewe. Later he joined Rex Ingram in Nice, where he built, equipped and operated a motion picture lab.

Returning to the U.S., he joined the J. E. Brulatour Co. in 1928 as salesman and technician, being upped to veepee in early 1940s. He remained with W. J. German when that company took over and in 1961 became general manager of company in Hollywood, where he remained until swingover to Eastman.

His wife, son, daughter and mother survive.

BUSTER BURNELL

Buster Burnell, 41, dancer and choreographer, died of a heart attack Jan. 2 in New York. He was putting a line together at a rehearsal studio when he collapsed. He died later in the day.

Burnell originally was part of a dance team billed as Billie & Buster Burnell and later went in for choreography. He staged the lines at the Town & Country Club, Brooklyn, once had a line at the Flamingo, Las Vegas, and staged special shows for the Concord Hotel, Kiamesha Lake, N.Y. He also staged and choreographed various acts.

Survived by wife and son.

THELMA RYAN

Thelma Ryan, 60, head fitter in Metro studio costume dept. and member of dept. for 28 years, was killed in Argentine plane crash Jan. 9 which took the lives of 28 persons, including four Americans. Her stepdaughter-in-law, Mrs. Goldier Ryan, died with her.

Mrs. Ryan was returning to Hollywood from a vacation spent with her stepson, Jack Ryan, in Rosario, Argentina, when crash occurred outside the city of Zarate, 50 miles west of Buenos Aires. She had left Hollywood two weeks previously, and was to have reported back to studio Monday (13).

Starting as a finisher in Metro costume dept., Mrs. Ryan was in charge of executing all costume sketches and had worked with all Metro femme players while at studio.

Stepson survives.

FRED L. SPEAR

Fred L. Spear, 82, longtime theatre manager and publicist, died Jan. 9 in Kansas City. His career reached from legit to vaude and burlesque.

He was semi-retired at the time of his death, but from 1923 until the house went to motion pictures in post World War II days he was pressagent for the Orpheum Theatre, since removed from the downtown K.C. scene to make room for a parking lot. He was associated either as manager or pressagent with more than a dozen of Kansas City's theatres at one time or another.

In more recent years he had been an independent publicist, among other accounts representing Ararat Shrine Temple, of which he was a member. He was a member of the billposters union for years. His wife died in 1954. Tney had no children. He was born in Leavenworth, Kans.

Survived by a sister, nephew and a sister-in-law.

KALANAG

Dr. Helmut Schrieber, 60, known professionally as Kalanag, and West Germany's most celebrated magician, died of a stroke Dec. 25 in Gaildorf, West Germany. A doctor of philosophy who turned to the stage first as an actor and then as a playwright, introduced his magic act in 1947.

He subsequently appeared in 180 films and travelled throughout the world with his magic show. He specialized in the Indian rope trick, and made an elephant disappear from the stage.

His wife survives.

ARTHUR BERNSTEIN

Arthur Bernstein, 54, bassist with Benny Goodman's original sextet and one of the topflight white jazzmen of the swing era, died of cancer Jan. 2 in Los Angeles. He recently had worked as a staff man on the Warner Bros. lot.

Bernstein played with Ben Pollack, Red Nichols, and other bands before joining the Goodman organization in the mid-1930s. He was also a member of the bar.

Surviving are his wife, two children and a brother, Martin Bernstein, professor of music at New York U.

LAURA SMITHSON

Laura Smithson, 85, actress, died Dec. 20 in Barnet, Eng. She first appeared as a walkon in "Midsummer Night's Dream" for the Frank Benson Company and made her London debut in 1918 at the Old Vic.

Miss Smithson subsequently appeared in many West End successes, notably "Outward Bound," "The Man Who Came to Dinner," "Tovarich" and as the Yorkshire Cook in Noel Coward's "Cavalcade." Failing health ended her career.

MAURICE MILLER

Maurice Miller, 67, retired president of I. Miller & Sons, Inc., shoe manufacturer and retailer, died Dec. 13 in New York. He was one of six sons of Israel Miller, who founded the firm in 1893. The Miller company started as a manufacturer of theatrical footwear. The shoe was lighter and more attractive than the high boots customarily worn at the time and the "show" shoe caught on.

His wife, daughter, son, and two sisters survive.

BERNARD HERZBRUN

Bernard Herzbrun, 72, art director who entered the film industry at Paramount's Long Island studio in 1926, died of a heart attack Jan. 7 in Hollywood. He subsequently was sent to the Coast as an art director first with Paramount and later at 20th-Fox. For many years he was supervising art director at Universal. He also helped design the industry's Motion Picture Country Home.

Surviving are his wife, son and a brother.

NORMAN ARNOLD

Norman Arnold, 69, art director, died recently in London. He was a pioneer in designing sets for British films, starting in 1920 with Famous Players Lasky at Islington. He worked extensively with producer Herbert Wilcox.

Arnold, who participated in the opening of the British National Studios (now Associated British Pictures) in 1927, became British National's first supervising art director. He was responsible for over 200 films during his career.

RIKA HOPPER

Rika Hopper, 86, Dutch actress who retired in 1935 following a tour in Marcel Maurette's play, "Anastasia," died recently in Amsterdam. After making her professional debut in 1894, she appeared with the companies of Herman Heijermans, Roayaards and Eduard Verkade.

Miss Hopper trouped in modern repertory as well as in Shakespearean works. From 1927 until 1938 she operated a theatre in Amsterdam which bore her name.

There are no survivors.

ROWLAND PACK

Rowland Pack, 36, first cellist of both the Toronto Symphony and the Canadian Broadcasting Corp. symphony orchestra, died Jan. 3 in that city.

He joined the Toronto Symphony at 21 after being graduated in cello from the Royal Conservatory of Music, U. of Toronto. He later formed the Rowland Pack Chamber Singers and subsequently worked in a group that specialized in antique instruments.

Survived by wife, son and three daughters.

WILLIAM SPRAY

William Spray, 87, retired actor, died Dec. 18 in London. He began his career as understudy to Edmund Payne at London's Old Gaiety. Then he played comedy roles with Gertie Millar and Jose Collins at Daly's.

Spray toured in most of the w.k. musicomedies, such as "Maid of the Mountains" and "Southern Maid," always in comedy roles. His career ended some years ago when he began to lose his eyesight.

GABRIEL TOYNE

Gabriel Toyne, 58, actor-producer, died Dec. 29 in Ibiza, Spain, where he was working on tv scripts.

He made his stage debut in 1927 with Charles Macdona's Players.

Toyne toured the U.S., Canada and Australia, and later acted in and directed many West End successes. He also was considered an expert in staging stage duels.

Survived by his wife, actress Diana Beaumont, now appearing in "Sound of Music."

WILLIAM H. TAUNTON

William H. Taunton, 83, musician and arranger for Victor Herbert, Florence Ziegfeld and Gertrude Hoffman, died Jan. 5 in Marblehead, Mass. He played with the Philadelphia Orch under Arturo

(Continued on page 71)

COLIN McPHEE

The staff, officers and directors of Broadcast Music, Inc. note with deep sorrow the passing, on Tuesday, January 7, 1964, of Colin McPhee, distinguished composer, musicologist and scholar.

1901 - 1964

In Loving Memory

Allen Sparrow

Jimie — Wife
Allyn — Daughter

IN LOVING MEMORY

DOROTHY and DAVID GOODMAN POWELL

Mother Died Jan. 16th, 1956
Father Died Jan. 19th, 1923

Loving ones from us have gone
Voices we loved are stilled;
Places are vacant in our hearts
Which never can be filled.

JACK POWELL and FAMILY

CURRENT BILLS

WEEK OF JANUARY 15

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc., "The Nativity."

AUSTRALIA

MELBOURNE (Tivoli Theatre)—"The Wizard of Oz" featuring: Bob Hornery, Kevin Miles, Joan Harris, Jon Dennis, Patti McGrath, Reg Dell, Frank Lloyd, Peter Dease, Nola Finn, Don McManus.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRIGHTON HIPPODROME — Charlie Cairoli, Freddie Frinton, Billy Dainty, Nico Ferry, Henry Lytton, Astra Blair, The Derek Taverner Singers, Full Corps de Ballet.

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redfern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

MORECAMBE WINTER GARDENS — "Dick Whittington & His Cat"

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Beim, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST — Duke Ellington, Ahmad Jamal.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Anders & Hadley, Three Flames.

BLUE ANGEL—Vaughn Meader.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Kay Stevens, Eddie Schaeffer, Cally Dodd, Rene Martell, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Larry Storch, Jay Lawrence.

FABERS—Jonah Jones.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Pearl Bailey, Lester Lanin Orc., Al Conte Trio.

HOTEL NEW YORKER—Alfredo Munar, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Juliet Prowse, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL WALDORF ASTORIA — Oscar Brown Jr., Nancy Wilson.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Novelites, Bobby Breen, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Olga Guillot, Candido, Elena Del Cueto, Gloria Ochoa & Nestor, Herman Le Batard Orc., Pancho Cardenas Orc.

LIVING ROOM—Jack Jones, Emily Yancey, David Fisher, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio.

RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Bahorav Orc., Gavri Ders., Margolit Ankory, Potsheva Baron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"When The Owl Screams," Bob Dishy, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris.

THE MOST—Joe Mooney, Carol Sloane, Matt & Ginny Dennis.

TOWN & COUNTRY—Jan Murray, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul D'Ivy, Richard Libertini, Mary Louise Wilson

VIENNESE LANTERN—Yaffa Yarkoni, Ernest Schoen Orc.

VILLAGE BARN — Charlie Slavin, Jeanne Napoleon, Barn Stompers, Lou Harold Orc.

VILLAGE GATE—Judy Henske, Lambert, Hendricks & Bavan Sabicas.

VILLAGE VANGUARD—Herbie Mann Orc.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marel Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Eileen Barton, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Pat Suzuki, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

GATE OF HORN—Ron Eliran, Billy Mitchell Quintet & Al Grey, Mort & Lynda.

LONDON HOUSE—Cy Coleman Trio, Larry Novak Trio, Jose Bethan-ourt Trio.

MISTER KELLY'S — Ray Hastings, Elaine McKenna, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Xavier Cugat & Abbe Lane, Ben Arden Orc.

PLAYBOY — Erin O'Brien, Angela Drake, Dick Porter, Howard Beder, Tom Melody, Stu Allen.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Caroline Richter, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Johnny Mathis.

CRESCENDO—Judy Henske, Mike Clifford, Lou Alexander.

DINO'S—Jack Elton, Karen Dolin, Steve LaFever.

ICE HOUSE—Don Paulin, Rene Herodia, The Villagers.

INTERLUDE—Pat Collins

JERRY LEWIS—Lionel Ames.

MELODY ROOM—Rita Moss.

SLATE BROS. — Don Rickles, Eileen Burton.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies

TROUBADOR — Brock Peters, Chico Hamilton.

YE LITTLE CLUB—Lou Alexander, Jan Ames.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice."

CARILLON—"Ooh La La," Barry Sis., Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3.

CASABLANCA—Buck Buckley, Mario & Flora, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding Six, Peridots, Preacher Rollo Orc., M. B. Symphony Orc.

DEAUVILLE—Julie London, Jack Carter, Ingan & Rolf, Les Rhode Orc.

DIPLOMAT—Anita Ray & Diane Hall, Chico Orc.

DORAL BEACH—Ruth Wallis, Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers.

EDEN ROC—Lenny Kent, Morry King, Sonny Kendis Orc., Monroe Kasse Orc., Herb George Marguerite Baxter.

FONTAINEBLEAU—"Vive Les Girls."

MURRAY FRANKLIN'S — Murray Franklin, Paula Page, Guy Rennic, Pepe Miller, Eddie Bernard, Dick Havilland.

RONEY PLAZA—Barbara Velasco (3), LaRosa Phillips, Vincent Scott.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—Woody Herman Orc., Don Sherman, Rene Roberts, **Lounge:** Don Randi Trio.

DESERT INN—Eddie Fisher. **Lounge:** Buddy Lester, Ben Blue, Mafalda Trio.

DUNES—Frederic Apcar's "Casino de Paris." **Lounge:** Rusty Warren, "Vive Les Girls!" **Sultan's Table:** Arturo Romero Strings (11), Jacques Foti.

FLAMINGO—Carol Lawrence, Jackie Mason, Russ Black Orc. **Lounge:** Harry James, Billy Eckstine, Nita Cruz, Bob Sims.

FREMONT—Joe King Zaniacs, 4 Fables E[illegible] Bill Britton.

GOLDEN NUGGET—Judy Lynn, Cut Ups, Herb Remington, Tommy Strange.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT—"Hong Kong Scandals."

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

RIVIERA—Tony Martin, Cyd Charisse, Half Bros., Jack Cathcart Orc. **Lounge:** Shecky Greene, Bobby Sherwood, Phyllis Dorne.

SAHARA — Buddy Hackett, Buddy Greco, Louis Basil Orc. **Lounge:** Louis Prima, Gia Malone, Sam Butera, Witnesses, Characters, George Rock.

SANDS—Joey Bishop, L.A. Dodgers, Antonio Morelli. **Lounge:** Sonny King, Vido Musso, Yacoubian Co., Dave Burton, Ernie Stewart.

SHOWBOAT—Rusty Isabel, Johnny Paul.

SILVER SLIPPER—Bo Belinsky, Taffy O'Neill, Donna Theodore, Sparky Kaye, Danny Jacobs, Eddie Innes, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Fantastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — 'Lido de Paris.' Eddie O'Neal Orc. **Lounge:** Novelites, Bernard Bros., Nalani Kele, Esquivel, Andrini Bros.

THUNDERBIRD—Dick Shawn, Patricia Marand, Eileen Rogers, Pat Finley, Victor Rogers, Benny Baker in "Anything Goes" and "High Button Shoes," Nat Brandwynne Orc. **Lounge:** Billy Daniels, Dukes of Dixieland, Buddy Rich, Big Beats, Kitty Kover.

RENO-TAHOE

GOLDEN—Jay Nemeth, Les Girls Revue, John Carlton Orc.

HAROLDS — New Christy Minstrels, Francis Brunn, Steiner Bros., Don Conn Orc.

HARRAH'S (Reno)—Earl Grant, Braman & Leonard, Judy Lynn, Tony Lovello, Red Coty.

HARRAH'S (Tahoe)—Mickey Rooney, Bobby Van, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** Harry James, Jack Ross, Hi Lads, Jimmy Wakely, Victorians.

HOLIDAY—Jo Ann Jordan Trio, Suzie & Night Owls, Cousins, Charles Gould.

HAPES—Frankie Fanelli, Diplomats, Jack Melick, Joe Karnes.

NEVADA LODGE (Tahoe)—Esquires.

NEW CHINA CLUB—Skip O'Connell.

RIVERSIDE—Russ Morgan Orc., Maze & O'Conlon, Harry Stevens.

WAGON WHEEL (Tahoe)—Lionel Hampton Orc., Naji Baba's Turkish Revue, Bobby Page, Senators, Nita Cruz, Don Rose.

Shows Out of Town

Funny Girl

Boston, Jan. 13.

Ray Stark (in association with Seven Arts Productions) presentation of two-act (31 scenes) musical comedy, with book by Isobel Lennart based on her own original story, with music by Jule Styne, lyrics by Bob Merrill. Staged by Garson Kanin; choreography, Carol Haney; musical director, Milton Rosenstock; orchestrations, Ralph Burns; vocal arranger, Buster Davis; dance orchestrations, Luther Henderson; decor and lighting, Robert Randolph; costumes, Irene Sharaff; associate producer, Al Goldin; associate director, Lawrence Kasha; production supervisor, David Pardoll. Stars Barbra Streisand. Sydney Chaplin; features Danny Meehan, Kay Medford, Jean Stapleton, Roger De Koven, Joseph Macaulay, Buzz Miller, George Reeder, Royce Wallace. Opened Jan. 13, '64, at the Shubert Theatre, Boston; $6.50 top weeknights, $7.50 Friday-Saturday nights.

Fanny Brice	Barbra Streisand
Florenz Ziegfeld Jr.	Roger De Koven
Emma	Royce Wallace
Mrs. Brice	Kay Medford
Mrs. Strakosh	Jean Stapleton
Mrs. Meeker	Lydia S. Fredericks
Mrs. O'Malley	Joyce O'Neil
Eddie Ryan	Danny Meehan
Tom Keeney	Joseph Macaulay
Herkie	Victor R. Helou
Billbooster	Robert Henson
Snub Taylor	Buzz Miller
Trombone Smitty	George Reeder
Five Finger Finney	Alan E. Weeks
Polly	Joan Lowe
Bubbles	Shellie Farrell
Maude	Ellen Halpin
Nick Arnstein	Sydney Chaplin
Bellhop	Buzz Miller
Director	Marc Jordan
Mrs. Nadler	Rose Randolf
Vera	Lainie Kazan
Jenny	Diane Coupe
Kathy	Joan Cory
Lilly	Prudence Adams
Ellen	Diana Lee Nielsen
Maggie	Rosemarie Yellen
Mimsie	Sharon Vaughn
Cigar Clerk	John Nola
Tom Blackton	Rufus Smith
Patsy	George Reeder
Croupier	Joseph Macaulay
Mrs. Vance	Jeanne McLaren
Joseph Renaldi	Marc Jordan
Mr. O'Malley	Robert Howard

Singers: Lydia S. Fredericks, Mary Louise, Jeanne McLaren, Joyce O'Neil, Rose Randolf, Stephanie Reynolds, Victor R. Helou, Robert Henson, Robert Howard, Marc Jordan, John Langston, Albert Zimmerman.

Dancers: Edie Cowan, Shellie Farrell, Ellen Halpin, Rosemary Jolincic, Karen Kristen, Joan Lowe, Jose Ahumada, Bud Fleming, Larry Fuller, John Nola, Alan Peterson, Alan E. Weeks.

Musical numbers: "If a Girl Isn't Pretty," "Cornet Man," "A Temporary Arrangement," "Who Taught Her Everything?" "His Love Makes Me Beautiful," "A Helluva Group," "People," "You Are Woman," "Don't Rain on My Parade," "It's Home," "Who Are You Now?" "Rat-Tat-Tat-Tat," "Took Me a Little Time," "Sleep Now, Baby Bunting," "The Music That Makes Me Dance."

Boston, Jan. 14.

"Funny Girl" is a gem of a show which took off at the Shubert and shows considerable boxoffice strength. Barbra Streisand provides brilliance in every scene—singing, dancing, clowning, mugging. She has a wonderful voice and the right phiz to carry the Fanny Brice role in high musical comedy style.

Show, however, needs polishing and work in its second act. But there's little doubt that "Girl" will rock joyously on Broadway. Jule Styne is perky and tuneful, with some songs like the numbers Miss Brice sang, but not one of her trademarks is included.

It's a literate musical story, practically a film treatment, which deals with Miss Brice's early show biz days and her romance with Nicky Arnstein. Involved are her singing in saloons, music halls and the "Ziegfeld Follies" as well as her romance ups and downs with Arnstein and their breakup.

Musical needs more punch in second act where it tends toward melodrama. But as is, it's a tour de force for Miss Streisand who cuts up in yesteryear costumes with sock showstopping numbers: "Music That Makes Me Dance," "Don't Rain On My Parade," "People" and "You Are Woman."

The Styne score is well integrated in the story. "Don't Rain" and other tunes are part of key scenes. Some will say the show cries for a real Brice number. As this is a shakedwon cruise it could happen, but the question is would the present generation identify with her hits.

Picture potential looms lofty, with action charted by a Greek chorus led by Kay Medford, playing Miss Brice's mother. Group sets stage and introes scenes of backstage clubs, "Follies," music halls and out of town openings. There's a wide panorama for cameras.

Story line is now a natural for films for it's designed for closeups and intimate scenes. However, it may need changes for the stage, especially the second act. With some 30 minutes already cut from show following a Saturday (12) benefit, "Girl" can gain by some more editing.

Sidney Chaplin acquits self well as a charming Arnstein, playing the role with poignancy, considerable appeal and nice flair. Garson Kanin's smooth and confident direction is matched by persuasive performances.

Roger Dekoven is slick as Florenz Ziegfeld; Danny Meehan shows a neat comedy sense for introing amusing dialog. The "Greek" foursome, captained by scene stealer Miss Medford, and including Jean Stapleton, Lydia S. Fredericks, Joyce O'Neil, provides fine cameos.

"Follies" showgirls and pony ballet are eyefulls. Carol Haney's choreography is a beguiling authoritive brand of dance flippancy. Sliding sets and lighting by Robert Randolph are ingenious with backstage views.

The show biz behind scenes idiom qualifies fully as early footlight Americana to supply frame for story. Costumes by Irene Sharaff are bright.

Opening scene and first act are amusing and interesting, and show hums through the first act curtain. But then the musical lapses into some slow, redundant talk in second half getting schmaltzy in scenes betwixt Miss Brice and Arnstein. However, this fault can be fixed. All that's necessary is to match the excitement of the first act. *Guy.*

Foxy

Cleveland, Jan. 7.

David Merrick presentation of musical comedy in two acts (14 scenes, 20 numbers), with book by Ian McLellan Hunter and Ring Lardner Jr., lyrics by Johnny Mercer and music by Robert Emmett, based on the Ben Jonson play, "Volpone." Staged by Robert Lewis; choreography and musical staging, Jack Cole; scenery and lighting, Robert Randolph; costumes, Robert Fletcher; musical direction and choral arrangements, Donald Pippin; orchestrations, Edward Sauter and Hal Schaefer; dance music arrangements, Hal Schaefer. Stars Bert Lahr, Larry Blyden, Julienne Marie; features Cathryn Damon, Robert T. Harris, Anthony Kemble Cooper, John Davidson, Gerald Hiken. Opened Jan. 6, '64, at the Hanna Theatre, Cleveland; $3.50 weeknights, $6.95 Friday-Saturday nights.

Shortcut	Gerald Hiken
Foxy	Bert Lahr
Buzzard	Ted Greenhalgh
Brandy	Cathryn Damon
Bedrock	Robert T. Harris
Mountie	Bill Becker
Doc	Larry Blyden
Oliver	Will Parkins
Celia	Julienne Marie
Prospectors	Newt Sullivan, Eddie James, Herb Fields
Drunk	Tony Kraber
Stirling	John Hallow
Eskimos	John Waller, John Aristedes
Lord Rottingham	Anthony Kemble Cooper
Clergyman	Lee Howard
Ben	John Davidson
Laurette	Mary Ann Corrigan
Marie	Constance Mens
Bellboy	John Taliaferro

Musical numbers: "Respectability," "Many Ways to Skin a Cat," "Rollin' in Gold," "Celia's Essay," "Money Isn't Everything," "Larceny and Love," "Many Ways to Skin a Cat" (reprise), "Ebenezer," "Talk to Me Baby," "This Is My Night to Howl," "Bon Vivant," Act One Finale, "Shivaree," "It's Easy When You Know How," "Run, Run, Run, Cinderella," "Talk to Me, Baby" (reprise), "I'm Way Ahead of the Game," "Celia's Dilemma," "In Loving Memory," "Way Ahead of the Game" (reprise).

Heading for a Broadway opening in mid-February, David Merrick's production of "Foxy" gives Bert Lahr a funny, gag-packed romp in his return to the musical comedy stage.

First done by the star in tryout during the summer of 1962 in Dawson City, the Yukon, the remodeled show apparently has been strengthened considerably since then. It becomes a rollicking, rowdy, tuneful burlesque on Ben Jonson's classic satire, "Volpone," with a new setting against Klondike gold rush days.

Clevelanders expressed their guffaw-filled approval of this version at the opening, although there are some rough spots to be buffed out.

Lahr again proves in the title role of a gold-mining, revengful old fox that there's no substitute for genius in pantomimic horseplay and inspired timing. It's pleasurable to see this veteran imbue a huge, satiric hoax with wonderful rubber-faced mugging, delicious bits of slapstick clowning and bellowing indignation.

Very loosely, the musical follows outline of "Volpone" as Lahr, helped by a slick con-man, gets even with three prospectors who bear-trapped him out of a gold-strike. By appealing to their cupidity, and pretending to be dying, he wheedles rich gifts from the rogues who hope to inherit his alleged fortune.

Lahr kids the britches off his

(Continued on page 66)

Vienna 'Lady' Reprieved; Advance Sale Going Up

Vienna, Jan. 14.

"My Fair Lady," which was to have folded last Saturday (11), has been reprieved until next Saturday (18) at the Theatre an der Wien. Although receipts were slipping, the advance sale of tickets is now growing.

Meanwhile, Carola Ebeling has taken over the leading role from Karin Huebner. The newcomer appeared in the musical in Berlin and Munich. Miss Huebner and her husband, Franco Duval, joined the Swiss Tournee Theatre (touring legit) to star in "Irma, la Douce."

The total attendance of "Lady" in Vienna should come close to 90,000 for the run.

Show on B'way

The Chinese Prime Minister

Roger L. Stevens presentation of comedy in three acts (four scenes), by Enid Bagnold. Staged by Joseph Anthony; setting, Oliver Smith; costumes, Valentina; lighting, Jean Rosenthal; associate producers, Lyn Austin, Victor Samrock. Stars Margaret Leighton, Alan Webb, John Williams; features Douglas Watson, Peter Donat, James Olson, Diane Kagan, Joanna Pettet. Opened Jan. 2, '64, at the Royale Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Bent	Alan Webb
Oliver	Peter Donat
She	Margaret Leighton
Roxane	Joanna Pettet
Alice	Diane Kagan
Tarver	Douglas Watson
Red Gus Risko	James Olson
Sir Gregory	John Williams

It's curious how a play can be civilized, witty and even sagacious, and yet not dramatic or satisfying. "The Chinese Prime Minister," which opened Jan. 2 at the Royale Theatre, has fine qualities, but it's a show to be admired rather than enjoyed very much.

Enid Bagnold, the English novelist-playwright who had an interesting near-success on Broadway in 1955-56, called "The Chalk Garden," has written a penatrating and moderately diverting comedy in this new piece about a London actress who retires from the stage on the eve of her 70th birthday in order to take time to get to know herself. It's smoothly staged by Joseph Anthony and deftly played by an engaging cast headed by Margaret Leighton, Alan Webb and John Williams.

But somehow, "The Chinese Prime Minister" does not have enough vitality or immediacy. The Roger L. Stevens production is therefore a dubious bet for Broadway and questionable for pictures, but may have limited appeal for the script-starved stock field.

Plays like this were quality items for stage-minded audiences of a quarter-century or more ago. But suave drawing room conversation among articulate individualists can sound uncomfortably like mere chit-chat today. If that's a reflection on modern manners rather than an older generation's realism or wisdom, no matter. The point is that "The Chinese Prime Minister" seems anachronistic.

Miss Leighton, though visibly no septuagenarian, gives a deceptively effortless performance as the intelligent and assured but sensitive actress who gracefully extricates herself from professional and domestic entanglements so as to have time for reflection. Costars Webb and Williams provide expert portrayals of the two principal men in her life, the former a loyal but crochety butler on the brink of death and the latter as her long-exiled but still imperious husband.

Diane Kagan, a young actress with an expressive face and an attractively direct manner, gives a vibrant performace as a strong-willed daughter-in-law, the sort of egocentric who combines assertiveness, confusion and a conviction of being in the right. Joanna Pettet is decorative as the other daughter-in-law, an inexplicably motivated character and therefore a baffling part.

Douglas Watson and Peter Donat are plausible as slightly thin blooded sons, one trying to be a dominant male and the other a willing doormat for a pretty, nymphomaniac wife. James Olson completes the cast with a believable portrayal of a bearlike prizefighter who isn't sure what he's doing there.

The handsome scenery, costumes and lighting are, respectively, designed by Oliver Smith, Valentina and Jean Rosenthal. It all adds up to a creditable but unexciting show. *Hobe.*

Legit Followups

Beyond the Fringe 1964

(GOLDEN THEATRE, N. Y.)

After more than 14 months of spoofing contemporary English life, "Beyond the Fringe" offers what's billed as a new edition, which opened last Wednesday night (8) at the John Golden Theatre. It consists of about a half-dozen new skits, a dozen or so holdovers, one cast replacement and the figure 1964 after the title. Also, the revue is now on twofers.

The opening number is now "Home Thoughts from Abroad," and it seems to promise that the show is to shift sights in order to direct some of its hoots of derision at today's Americana. The jibe at life in the U.S. is limited to a few amusing but affectionate observations, however, and thereafter all the darts are aimed at English ways and institutions.

Some of the new numbers seem an improvement, perhaps because the remaining sketches have lost their original cutting edge through long repetition or possibly on account of familiarity. The better additions include a witty bit about a morbid Yorkshireman's preoccupation with funerals, a jape about effeminate performers of a he-man cigaret commercial, a lampoon interview with a Scotland Yard official about the recent "great train robbery," a lethal parody of a Kurt Weill-Bertolt Brecht song and a daffy skit in which one-legged actor applies for the role of Tarzan in a television series.

The old numbers have apparently been expanded and elaborated, and they lack the original brevity and satirical bite. The Shakespeare travesty is a case in point, now missing the wild but concentrated clowning that made it so convulsing when "Fringe" opened in October of 1962. In one instance, the text has been edited to exclude a Jewish reference that some playgoers may have found objectionable.

The newcomer to the show is Paxton Whitehead, a tall, slim young English actor with a hawk-like nose, an expressive Adam's apple and a look of amused bewilderment. He succeeded Jonathan Miller a couple of months ago and now seems thoroughly at home with the remaining originals, Alan Bennett, Peter Cook and Dudley Moore.

In general, this revised "Beyond the Fringe" has lost some of the impact of the original, but it's still an entertaining revue and should do moderately well for a few more months, particularly with the help of two-for-ones. Meanwhile, the touring edition of the show is currently in St. Louis. A replacement company is continuing the original engagement in London. *Hobe.*

A Funny Thing Happened on the Way to the Forum

(FORREST THEATRE, PHILADELPHIA)

Philadelphia, Jan. 6.

Taking a four-week break-in at the Forrest, the touring company of "A Funny Thing Happened on the Way to the Forum" looks like a sure-fire duplication of its Broadway success. Philly audiences laugh uproariously as a choice coterie of comics, under George Abbott's smart direction, prove that Joe Miller's real name was Plautus.

Jerry Lester, in the role created by Zero Mostel, uses the double-take and mugging techniques refined—if that's the word for it—during his long sessions on tv and the cabaret circuit. He makes every line count and, in spite of the breadth and bawdiness of the piece, he gives the role of Pseudolus, the conniver, a surprising amount of appeal.

Paul Hartman has the role of Senex, the antiquated romantic, and scores heavily when he sings (with the help of virtually everyone in the cast) "Everybody Ought to Have a Maid."

Arnold Stang as the woebogone chief slave in Hartmen's household, Erik Rhodes as Lycus the procurer, and veteran Edward Everett Horton who wanders seven times around the seven hills of Rome, complete the array of topnotch zanies.

As the returning warrior, clamoring for his bride, Adair McGowen shakes the rafters with his bass-baritone, and the young romantics are played attractively by Bert Stratford and Donna McKechnie.

As the agile Proteans, David Neuman, Scott Hunter and Eric Kelly, spread out their trio to make it look like a big act and Justine Johnson is impressive as Senex's spouting spouse.

Producer Martin Tashe, sponsoring the road version, has filled the famous courtesan corps with a handsome set of girls. *Gagh.*

The Hollow Crown

(McCarter Theatre, Princeton)

Princeton, N.J., Dec. 30.

"The Hollow Crown," is the opening engagement of its tour, proves to be an interesting historical study but less than stirring theatre. Billed as a "royal revue," the series of dramatic readings "by and about the Kings and Queens of England" has a first-rate cast of members of the Royal Shakespeare Co., of Great Britain.

The format is similar to that of last season's Broadway limited engagement, which took place during the newspaper strike. The cast of four is seated at one side of the stage, and four singers and musicians are on the left.

The strength of the vehicle is the manner in which it presents royalty as genuine human beings, sometimes in their own words. The most entertaining part of the production concerns itself with the love lives of royalty from the 11th century William I to Queen Victoria.

The excellent cast, headed by Ann Firbank and including Michael Gough, John Nettleton and John Warner, has almost as much fun as the audience. But the presentation provides chuckles, sometimes forced, rather than really meaningful theatre.

The production was devised and staged by John Barton. Brian Priestman heads the musicians and arranged and adapted the music with James Walker. Although "The Hollow Crown" is commendable fare, it may be somewhat special for general audiences on the road. *Bitt.*

London Shows

(Figures denote opening dates)

Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63).
Cindy-Ella, Arts (12-23-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Funny Thing Happened, Strand (10-3-63).
Gentle Jack, Queen's (11-28-63).
Ginger Man, Royal Court (11-20-63).
Half a Sixpence, Cambridge (3-21-63).
Happy Days, Theatre Royal (12-9-63).
How to Succeed, Shaftesbury (3-28-63).
John Borkman, Duchess (12-4-63).
Man in the Moon, Palladium (12-23-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Out of Croccodile, Phoenix (10-29-63).
Pickwick, Saville (7-4-63).
Portrait of Murder, Vaudeville (10-24-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Treasure Island, Mermaid (12-18-63).
Wings of the Dove, Lyric (12-3-63).

SCHEDULED OPENINGS

Poor Bitos, Duke York's (1-6-64).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Midway (12-19-63).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Mail Train, New Bowery (1-9-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Theatre of Peretz, Gate (11-5-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets of Lord, Astor Pl. (12-21-63).

CLOSED

Brontes, Phoenix (12-20-63); closed Jan. 5 after 20 performances.
Corruption, Village South (10-8-63); closed Jan. 5 after 103 performances.
Ginger Man, Orpheum (11-21-63); closed Jan. 5 after 52 performances.
Maids, 1 Sher. Sq. (11-14-63); closed Jan. 5 after 62 performances.
Riverwind, Actors Playhouse (12-12-62); closed Jan. 5 after 443 performances.
Pimpernel, Gramercy (1-6-64); closed last Wednesday (8) after three performances.

SCHEDULED OPENINGS

Athenian Touch, Jan Hus (1-14-64).
House of Negro, East End (1-14-64).
Too Much Johnson, Phoenix (1-15-64).
Lovely Light Mayfair (1-20-64).
Cabin in Sky, Mews (1-21-64).
Once in a Lifetime, York (1-27-64).
Riverside Drive, de Lys (1-28-64).
Caretaker, Players (1-30-64).
Jo, Orpheum (2-6-64).
Amorous Flea, E. 78th St. (2-13-64).
Betty-Sponge, East End (2-25-64).
Salad Mad Cafe, Wash. sq. (3-10-64).

Author Defends, Explains 'Deputy'

Hochhuth Insists Pope Should Have Protested Nazi Genocide; Denies Trying to Shift Guilt

Paris, Jan. 14.

Rolf Hochhuth, author of the controversial play "The Deputy," presented here as "Le Vicaire," says he has been surprised at the public uproar over the play. In interviews during a three-day visit to Paris, he offered explanations of what the drama is intended to say.

The author emphasizes that "The Deputy" is meant as a religious work, and that he is a Christian. Although the play is regarded as anti-Catholic or at least anti-Vatican, the dramatist claims that his only stand is against the late Pope Pius XII because of the latter's failure to protest publicly against the extermination of the Jews by the Nazis during the last war.

Hochhuth argues that anyone who represented 500,000,000 believers and was looked up to by others as an outstanding moral leader had no right to keep silent in the face of genocide. The playwright contends the Pontiff might have exerted great psychological influence by speaking out, even if it was not clear if it would have stopped the Nazis or helped those already in concentration camps.

The German dramatist believes that a Papal protest against the Nazi persecutions might also have warned those who did not know what awaited them, and alerted Christians to help Jews when they knew what was going on. Hochhuth points out that in the original German, the play is called "Der Stellvertreter" ("The Representative"), which carries the connotation that the Pope represents everyone, and in that sense everyone shares the guilt of not having done enough to oppose the Nazi slaughter of the Jews.

The playwright denies suggestions that the drama was written to try to shift German guilt to the Pope. Any such assertion could be made only by people who have not read or seen it, he asserts. The Germans were primarily guilty, Hochhuth declares, and adds that he has been attacked in Germany by neo-Nazi papers and ex-service men's magazines, allegedly as a "parlor pink."

The dramatist says that only people with distorted outlooks or with axes to grind wold accuse him of trying to soft pedal German guilt in "The Deputy." Although the Nazis were primarily guilty of the crimes against the Jews, many other German people shared the blame or knew of the situation but did nothing, he claims.

Hochhuth says he is surprised that nobody else ever treated the subject of the Pope's failure to protest against Nazi genocide on the stage before. Many writers have dealt with it, but none wrote a novel or play about it. The subject was treated mostly in essay form. Hochhuth reveals that he spent years looking up archives and records on the affair before writing his play.

The author indicates that maybe a Catholic should have written such such a drama. He is a Protestant,

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COAST PRODUCERS WANT UNION DEPOSIT INTEREST

Los Angeles, Jan. 14.

Stan Seiden has demanded that Actors Equity deposit all monies on deposit with the union as bonds for various legit companies be placed with a savings and loan association with instructions for interest therefrom to be turned over to him and his partner, Zev Bufman.

The producer says that his deposits amount to approximately $35,000 in cash, and he claims he has repeatedy requested over a period of more than two years that the funds be invested at interest and that he and his firm receive the revenue therefrom.

Lee Harris, Equity's Coast representative, asserts that all requests had been given to the New York Council for advisement. He says that at present all bond money is on deposit with the Bank of America. Seiden's demand will be referred to the union's legal department, Harris indicates.

Olympia, Dublin Legiter To Be Dance, Dining Hall

Dublin, Jan. 14.

Around $224,000 was paid for Bublin's oldest theatre, the Olympia, by a London-Irish group headed by Tom Gorman. The takeover will be made this spring and the building will be converted to a dance and banquet hall.

Until the takeover, joint managing directors Leo McCabe and Stanley Illsley will continue to operate the theatre and are currently staging a pantomime, "Cinderella, starring comedian Jack Cruise. The McCabe-Illsley partnership of IMP Productions is to be continued after the theatre closes.

J. J. Shubert Left Specific Bequests Of Over $4,000,000

The worth of the Shubert holdings, a speculative factor in litigation involving the estate of the late Lee Shubert, hasn't been cleared up by the filing for probate of the will of his recently deceased brother, Jacob J. Shubert. The will, filed last week in N.Y. Surrogate's Court by attorney James N. Vaughan, provides for most of the estate to go to the Sam S. Shubert Foundation, a philanthropic entity established by Lee and J. J. (short of Jacob J.) in memory of their older brother.

J. J., the last of the three brothers who founded the Shubert theatre empire, died at the age of 86 in his Manhattan apartment Dec. 26. His estate is listed in his will as worth "more than $1,000,000." There were specific bequests totaling more than $4,000,000 in trust funds which will eventually go to the foundation, as will whatever else is left.

J. J., who because of ill health had never been told of the death over a year ago of his only child, John, had left $300,000, plus the income from a $2,000,000 trust, to his son. That was his largest specific bequest, and the revenue will now go to the foundation. The will provides for J. J.'s widow, Muriel, to get $300,000, plus the life income from an $800,000 trust fund, as well as whatever she chooses of his art collection and furniture.

The will, signed May 27, 1958, superseded a 1952 agreement by

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RE-ASSEMBLED 'SOUND' CLICKS IN VANCOUVER

Vancouver, Jan. 14.

How to succeed in show business by really trying was exemplified by the boxoffice click of "The Sound of Music" here. Zollie Volchok, of Seattle's Northwest Releasing Corp., and Hugh Pickett, impresario for Vancouver's Famous Artists Ltd., presented the tuner for a single week, and grossed $74,000 for eight performances Dec. 30-Jan. 4 at the Queen Elizabeth Theatre. The potential capacity for the 2,800 seat auditorium at $5.95 evening and $4.40 matinee top is $80,000.

The Henry Guettel touring company of the musical had been slated to fold Nov. 23 in Toronto. However, advance commitments to potential ticket buyers here and in Seattle and Portland persuaded Volchok and Pickett to ante up the estimated $250,000 required to remount the production.

Guettel put together a cast from the closed road company and the original New York production. The troupe, starring Barbara Meister, John van Dreelen and Katherine Hilgenberg, with Jen Nelson and Wally Griffin, was directed by John Fearnley.

The production is currently in its second and final week in Seattle, with one week in Portland and seven weeks between San Francisco and Los Angeles to follow for the revived 11-week Coast tour.

City of Edinburgh Will Operate Lyceum Theatre

Edinburgh, Jan. 14.

Edinburgh civic authorities are going into show biz. They plan to take over the Royal Lyceum Theatre, a local legit house, and present shows.

The move follows the breakdown of an agreement between the city and Meyer Oppenheim, a local business man to develop the Lyceum area at a cost of $6,000,000. Under the terms of this agreement, the city council are bound to take over the theatre.

Assurances have been given to theatrical unions that their professional and technical advice will be welcomed.

N.Y. League Audit Refutes Times Tale

Broadway legit earned minimum profit of $336,000 on its operations for the 1962-63 season ending last June 30. That's the determination of an audited survey of legit activity for that period conducted under the sponsorship of the League of N. Y. Theatres.

The accounting takes in all shows produced on the Main Stem during the 1962-63 season, holdovers still on the boards during the semester, road companies, film income and revenue from the sale of stock, amateur and foreign rights. It's the first such survey ever made public by the League, which is the organization of Broadway producers and theatre owners.

The League is publicizing its findings in rebuttal to a frontpage article in the N. Y. Times last May which headlined, "Stage Investors Lost $5.5 Million in Disastrous Broadway Season." Herman Shumlin, acting president of the league, said, "The report covers the finances of the entire legitimate theatre in the 1962-63 season. What the Times report did was to mention only plays produced in that season which failed or which if successful were just beginning to show profits which with many of these shows are still mounting." Shumlin also explained that the league's report follows the methods employed by other businesses.

The $336,000 is a minimum profit figure since some shows that were operational during the '62-'63 season are still active and therefore in a position to earn additional income from performances, possible belated film sales and the prospect of other subsidiary revenue. Incidentally, the report was prepared for the league by the accounting firm of Pinto, Winokur & Pagano, long active in the legit field.

The manner in which the accounting firm reached its conclusions is as follows:

On 17 holdover productions there were profits of $4,569,200 and losses of $410,400.

On 10 entries which opened during the '62-'63 season and were still running this semester there were profits of $1,387,700 and losses of $861,100.

On 43 productions which opened and closed during the season there were profits of $176,200 and losses of $5,458,600.

Film royalties totaled $533,300 and amateur rights came to $400,000.

The profit total was $7,066,400 and the loss total $6,730,100, leaving a net profit of $336,300.

Royal Winnipeg Leggers Okay With Added Danes

Winnipeg, Jan. 14.

Royal Winnipeg Ballet grossed a solid $4,700 for two performances at the 1,465-seat Playhouse here recently. Company was bolstered by guest artists Kirsten Simone and Henning Kronstam of the Royal Danish Ballet.

Company returned a week earlier from a six city eastern Canadian tour, which according to manager George Coroneos "realized a small profit."

The 22-member group has two performances scheduled here at the end of January before departing on a tour of the West Indies and the midwest United States.

'Rugantino' Costs 250G to Import; Italian Film Names Tout Tuner

By JESSE GROSS

The cost of importing "Rugantino" from Italy for its scheduled Feb. 6 opening at the Hellinger Theatre, N.Y., is expected to run about $250,000, exclusive of bonds. That's the estimate of Alexander H. Cohen who's acquired the musical for a worldwide tour, in particular, in partnership with British impresario Jack Hylton.

The $250,000, the producer explains, is completely separate from an original Italian investment in the tuner of about $500,000. That stake, he says, has been recovered by the production which, he asserts, has earned a healthy profit on its Italian operations. The presentation is said to hold the record as the longest running and most successful musical in the history of Italian legit.

Following the involved logistics for its overseas move, "Rugantino," which closed Jan. 6 at the Teatro Alfieri in Turin, makes its North American debut with the use of English subtitles tonight (Wed.) at the O'Keefe Centre, Toronto. Air transport of scenery and company luggage began Jan. 7 and the cast and others connected with the production departed by plane from Rome last Saturday (11). The musical will play the O'Keefe for two-and-a-half weeks prior to moving to Broadway.

An unusual radio campaign, in keeping with the show's Italian derivation, has been instituted by Cohen to promote its upcoming New York engagement. Spots, plugging the musical, have been recorded by such names as Sophia Loren, Marcello Mastroianni, Rosanno Brazzi, Pier Angeli, Vittorio Gassman and Federico Fellini. These endorsements, 10 seconds, 20 seconds, 30 seconds running and 60 seconds, are being carried over radio stations WQXR, WPAT, WINS, WCBS and WNBC, and are to be continued until the production's opening at the Hellinger.

There's also a Manhattan television campaign which includes spots made by the tuner's three stars, Nino Manfredi, Ornella Vanoni and Aldo Fabrizi. Some of these are in English, while others are in Italian with English subtitles. Toronto has also had a pre-

(Continued on page 66)

Guthrie Theatre Troupe May Make Overseas Tour

Minneapolis, Jan. 14.

An overseas tour is under consideration for the Tyrone Guthrie Theatre repertory company. Oliver Rea, the company's managing director, says that the tour's idea has been broached informally by the U.S. State Dept. He revealed he was contacted after returning from a European trip recently.

Rea expects that the matter will come to a head this month. Thus far, he said, no specific overseas area for the tour has been mentioned and it likely wouldn't be held until next year. The company starts its second season here next May.

Dist. Atty Hogan Enters Probe Of Graft on B'way

The office of N.Y. District Attorney Frank S. Hogan has moved its investigation of business irregularities in legit into the area of kickbacks by scenery builders to theatrical production managers. The probe will also cover advertising rebates to producers and diversion of investors' funds by producers for their personal use. Information relating to such activities was turned over last week to Hogan by N.Y. State Attorney General Louis J. Lefkowitz, whose office has been conducting a nine-month investigation of legit operations on Broadway.

Asst. Attorney General David Clurman, who's been conducting the probe for Lefkowitz, previously passed on information to Hogan's office concerning scalping and the under-the-table "ice" payoff to those who supply tickets for the black market. Asst. D.A. Jerome Kidder, who heads the Frauds, Bureau, is studying all the data submitted by the Attorney General's office for possible criminal indictments by a grand jury.

The Attorney General, who has civil jurisdiction, launched his investigation into alleged malpractices in legit for the stated purpose of mapping corrective legislation. His probe, however, has also prompted an investigation by the N.Y. State Tax Commission into possible violations in the tax returns of numerous individuals connected with the theatre. Included are producers, theatre owners, boxoffice treasurers, ticket brokers and company managers.

Information gathered by Lefkowitz's office has also been turned

(Continued on page 64)

20TH TAKES 'PRETZEL' RIGHTS FOR 80-300G

20th-Fox has purchased the film rights to Jerry Devine's "Never Live Over a Pretzel Factory" which Paul Vroom, Buff Cobb and Albert Marre are producing for a March 25 opening at the Eugene O'Neill Theatre, N. Y. The picture company, which acquired the rights for a down payment of $80,000, could shell out up to $300,000 for the comedy under an arrangement whereby it pays a percentage of the legit production's gross on profitable weeks.

Besides its pre-production acquisition of the pic rights, 20th is also putting up $55,000 of the total $135,000 backing for the legit production. The show, starring Dennis O'Keefe, goes into rehearsal Jan. 27 under Marre's direction. It's slated to begin a pre-Broadway tryout tour with a Feb. 18-March 1 stand at the Playhouse on the Mall, Paramus, N. J., then plays an engagement March 5-14 at the Colonial Theatre, Boston.

The $80,000 down payment split 60-40 between the author and the production gives the latter $28,800 as its cut, less 10% agents commissions and 4% fee to the Dramatists Guild. If the entire $300,000 is paid by 20th, the production's share, after the deduction of 10% commissions, will come to $108,000.

TOURING CO. 'SYRACUSE' ON BUS-TRUCK ROUTE

A touring production of "The Boys From Syracuse" began a 20-week road trek last Wednesday (8) at the Lyric Theatre, Allentown, Pa. This is the second major production of the 25-year-old musical since the debut last April of the successful off-Broadway revival at Theatre Four, N.Y.

An initial British production of the musical, adapted by George Abbott from Shakespeare's "A Comedy of Errors," with music by Richard Rodgers and lyrics by the late Lorenz Hart, opened last Nov. 7 at the Theatre Royal, Drury Lane, London. The off-Broadway presentation was produced by Richard York and the London edition by Rodgers' firm, Williamson Music.

The road venture, capitalized at $60,000 as compared to $35,000 for the off-Broadway presentation, has been co-produced by National Performing Arts with Hal Grossman and Len Bedsow. NPA, a booking outfit, is substituting "Syracuse" for the cancelled bus-and-truck production of "A Funny Thing Happened on the Way to the Forum," which was to have played its circuit of split-week stands, including Broadway Theatre League dates.

Grossman and Bedsow were represented on Broadway last season as co-producers of "Sophie." Christopher Hewett and Bob Herget, director and choreographer, respectively, of the off-Broadway and London productions of "Syracuse," performed the same jobs for the motorized presentation. Joseph Klein is musical director for the touring vehicle, which uses a cast of 24 and an orchestra of 12. The full company, traveling by bus and truck, totals about 50.

"Syracuse" was originally presented in 1938-39 at the Alvin Theatre, N.Y., for a run of 235 performances.

Legit Bits

Liza Minnelli will star in "Carnival" at the Mineola (L. I.) Playhouse, starting Jan. 28. The presentation goes from there to the Paper Mill Playhouse, Millburn, N. J., beginning Feb. 9, and then The Yonkers (N. Y.) Playhouse, commencing March 10.

John Payne will star in "Calculated Risk" at the Mineola (L. I.) Playhouse, starting March 10, and the Paper Mill Playhouse, Millburn, N. J., beginning March 31.

Anders Meyer is set and lighting designer for "A Lovely Light," the **Dorothy Stickney** one-woman show opening next Monday night (20) at the Mayfair Theatre, N. Y. Miss Stickney's gowns have been designed by **Helen Pons.**

Jacques Urbont, who composed the music for "All In Love," will supervise the British production of the tuner, scheduled to open March 27 at the Mayfair Theatre, London.

Philip Rose's upcoming Broadway production of a musical version of "Cafe Crown" is slated to give four weeks of previews at the Martin Beck Theatre, N. Y., in lieu of an out-of-town tryout, prior to an official April 7 opening at the house. **Jerry Eskow** is director and **Lee Sherman** choreographer for the tuner, which has a book by **Hy Kraft,** music by **Albert Hague** and lyrics by **Martin Brill.**

The American National Theatre & Academy and Abraham & Straus, the Brooklyn department store, launched their second annual collaborative Theatre Appreciation Series last week with a seminar in the store's fourth floor restaurant on subscription plays and the concept of the new Lincoln Center Repertory Theatre. The session was conducted by **Hugh Southern,** manager of the Repertory Theatre's Audience Dept., and **William Goyen,** playwright in residence.

Broadway producer **Alexander H. Cohen** and London impressario **Jack Hylton** will be partnered in the presentation of **Patrick Paterson's** "The Roses Are Real," opening next Wednesday night (22) at the Vaudeville Theatre, London, with **Michael MacLiammoir** heading a company of five. The other cast members are **Rachel Herbert, Mary Kerridge, Thorley Walters** and **Hilton Edwards,** who's also stager.

The British production of "Oh What a Lovely War" is to be presented on Broadway next September by **David Merrick** and **Gerry Raffles.**

Veteran actor **Thomas W. Mosley** has retired as administrative secretary of the Negro Actors Guild.

Carmen Capalbo will direct "The Sign in Sidney Brustein's Window."

Beverlee McKinsey will play Honey in the London production of "Who's Afraid of Virginia Woolf?" opening Feb. 6 at the Piccadilly Theatre.

Theoni V. Aldredge is costume designer for "Any Wednesday."

The Musicarnival, Cleveland, will begin its 11th season June 8 with "The Sound of Music." It'll run three weeks instead of the fortnight usually allotted to shows at that spot.

Howard Bay is set and lighting designer for "Never Live over a Pretzel Factory."

"Jo," a musical version of "Little Women," with book and lyrics by **Donald Parks** and music by **William Dyer,** is being produced by **Victoria Crandall,** operator of the Brunswick (Me.) Summer Playhouse, for a Feb. 6 opening at the Orpheum Theatre, N. Y., under the direction of **John Bishop,** with **Chele Abel** as choreographer.

A Broadway edition of the London production of the **George Ross-Campbell Singer** play, "Difference of Opinion," is scheduled for presentation next season by the Theatre Guild and British producer, **Peter Bridge.**

Diana Krasny has joined **Kermit Bloomgarden** and the producing firm of **Robert Fryer, Laurence Carr** and **John Herman** as coproducer of "Anyone Can Whistle."

The Meadowbrook Dinner Theatre, Cedar Grove, N. J., which closed New Year's Eve for its annual vacation, reopens Jan. 23 with **Gloria DeHaven** in "Gypsy."

The Habimah company from Israel, which opens a U. S. tour Feb. 1 at the Little Theatre, N. Y., will give Sunday afternoon and evening performances in lieu of Friday and Saturday afternoon performances.

The American Shakespeare Festival, Stratford, Conn., begins a nine-week student season March 30 with "Hamlet" and "Much Ado About Nothing." The regular 15-week season, which will also include "Richard III," will start May 30.

Jean Rosenthal is lighting designer for the **Alexander H. Cohen** production of "Hamlet."

Equity Library Theatre is presenting "Cyrano de Bergerac" at the Master Theatre, N. Y., this week.

Ben Segal, Jack Lenny Tent Casting on Coast

Tent theatre operator Ben Segal and New York talent agent Jack Lenny, of the Lenny-Debin office, are at the Beverly Hills Hotel screening name talent for the 1964 season at canvastops run by Segal independently or in partnership with others. They arrived on the Coast yesterday (Tues.) after a Monday stopoff in Phoenix for the debut of the Star Theatre, a 2,300-seat in-the-round structure there.

The Phoenix spot, with Betsy Palmer in "South Pacific," as its preem entry, is a Buster Bonoff operation. Bonoff also runs the Warwick (R. I.) Musical Theatre in partnership with Segal. "Pacific" will run for two weeks at the Star Theatre and will be followed by fortnight engagements of Gordon and Sheila MacRae in "Guys and Dolls," Jan. 27; Anna Maria Alberghetti in "Naughty Marietta," Feb. 10; John Raitt in "Carousel," Feb. 24, and Gisele MacKenzie in "Gypsy," March 9.

There'll be a Holy Week layoff March 23-28 and for the final frame of the season, starting March 30, the Phoenix theatre will spotlight Nat King Cole in his own show. Besides his involvement with Bonoff in the Warwick teepee, Segal operates the Oakdale Musical Theatre, Wallingford, Conn.; the Carousel Theatre, Framingham, Mass., and, in association with Lewis T. Fisher, the Melody Fair, North Tonawanda, N. Y.

The Lenny-Debin agency acts as casting director for all the above spots except the one in Phoenix, which does its casting on the Coast.

Hogan

Continued from page 63

over to the Tax Commission, which is concerned with whether persons who allegedly received "ice" or kickbacks reported the money as income. It's also been reported that Congressman Robert N. Giaimo, Connecticut Democrat, has requested an investigation of the situation by the Internal Revenue Service. A Federal law, dealing with scalping, says that such income is subject to a 50% tax.

In another development, the League of N.Y. Theatres has formed two committees to draw up precise codes and rules to be followed in future activities by its membership of Broadway producers and theatre owners. One of the committees is to draft a "code of practices" and the other is to explore the possibilities of ticket control and distribution.

Cooperation between the league and the Attorney General's office in connection with the rules to be drawn up by the committees was discussed last week at a meeting between Clurman and Herman Shumlin, acting president of the league; Irving Cheskin, the organization's executive director, and Lester Osterman, a member of the league's board of governors.

Shumlin, Cheskin and Osterman are members of the committee to develop the Code of Practices, along with Alfred de Liagre, Kermit Bloomgarden, Harold Prince and Ernest Martin. The committee on ticket control and distribution is headed by Leland Hayward.

Lefkowitz will hold a press conference tomorrow morning (Thurs.) in the downtown Manhattan State Office Building to discuss proposed recommendations to the State Legislature as a result of his public hearings and investigation of legit's theatrical financing practices and sale and distribution of tickets.

The theatrical advisory committee appointed by Lefkowitz to assist him in the investigation will present at the conference.

Touring Shows

(Figures cover Jan. 13-25)

Any Wednesday (tryout)—Shubert, New Haven (Jan. 21-25).
Beyond the Fringe (2d Co.)—American St. L. (Jan. 13-18); Brown, L'ville (Jan. 20-22); Clowes, Indpls. (Jan. 23-25).
Boys From Syracuse (bus-truck)—Split-weeks (Jan. 13-25).
Camelot—Opera House, Chi (Jan. 13-25).
Camelot (bus-truck)—Split-weeks (Jan. 13-25).
Foxy (tryout)—Fisher, Det. (Jan. 13-25).
Funny Girl (tryout)—Shubert, Boston (Jan. 13-25).
Funny Thing Happened on the Way to the Forum (2d Co.)—Forrest, Philly (Jan. 13-18); Ford's, Balto (Jan. 20-25).
Hollow Crown (bus-truck)—Split-weeks (Jan. 13-25).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Jan. 13-25).
How to Succeed in Business Without Really Trying (3d Co.)—Music Hall, K. C. (Jan. 13-18); Orpheum, Mpls. (Jan. 20-25).
Man for All Seasons—Colonial, Boston (Jan. 13-25).
Man for All Seasons (bus-truck)—Split-weeks (Jan. 13-25).
National Repertory Theatre—Shubert, New Haven (Jan. 13-18); Shubert, Cincy (Jan. 20-25).
Never Too Late (3d Co.)—Pabst, Milwaukee (Jan. 13-18); Auditorium, St. Paul (Jan. 20-25).
Pajama Tops—Civic, N. O. (Jan. 13-25).
Rugantino (tryout)—O'Keefe, Toronto (Jan. 15-25).
Seidman and Son—Hartford, L. A. (Jan. 13-25).
Sound of Music—Opera House, Seattle (Jan. 13-18); Auditorium, Portland (Jan. 20-25).
Thousand Clowns — Studebaker, Chi (Jan. 13-25).
Thousand Clowns (bus-truck)—Split-weeks (Jan. 13-25).
What Makes Sammy Run? (tryout)—Erlanger, Philly (Jan. 13-25).
Who's Afraid of Virginia Woolf?—Orpheum, Mpls. (Jan. 13-18); Orpheum, Madison (Jan. 20); Pabst, Milwaukee (Jan. 21-25).

Actors to Get Day's Pay For 2 Cancelled Shows After JFK Tragedy

Hollywood, Jan. 14.

Following several weeks of meetings with company deputies, the Council of Actors Equity has passed a resolution requiring full salary payments for all companies that lost only one performance during the tragic weekend of Nov. 22-25 after the assassination of President Kennedy. The same ruling applies to Broadway and the road.

West Coast Equity rep Lee Harris last Thursday (9) informed local legit producers of the action, noting that the Council's resolution specifies that full salaries must be paid to companies which lost one performance. In cases of two performances cancelled during the weekend, the resolution waives the contractual salary for one of the performances. Companies who rehearsed on the day of the assassination or day of mourning are to be paid.

Virtually every theatre in the country was shuttered Nov. 22, the night of the assassination. At that time, the League of N.Y. Theatres wired many theatre operators with a "recommendation" for closing down, but responsibility was left to individual theatres and producers.

The hardest hit locally by the resolution have been producers Stan Seiden and Zev Bufman, who shuttered the Ivar, LeGrand and Civic here, the Geary in San Francisco and their Cocoanut Grove operation in Miami Beach. Two performances of "Pajama Tops" at Geary were cancelled, although the producers must pay salaries on only one performance.

Seiden says that salaries for all operations will come to about $1,800. The producer also notes that the cancellation of shows required approximately $14,000 in refunds in various operations, including $7,800 in San Francisco alone. He says that regular business did not pick up for several weeks following the assassination.

Seiden & Bufman will pay the required coin. They have no choice, Seidman says, and he adds, "We will pay it this week, so as not to justify the disgraceful action of Equity." The producer remarks, however, "Is the mourning period limited only to employers and not to employees?" However, he asserts, "We would have closed the theatres in any case."

In reply to Seiden's comments, Harris voiced Equity's position as follows, "People who wanted to see the show will go, anyway. Therefore, producers did not lose any money."

Other theatres closed locally on Nov. 22 included the Huntington Hartford, playing "Time of the Barracudas"; the Orpheum, with "No Strings"; the Biltmore, with "Who's Afraid of Virginia Woolf," and the Players Ring theatres. The Hartford opening of the "Lott The Hartford opening of the "Lotte Goslar Show" was delayed one night.

GOP Wants JFK Center Be 'Sole' Salute to Him; Roosevelt Sans Shrine

Washington, Jan. 14.

One word holds up final Congressional passage of legislation renaming the National Cultural Center for the late President John F. Kennedy. After some Republican opposition, the House passed by voice vote the bill to designate the Cultural Center the John F. Kennedy Center for the Performing Arts.

The House-passed version stipulates the center shall be the "sole" memorial to the late President in the Washington area. The measure passed earlier by the Senate did not include this provision.

The Senate is expected soon to accept the House wording and dispatch the bill to President Johnson for signing into law.

The legislation besides renaming the Center authorizes the Federal government to match public contributions up to $15,500,000. Also called for is an authorization for a loan up to $15,400,000 for building a parking garage under the Center. Before passing the bill, the House slapped down several Republican amendments to cut Federal funds for the Center.

Defeated by a 148-100 teller vote on partisan lines was a G.O.P. amendment to drop provisions for Federal financing of the Center.

Another 129-92 vote rejected an amendment prohibiting the Treasury loan for the garage.

Also turned aside were Republican amendments to establish a memorial commission to chose a "fitting memorial," to the late President and another to withhold Federal coin from the project until the national budget was balanced.

Right before final passage of the bill, Rep. James Auchincloss of New Jersey, the Republican manager for the measure, chided his party colleagues for quibbling over the memorial.

Leaning on his cane, Rep. Auchincloss said "the people of the United States are back of this idea 100 percent."

Calling the Center "a natural and perfect memorial to the President," Auchincloss advised, "Don't let's be penny-wise and pound foolish.

"Let the world know what we think of him," said Auchincloss.

The Republican's speech was hailed by House Speaker John McCormack, "as one of the finest speeches I've ever heard in the Congress of the United States."

In answer to some of his colleagues charges, Auchincloss said that since President Kennedy's assassination contributions have poured into the Center and that the private funds needed to match the Federal coin had been raised.

Auchincloss did get some Republican support from Reps. John Baldwin of California, Seymour Halpern and Frank Horton of New York and Paul Schenk of Ohio, who praised the memorial plan.

Democrats lauding the bill were led by Reps. Frank Thompson of New Jersey and Jim Wright of Texas. The party's contention for the measure was pitched to the theme that the late President supported the performing and the drive to complete the Cultural Center and that he realized the importance of the arts as a measure of American society and values.

One Republican argument against the bill was that a memorial has yet to be built for President Franklin D. Roosevelt. Rep. James Roosevelt (D-Calif.) answered these protestations saying the failure to build a memorial to his father was not a valid reason for not building one for Kennedy.

Rep. Ben Jensen (R-Iowa) complained there was no Washington memorial for President William McKinley. He was rebutted by Rep. Torbert Macdonald (D-Mass.), a close friend of the late President, who said, "There is one whenever the words come out of you mouth."

Australian Shows

(Week Ending Jan. 11)

ADELAIDE
Camelot, Her Majesty's.

BRISBANE
King and I, Her Majesty's.

MELBOURNE
Fledermaus, Princess.
Hay Fever, St. Martin's.
How to Succeed, Her Majesty's.
Wizard of Oz, Tivoli.

SYDNEY
J. B., Independent.
Mary, Mary, Royal
Minstrels, Tivoli.
Once Upon a Surfie, Palace.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Sound of Music, Elizabetnan.

Literati

New Trade Book House

Western Pub. Co.'s Odyssey Press is launching its first trade catalog next spring with a dozen titles, one of which, "Stepchild in the Family", by Anne W. Simon, will be serialized in McCall's. Dr. Richard Berczeller's "Displaced Doctor" also has had three excerpts from that upcoming Odyssey book published in The New Yorker.

In addition, a pocketsized series called the Odyssey Library is on the agenda.

Star Changes

Giles M. Fowler, motion picture editor of the Kansas City Star, also has been appointed drama critic, suceeding Landon Laird. Latter henceforth will devote full time to his morning column About Town. John W. Colt, paper's executive editor, also disclosed these other changes, Sandor Kallai becomes music editor and Claude Neibarger will be music commentator.

Richard L. Brown, sometime film critic, is named art editor. Thorpe Menn, book editor, will supervise preparation of a Sunday section devoted to the arts and entertainment under the overall direction of Henry C. Haskell, Star's associate editor.

'Fanny's' a Classic Now

"Fanny Hill" might well be obscene under the Criminal Code, but as "a significant part of English literature and important from an historic as well as a literary point of view" it will not be banned from sale in Ontario. So the attorney-general's committee of indecent literature—whose edict is not law but usually followed—has decided after studying the sexy classic (already on sale in Ontario) on request by Richmond Hill, Ont., police chief R. P. Robbins. The committee, consisting of a prof, a librarian, a psychiatric expert and a lawyer, recommended no restriction on "Fanny Hill's" freedom unless "the book be found obscene by a legally constituted court of law."

Foreign Press Officers

Edwin Tetlow of the London Daily Telegraph has been elected president of the Foreign Press Association of the U.S. Association has membership of about 200 journalists representing 51 foreign countries. Tetlow is based as a special correspondent of his newspaper in New York.

Other officers elected to serve the organization for 1964 were Max Tak, Elseviers, Amsterdam, and P. G. Krishnayya, KNS, India, vicepresidents: David Horowitz, Herut, Tel Aviv, secretary-general: John Capelli, Paese Sera, Rome, assistant secrettary-general; Horacio Estol, Clarin, Buenos Aires, treasurer.

Elected to executive committee are Jeffrey Blyth, London Daily Mail; George Fenin, La Nazione, Florence; Keith Mackriell, Australian Broadcasting Commission; Elena Nielsen, Featurepress, Copenhagen; Fred Vaz Dias, Amsterdam; and Richard Yaffe, Al Hamishmar, of Tel Aviv; and Rene Gesmar, Le Monde, Paris.

CHATTER

La Presna Inc., New York corporation, merged with El Diario Publishing Co., Inc. as El Diario Publishing Co., Inc. Certificate to this effect was filed in Albany by Rogers & Rogers.

Athens Associated Newspapers Inc., Loudon News Service Inc., and Galaxy Newspaper Syndicate Inc., all New York corporations, have been dissolved. Harry Geist filed the certificates at Albany.

Menorah Journal Inc., has been dissolved, according to a certificate filed by the corporation.

Mishnah Brurah Inc., has been authorized to conduct a publishing and printing business in New York. Capital stock is 200 shares, no par value. Kenneth H. Resnik was filing attorney at Albany.

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B'way in Post-New Year Cave-In, But 'Barefoot' SRO, 'Supper' $75,286; 'Chinese' $23,311, 'Marathon' $16,929

Business caved in for most Broadway shows last week following a New Year's Eve frame which saw receipts—after the bullish Christmas week session—continuing on the upswing for a number of entries and declining for others. For some presentations the drops registered last week were brutal and it appears likely that there will be several closings within the next few weeks unless there's a sharp reversal of this season's apparent slowdown in boxoffice activity.

The blah b.o. situation is illustrated by a comparison of last week to the corresponding stanza a year ago. The total gross for 23 shows last week was $672,224 compared to $915,048 for 23 offerings in 1963. That's a difference of $242,824. Of the 23 productions on tap last week, 10 grossed under $20,000 with four taking in between $10,000-$15,000 and six between $15,000-$20,000. In '63, only two shows grossed under $20,000, one less than $3,000 and the other nearly $13,000. There was only one entry which grossed over $60,000 last week as compared to five the corresponding frame last year.

The only sellout the last fortnight was "Barefoot in the Park." There were three closings during the two-week period, as detailed below. On the basis of the established pattern, business this week should improve, but Monday's blizzard could upset that prospect.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (11th wk; 83 p) ($6.90-$7.50; 1,280; $50,898) (Coleen Dewhurst, William Prince). Previous week, $18,990 with $7.50 top New Year's Eve.

Last week, $14,232.

Barefoot in the Park, Biltmore (C) (12th wk; 91 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $40,437 with parties and a $10 top New Year's Eve.

Last week, $38,356 with parties.

***Beyond the Fringe,** Golden (R) (64th wk; 507 p) ($7.50; 799; $34,874). Previous week, $22,182 with regular top New Year's Eve.

A revised version of the British revue, comprising old and new material, opened last Wednesday night (8) to unanimous approval (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $16,744.

Case of Libel, Longacre (D) (14th wk; 106 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $21,533 with $8.05 top New Year's Eve.

Last week, $22,053 with parties.

Chinese Prime Minister, Royale (D) (2d wk; 12 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $21,003 for four performances and two previews.

Opened Jan. 2 to one endorsement (Taubman, Times), three qualified approvals (Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram), one "undramatic, but graceful" appraisal (Watts, Post) and one yes-no notice (Chapman, News).

Last week, $23,311.

Chips With Everything, Booth (D) (15th wk; 117 p) ($6.90-$7.50; 766; $34,207). Previous week, $19,678 with $7.50 top New Year's Eve at the Plymouth Theatre. Moved Jan. 6 to the Booth.

Last week, $11,513.

Enter Laughing, Miller's (C) (44th wk; 347 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $20,189 with $7.50 top New Year's Eve.

Last week, $13,760.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (88th wk; 701 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $53,017 with $12 top New Year's Eve.

Last week, $35,988.

Girl Who Came to Supper, Broadway (MC) (5th wk; 41 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $68,532 with parties and $11.90 top New Year's Eve.

Last week, $75,286 with parties.

Here's Love, Shubert (MC) (15th wk; 114 p) ($9.60; 1,453; $71,205). Previous week, $65,909 with $11.90 top New Year's Eve.

Last week, $44,615.

How to Succeed in Business Without Really Trying, 46th St. (MC) (118th wk; 935 p) ($9.60; 1,342; $66,615). Previous week, $64,772 with $12 top New Year's Eve.

Last week, $56,000.

Luther, St. James (D) (16th wk; 123 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $58,549 with $8.60 top New Year's Eve.

Last week, $46,105. Moved Last Monday (13) to the Lunt-Fontanne Theatre. John Hefferman, who pinchhit the first half of last week for Finney who was unable to go on because of an impacted wisdom tooth, will take over the title role when Finney withdraws from that assignment Jan. 23.

Marathon '33, ANTA (D) (3d wk; 24 p) ($6.90-$7.50; 1,174; $45,650) (Julie Harris). Previous week, $14,940 with $8.60 top New Year's Eve.

Last week, $16,929.

***Mary, Mary,** Hayes (C) (149th wk; 1,186 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $18,912 with $8.05 top New Year's Eve.

Last week, $10,681.

Never Too Late, Playhouse (C) (59th wk; 469 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $33,937 with $9.60 top New Year's Eve.

Last week, $33,250.

Nobody Loves An Albatross, Lyceum (C) (4th wk; 28 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $27,515 with $9.60 top New Year's Eve.

Last week, $27,838.

Oliver, Imperial (MD) (53d wk; 423 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $61,970 with $10 top New Year's Eve.

Last week, $37,641.

One Flew Over the Cuckoo's Nest, Cort (D) (9th wk; 66 p) ($6.90-$7.50; 1,100; $41,482) (Kirk Douglas). Previous week, $18,605 with $8.60 top New Year's Eve.

Last week, $16,090.

110 in the Shade, Broadhurst (MC) (12th wk; 90 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $54,583 with parties and $10 top New Year's Eve.

Last week, $53,523 with parties.

Private Ear and Public Eye, Morosco (D) (14th wk; 107 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $20,964 with $8.05 top New Year's Eve.

Last week, $19,914 with parties.

***Stop the World—I Want to Get Off,** Ambassador (MC) (67th wk; 531 p) ($8.60; 1,121; $51,795) (Joel Grey). Previous week, $27,762 with $9.60 top New Year's Eve.

Last week, $19,558.

Who's Afraid of Virginia Woolf? Rose (D) (66th wk; 520 p) ($6.90-$7.50; 1,162; $46,485) (Halla Stoddard, Donald Davis, Ben Piazza). Previous week, $28,466 with $8.05 top New Year's Eve. Miss Stoddard and Davis, who had been the matinee company headliners, played both evening and afternoon performances last week. They handled the nighttime assignments relinquished Jan. 4 by Uta Hagen and Arthur Hill who will costar in the London production. Davis is continuing as Hill's successor opposite Mercedes McCambridge who joined the cast last Monday night (13). Miss Stoddard resumes matinee performances only today (Wed.) with Henderson Forsythe as male lead.

Last week, $16,078.

Closed Last Fortnight

Milk Train Doesn't Stop Here Anymore, Atkinson (D) (1st wk; 5 p) ($6.90-$7.50; 1,088; $44,300) (Tallulah Bankhead, Tab Hunter, Ruth Ford).

Revised version of Tennessee Williams' play opened Jan. 1 to a unanimous thumb-down (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Grossed $30,436 for five performances, plus two previews and closed Jan. 4 at an estimated $75,000 loss.

***She Loves Me,** O'Neill (MC) (38th wk; 301 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $32,598 with $12 top New Year's Eve.

Last week, $22,759. Closed Saturday (11) with an estimated $270,000 deficit a $300,000 investment. The musical is scheduled for Civic Light Opera Assn. presentation later this year in Los Angeles and San Francisco. A London edition is also in the works.

***Spoon River,** Belasco (DR) (14th wk; 111 p) ($6.90-$7.50; 1,008; $34,277) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman).

Grossed $24,003 with Play of the Month Guild patronage and $7.50 top New Year's Eve for its final frame ending Jan. 4. Closed at an estimated $15,000 profit on a $30,000 investment (including 20% overcall). A bus-and-truck tour of colleges and universities is scheduled to get underway next September. The cast for that company is still to be set.

OPENING THIS WEEK

Hello, Dolly, St. James (MC) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). David Merrick presentation of musical version of Thornton Wilder's "The Matchmaker" with book by Michael Stewart and music and lyrics by Jerry Herman; opens tomorrow night (Thurs.). Last week, $63,570, National, Washington.

Dylan, Plymouth (D) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). George W. George and Frank Granat presentation of play by Sidney Michaels, based on material from two books, "Dylan Thomas," by John Brinnin, and "Leftover Life to Kill," by Caitlin Thomas; opens Saturday night (18). Last week, $78,811 with Theatre Guild-American Theatre Society and O'Keefe Centre subscription, O'Keefe, Toronto.

OTHER THEATRES

Barrymore, 54th St., Hellinger, Hudson, Little, Lunt-Fontanne, Majestic, Music Box, Winter Garden, Ziegfeld.

Schedule 2 New Plays At Citizens, in Glasgow

Glasgow, Jan. 14.

Two plays, "Battle Royal," by Bruce E. Baillie, and "Armstrong's Last Goodnight," by John Arden, are set for world preems at Citizens' Theatre here, respectively, March 2 and May 5. The spring resident company in "The Relapse," by Sir John Vanbrugh. It will be followed Feb. 17 by Pirandello's "Six Characters in Search of an Author," currently running in London.

Harold Brighouse's north-of-England comedy "Hobson's Choice," a favorite with British audiences, opens March 16 and "The Pinedus Affair," by Paolo Levi, translated by Robert Rietty, opens March 30. The latter play has been performed only once before on the U.K. stage, but has been seen on tv.

The Citizens' Theatre company celebrates the 400th birthday of Shakespeare with "Much Ado About Nothing" due April 14.

'Dylan' $78,811 for 3d Toronto Wk.; New 'Sound' Co. $67,300 in Seattle; 'Dolly' 63½G, D.C., 'Foxy' 39G, Cleve.

The heftiest grosser on the road last week in its third and final frame in Toronto was "Dylan," which opens next Saturday (18) at the Plymouth Theatre, N.Y. Top money the previous frame was taken by the Chicago-berthed "Camelot." Also big that New Year's Eve session were "Dylan," "Dolly" in Washington, "How to Succeed in Business Without Really Trying" in Chi and a new touring edition of "Sound of Music" in its getaway stanza in Vancouver.

"Dolly," which opens at the St. James Theatre, N.Y. tomorrow night (Thurs.), continued strong in Washington last week with business SRO for the two frames. The Broadway - bound "What Makes Sammy Run?" has been doing okay in Philadelphia where it's extended its tryout an additional week. Last week's hot tickets, besides "Dylan" and "Dolly," included "Sound" in Seattle and the Chicago companies of "Camelot" and "Succeed."

There were four closings on the road during the last fortnight, three having shuttered Jan. 4 and the other last Sunday night (12). The three that faded Jan. 4 were "No Strings" in San Francisco, "Stop the World—I Want to Get Off" in Louisville and the Broadway-bound "Conversations in the Dark" in Philadelphia. Last Sunday's closing was "Black Nativity" in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Man for All Seasons, Colonial (D-RS) (2d wk) ($5.40-$6; 1,685; $55,085) (William Roderick, Bruce Gordon). Previous week, $36,049 with Theatre Guild-American Theatre Society subscription. Opened here Dec. 30 to unanimous raves (Adams, Globe; Guidry, Monitor; Hughes, Herald; Maloney, Traveler; Norton, Record American).

Last week, $38,244 with TG-ATS subscription.

National Repertory Theatre, Wilbur (Rep-RS) (4th wk) ($5.50-$6; 1,241; $40,601) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, $17,918 for repertory of "The Seagull," "Ring Round the Moon" and "The Crucible."

Last week, about $21,000 for same repertory.

CHICAGO

Black Nativity, Civic (MD-RS) (6th wk) ($5.50-$6; 904; $27,500). Previous week, $21,206.

Last week, $21,634 for nine performances. Folded here Sunday (12).

Camelot, Opera House (MC-RS) (6th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $94,987.

Last week, $65,827.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (9th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $70,963.

Last week, $61,408.

CINCINNATI

Beyond the Fringe, Shubert (R-RS) (2d wk) ($4-$5.50; 2,028; $63,570). Previous week, $15,920. Opened here Dec. 30 to two raves (Radcliffe, Enquirer; Stevens, Post & Times Star).

Last week, $7,593. Had originally booked one-week here, but stretched it to two when a Dayton date was cancelled.

CLEVELAND

Foxy, Hanna (MC-RS) ($6.95; 1,515; $50,000) (Bert Lahr). Opened tryout tour here Jan. 6.

Last week, $39,263.

DETROIT

Thousand Clowns, Fisher (C-RS) (4th wk) ($4.85-$5.50; 1,606; $39,000) (Dane Clark, Margaret O'Brien). Previous week, $38,297 with Fisher Playgoer subscription.

Last week, $28,110 with Fisher Playgoer subscription.

LOS ANGELES

Seidman and Son, Hartford (C-RS) (1st wk) ($4.95-$6; 1,032; $36,800) (Sam Levene). Previous week, $25,261 with TG-ATS subscription for five performances, Auditorium, Denver.

Last week, $20,058 for seven performances with TG-ATS subscription.

MILWAUKEE

Camelot, Oriental (MC-BT) (2d wk) (Biff McGuire, Jeannie Carson, Melville Cooper). Previous week, about $45,000 for seven performances.

Last week, around $40,000 for six performances.

MINNEAPOLIS

Never Too Late, Academy (C-RS) ($5.50; 1,050; $36,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $15,698 Blackstone, Chicago.

Last week, $13,847.

PHILADELPHIA

Funny Thing Happened on the Way to the Forum, Forrest (C-RS) (3d wk) ($6.60-$7.50; 1,760; $65,000). Previous week, $48,814 with TG-ATS subscription.

Last week, $44,741 with some TG-ATS subscription.

What Makes Sammy Run? Erlanger (MC-T) (3d wk) ($6-$7.50; 1,894; $54,000) (Steve Lawrence, Sally Anne Howes, Robert Alda). Previous week, $47,171.

Last week, $50,426. Abe Burrows is directing the musical, having succeeded Arthur Storch. Tryout here has been extended an additional week to Feb. 1 and the opening at the 54th St. Theatre, N.Y., has been pushed back from Feb. 4 to Feb. 8.

SEATTLE

Sound of Music, Opera House (MD-RS) (1st wk) (Barbara Meister, John van Dreelen). Previous week, about $73,300, Queen Elizabeth, Vancouver, where began touring Dec. 30.

Last week, around $67,300.

TORONTO

Dylan, O'Keefe (CD-T) (3d wk) ($5.50; 3,211; $82,094) (Alec Guinness). Previous week, $65,878 with TG-ATS and O'Keefe subscription.

Last week, $78,811 with TG-ATS and O'Keefe subscription.

TULSA

How to Succeed in Business Without Really Trying, Municipal (MC-RS-3d Co.). Previous week, $47,529 for eight performances split between Auditorium, Houston, and Municipal, Oklahoma City.

Last week, $43,304.

WASHINGTON

Hello, Dolly, National (MC-T) (4th wk) ($5.50-$7.90; 1,673; $62,502) (Carol Channing). Previous week, $66,768.

Last week, $63,570.

SPLIT-WEEK

Who's Afraid of Virginia Woolf? (D-RS) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $30,032, Geary, San Francisco, with Clark playing matinees and subbing evenings for Strudwick.

Last week, $34,762 for seven performances split between Geary, San Francisco, and Auditorium, Denver. Strudwick resumed his role in Denver.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week, began touring last Wednesday (8).

Hollow Crown (DR-BT), split-weeks, began touring Dec. 30.

Man for All Seasons (D-BT)

(Continued on page 68)

Plenty U.S. Hits on Paris Stage

'Clowns,' Schisgal Plays, 'Rose Marie' Join 'Mary,' 'Dad,' 'Sunday' and 'Arsenic'

Paris, Jan. 14.

"Des Clowns par Milliers," the Jean Cosmos adaptation of Herb Gardner's comedy, "A Thousand Clowns," looks set to repeat the success of the Broadway original. Yves Montand is starred in the show, which Raymond Rouleau staged and Marie Bell & Montand are presenting. The play drew enthusiastic reviews and has settled down for a run at the Theatre Gymnase.

Montand received critical praise for his performance as the nonconformist television writer, while Marlene Jobert scores as the social worker, especially in her comedy crying scene. Didier Hauchemin is engagingly unprecocious as the nephew the hero wants to adopt.

Also apparently due for Paris click is the off-Broadway doublebill, "The Typists" and "The Tiger." The Murray Schisgal oneacters have been adapted by Laurent Terzieff, who has also produced and is the costar with Pascale de Boysson. The show is at the Theatre Lutece.

Another American show, the old standby operetta, "Rose Marie," also seems due for a profitable run at the Mogador Theatre. The tuner, with score by Rudolf Friml and Herbert P. Stothart and book and lyrics by Otto Harbach and Oscar Hammerstein 2d, has been adapted by Saint Granier and R. Ferriol, and staged by Henri Varna.

Scheduled for production later this season are French adaptations of "My Fair Lady," "How to Succeed in Business Without Really Trying" and "A Funny Thing Happened on the Way to the Forum." With the continuing Broadway imports, "Mary, Mary," "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," the holdover "Sunday in New York" and the revival of "Arsenic and Old Lace" going strong, American shows are a major factor in the current Paris theatre.

J. J. Shubert

Continued from page 63

Mrs. Shubert to accept $150,000, plus $12,000 a year for life. A life income of $10,000 annually was left by J.J. to his first wife, Catherine. His nephew Lawrence Shubert Lawrence Sr. and daughter-in-law Kerttu Shubert were left $50,000 each. Lawrence Shubert Lawrence Jr., who now manages the Shubert enterprises, was left $25,000, as was J. J.'s longtime secretary, Isabelle Jeffers Porte.

About 50 other employees and friends were left smaller bequests. There was nothing, however, for Milton Shubert, a nephew, and Mrs. Sylvia Wolf Golde, a niece, both of whom were favored by the childless Lee, rather than by J. J. Lee's will, filed after his death 10 years ago, put Milton in charge of the Shubert theatres as general manager, but J. J. replaced him with his son John.

A claim, filed last month by the Government against Lee's still unsettled estate, for $15,705,387 in taxes, is based on the contention that his share of the Shubert partnership represented more than $25,000,000. In another action the Government has claimed the partnership was worth $50,000,000. (J. J. had contended the partnership was worth between $7,000,000 and $15,000,000.)

The touring National Repertory Theatre will scale ticket prices to a $3 top for its two-week engagement at the Shubert Theatre, Cincinnati, beginning next Monday (20).

Bits of London

London, Jan. 14.

Having had to bow out of his projected presentation of "A Thousand Clowns" in the West End, **Lou Wilson** is making a deal with **Michael Codron** to stage the show next spring.

In its first 100 performances at the Adelphi Theatre, **Peter Bridge's** production of "Six of One" had been seen by 102,547 paying customers, to a total gross of $221,956.

The original $84,000 library (ticket agency) deal for "A Funny Thing Happened on the Way to the Forum" has been amended to $224,000, extending over 40 weeks. Apart from this guarantee from the Combined Theatre Libraries, independent ticket agencies have made their own deal, worth $56,000, covering the same period.

Rugantino

Continued from page 63

opening radio-tv buildup for the tuner.

An original cast album of the Pietro Garinei-Sandro Giovannini creation is being released by Warner Bros. Records. Garinei and Giovannini, who are co-authors of the book, in collaboration with P. F. Campanile and Massimo Franciosa, are also the lyricists, directors and producers. The score is by Armando Trovajoli. Dania Krupska choreographed and Giulio Coltellacci designed the scenery and costumes.

Alfred Drake supervised the translation of the show for the subtitling, which is being handled by Telesync Corp., in association with Ralph Alswang who's supervisor of the physical production. Eldon Elder has relighted the presentation with American equipment and Anton Coppola is musical director.

Cohen figures the production will be able to break even at about $50,000 weekly at the Hellinger, where the weekly potential capacity will be over $80,000.

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Gentlemen:

Please accept our thanks for presenting at the Shubert Theatre the World Premiere of "DYLAN" starring Sir Alec Guinness. Playing the pre-Christmas week to SRO for each performance, "DYLAN" grossed $56,361, setting a new house record. The play was exceptionally well-received by our patrons; word of mouth was uniformly excellent.

Sir Alec's portrayal of the title role was incredibly brilliant and superbly supported by Kate Reid and the entire cast.

I wish also to express my appreciation to Sidney Michaels, the author; to Peter Glenville for his excellent direction; and to Oliver Smith for designing a most ingenious and utilitarian set.

We are happy that we will have the further pleasure of presenting your next new play "ANY WEDNESDAY" at the Shubert Theatre, January 21 thru 25.

Once again, thanks to both of you and the best of wishes to "DYLAN" and yourselves on Broadway for all of 1964.

Yours cordially,

SHUBERT THEATRE

Maurice H. Bailey

M. H. Bailey

Shows Out of Town

Continued from page 62

Foxy

victims as well as the preposterous situations with an irresistible brand of corn-shucking mockery.

It all gets pretty wild in a double masquerade when he attends what are supposed to be his funeral provides a springboard for the star's hilarious talent.

It would be absurdly slapsticky without Lahr and good support. Robert Emmet Dolan's rousing score is nearly as colorful as the Yukon settings and Johnny Mercer's lyrics are clever and racy. They also have sophistication.

The biggest pop possibilities may be found in "Talk to Me Baby," sung effectively by John Davidson to Julienne Marie in a boy-meets-girl subplot. Miss Marie is an attractive, provocative singing comedienne.

Larry Blyden surcharges his part of a con-man fixer with vocal vitality and ingenious tongue-in-cheek acting. He boosts the action in gusty singing of "Many Ways to Skin a Cat," and "Money Isn't Everything" with Lahr, in addition to his soloing of "It's Easy When You Know How." Cathryn Damon scores as dancehall denizen for whom Blyden has a big yen.

Gerald Hiken, Robert H. Harris and Edward Greenhalgh form the trio of genial bewhiskered rogues, who are double-crossed. Jack Cole's picturesque choreography has as much dash as dancehall girls. Robert Lewis' brisk direction helps to fortify the fanciful book by Ian McLelland Hunter and Ring Lardner Jr.

Three Cheers for The Tired Businessman

Chicago, Dec. 27.

Arthur Cantor & George Marienthal presentation of a two-act (21 scenes) musical revue by Jay Thompson, David Axelrod, Portia Nelson and others. Staged by Bill Penn; choreography, Joyce Trisler; musical supervision and arrangements, Jay Thompson; production design, Boyd Dumrose; costumes, Andre. Features Tom Williams, Joanne Beretta, Linda Harris, Mary Jay, Jack Mette, Bob Shaver, Bill Starr, Matthew Tobin, Ellen Travolta. Opened Dec. 26, '63, at Happy Medium Theatre, Chicago; $4.95 top.

Logically, "Three Cheers for the Tired Businessman" should be a disaster, and on most stages it probably would be. But the Happy Medium Theatre, which started with nobler aspirations, has coasted nicely for three years with lavish presentations of college humor and probably will sustain itself six months or more on this tedious exercise in sophomorism. Unless, of course, time finally catches up with the formula, as some day it must.

The current revue is so imitative of its precedessors ("Medium Rare" and "Put It in Writing") that it hardly has a right to call itself a new show. If it differs in any way it is only in that the sketches are more childish, the comedy lower and more desperate, the sex less subtle and the cast less distinguished. On the other hand, the Happy Medium stage has never been so grandly or ingeniously outfitted with sets, nor the cast so dapperly costumed.

No less than 14 writers contributed material, all but three or four without either inspiration or wit. A bit of whimsical choreography called "Automation" by Bill Penn, a fetching song by Phil Springer called "What Became of Love", and a vaudeville sort of number, "Death of the Traveling Salesman," by David Axelrod and Sam Pottle, are about the only items that producers Arthur Cantor and George Marienthal might justifiably have used.

As for the rest, practically all has a familiar ring, and one sketch is an outright steal from an earlier show, with the lines revised and the setting changed from a coffee shop to an elevator stop in an office building. Although the skits and songs get some unity from a vague connection with the world of business and white collar culture, the main gambits haven't really changed. They're still psychiatry, sex for fun, sex for profit, modern living and, this time to only a slight extent, television.

Of the cast, the only effective performer is Tom Williams, who has been with the theatre since its inception. He's a thorough professional, with a genuinely funny way of making his lines sound better than they are. Matthew Tobin, Ellen Trovolta and Joanne Beretta show possibilities but are limited by the material. Bill Penn has staged it with a slick hand, but it's the same hand that staged the two previous shows, and this also contributes to the staleness. *Les.*

Doulens

Continued from page 2

cuses, of which he often wrote. His personal popularity was evident in the size of the throng that gathered in Norwalk. Two busloads of colleagues from CAMI made the journey. Personal friends recognized at the church included Lillian and Dorothy Gish, Edna Ferber, Eileen Heckart, Doria Seria, Heidi Krall, Romney Brent, Armina Marshall Langner, Paul Lavalle, Mary Hunter Wolf, Tossy Spikavosky, F. C. Coppicus, Gus Haenschen, Szymon Goldberg, Licia Albanese, Philip Dunning, Conrad Thibault, Leo Miller, Paula Landry.

Others showings were Constance Hope, Mary Curtis-Verna, Richard Skinner, Kurt Weinhold, Fred Schang who flew in from Barbados, Chris Schang and nearly all the CAMI echelon.

Friends are organizing a special Memorial Service for Doulens tomorrow (Thurs.) in Manhattan. Time: 5:30 p.m. Place: St. Clement's, 423 W. 46 St. Rev. Sidney M. Lanier.

Doulens, who was 56, had handled a series of opera divas on concert tours. One of these, Lily Pons, sent a blanket of red carnations, denying Doulens his wish that flowers be omitted and instead contributions be given the Musicians Emergency Relief Fund.

Interestingly, just a year ago in the 57th Anniversary Edition of VARIETY Doulens listed the "great women" of opera, musical comedy, legit and circus he had known and, in his word, again, "adored."

His farewell Christmas card was couched in the terms of circus. It read: *"It has been almost eventide for me the past few months but with God's love and my friend's intercessions my own white top is almost gleaming again in the sunlight and my pennants flying in the breeze."*

Scheduled B'way Preems

Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-18-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Man All Seasons, Center (1-27-64).
Habimah, Little Theatre (2-3-64).
Abraham Cochrane, Belasco (2-5-64).
Rugantino, Hellinger (2-6-64).
What Makes Sammy, 54th St. (2-8-64).
Fair Game, Cort (2-10-64).
Passion Josef, Barrymore (2-11-64).
Any Wednesday, Music Box (2-12-64).
Foxy, Ziegfeld (2-15-64).
Marco, ANTA-Wash Sq. (2-20-64).
Deputy, Atkinson (2-19-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
High Spirits, Alvin (3-31-64).
Hamlet, Lunt-Fontanne (4-2-64).
Cafe Crown, Beck (4-7-64).
Royal Shakespeare, State (5-18-64).
Girl to Remember, Hellinger (5-26-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

"Easy Does It." (C). Producers, Laurence Feldman & Jack Rollins (c/o Laurence Henry Company, 1545 Broadway, N.Y.). Available parts: femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 35, alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male; 28, pompous, efficient P.R. man; male, 55, blustering boss; male, 35, authoritative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c/o above address). Do not phone or visit.

"In One Bed (And Out the Other)" (F). Producers, Zev Bufman & Stan Seiden (234 W. 44th St., N.Y.). Available parts: Male, 25-30; femme, 36-39, attractive; male, 40, a philanderer; femme, 25, seductive, attractive; femme, 20, sexy;! femme, 55-59, comic character actress. All actors should have background in playing farce. Mail photo& resume to Kip Cohen, suite 900 c/o above address. Do not phone or visit.

OFF-BROADWAY

"Clerembard" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings Jan. 23-Feb. 3, on the ninth floor c/o above address.

"Jo" (M). Producer, Victoria Crandall (162 W. 54th St., N.Y.). Available parts: lead male, 20s, singer-dancer; male, 25-30, lyric baritone, tutor type; femme, 20s, beautiful, dark-haired, lyric soprano; mezzo, 35-40, lovely; character man, 40-45; character woman, 40-50. Mail photos & resumes c/o above address.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedia must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

"Camelot" (M). Auditions tomorrow (Thurs.) for Equity soprano and tenor replacements for the Chicago National Co. Femmes at 12 noon and men at 1 p.m. Open call soprano and tenor at 2 p.m.—all at the Lunt-Fontanne Theatre (205 W. 46th St., N.Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Cabaret

Riviera Hotel, Las Vegas. Auditions next Mon. (20) from 2-6 p.m. for showgirls, 5'5" tall at the Alvin Theatre (250 W. 52d St., N.Y.).

'Hamlet' in Today's Idiom A Hit at Eliseo, Rome; Re-do Still Runs 4 Hrs.

By WOLFE KAUFMAN

Rome, Jan. 10.

Shakespeare gets a double Roman salute for his 400th anni year, staged by Franco Zefferelli, designer-director who built himself an international rep without ever, previously, doing his stuff in Rome. The play "Hamlet" is at the Eliseo Theatre. The Verdi opera "Falstaff" at the Rome Opera House. Both are hopped-up stagecraft. Both drew mixed critical reaction. Both are doing good biz.

Rome is not much of a legit town. There are half a dozen houses for legit, but it is rare when a show goes more than a week or two here. Plays in Italy, usually, are figured for touring, with Rome no more than a one or two week stand enroute. But "Hamlet" was produced in big-time fashion, with what seems to be a difficult set (from a touring standpoint) and is in for a run. Caught in its fourth week, it is still getting a big ducat call. Which means it is, in Roman terms, a smash.

Gerardo Guerrieri wrote this new version of the play, sticking to the integral base, but switching the language to modern idiom. It is not slang, but current Italiano. At first blush it seems as though he has thus divested the play of its poetry. But this may not be true. He has divested it simply of its difficult linguistics. Famed speech comes out, "To be or not to be—what's the difference? Who cares?" The adaptor's view here was that, in this way, he brought the show more comfortably to audience level, so that they do not have to struggle with language subleties. As for the poetry, he left that to the actors and director.

Director Zeferelli, too, tries some tricks. His cast is all youthful, or youthful-appearing. Even the King is a handsome virile-seeming viking. (Although Polonius, of course, is older pot-bellied gent.) Zefferelli's actors are energetic, human; there is virtually no teeth-grinding and very few visual calisthenics. The costumes by Danilo Donati help on this. They are cleverly tricky. The are court costumes, but so made that the seem to be today's, or rather what youths today seem to favor. Thus Hamlet, for instance, wears a royal prince's togues . . . but if you don't look too closely, it could be blue jeans and a turtleneck sweater.

Cast is mostly good. Georgio Albertazzi is a fine Hamlet; he seems to know what he is saying and doing; he seems to understand the role; he makes it all believable. Mario Scaccia is an old-line Polonius; he gets his laughs Annamaria Guarnieri is a lovely Ophelia, though her mad scene is a bit on the rough side; throwing up her dress to show herself to the populace must have been the director's idea. Carlo Hintermann as Claudius, Allesandro Ninchi as Laertes, Massimo Francovich as Horatio, Adolfo Lastretti as Gildenstern, Davide Montemurri as Rosenkrantz, Gianni Galvotti as Osric are all good actors, while Anna Proclemer is lovely and real as the Queen. The Ghost is E. M. Salerno's voice on tape, unseen, a neat notion which works well.

It's a good show, but the four hours seem too long.

Levine's Establishment Sets Scholarship Fund

In connection with the Establishment Theatre Co., the off-Broadway project in which Joseph E. Levine is principal backer and a partner in its operation, the Embassy Pictures prez is also establishing a scholarship fund at a presently unidentified university.

Like the Establishment Co. itself, the scholarship will be aimed at the development of new talent for legit and pictures. It will finance the education of students of the performing arts and, following graduation, the students will be given the opportunity of taking part in productions staged by the operation, possibly leading to work in pictures.

The Establishment Co. has been formed by Levine, producer Ivor David Balding and writer-actor-producer Peter Cook. The latter two are responsible for the cabaret revue called "The Establishment," currently playing at the Strollers Theatre Club, N.Y. It will be over the Strollers that Levine and his partners plan to build a 199-seat theatre to house the operation, which is completely separate from the Strollers.

The new theatre, which is scheduled to open in March, will establish a subscription program which will attempt to develop and present writing, acting and directing talent. Levine's Embassy Pictures has first call on the properties which develop for use in films. Optioned plays under consideration for production in the house are "A Subject of Scandal and Concern," a three-act play by John Osborne; "A Resounding Tinkle," by N. F. Simpson, and some one-actors comprising Osborne's "Under Plain Cover" and Jules Feiffer's "Crawling Arnold."

Major emphasis will be placed on the optioning of properties from overseas as well as the U.S. Both the properties and acting talent developed by the project could find their way into Embassy films. Sybil Burton will serve as advisor

Road Grosses

Continued from page 65

(Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-weeks.

Pajama Tops (C-RS) (June Wilkinson, Richard Vath), split-weeks.

Thousand Clowns (C-BT) (John Ireland), split-weeks.

CLOSED PREVIOUS WEEK

PHILADELPHIA

Conversations in the Dark, Walnut (D-T) (2d wk) ($4.80-$5.40; 1,349; $41,000) (Jack Warden, Sandra Church). Closed Jan. 4. Gross for week ending that date was $20,028 with TG-ATS subscription. A booking in Washington and a scheduled Jan. 30 opening in New York were cancelled so that the Theatre Guild production could be recast for a Sept. 28 Broadway bow. Jon Cypher and Barbara Barrie had appeared in the four-character presentation with Warden and Miss Church. Capitalization for the venture was $80,000, of which about $62,000 has thus far been spent.

SAN FRANCISCO

No Strings, Curran (MC-RS) (6th wk) ($6.50-$7.05; 1,758; $60,000) (Howard Keel, Barbara McNair). Ended tour here Jan. 4. Gross for week ending that date was about $32,075.

SPLIT-WEEK

Stop the World—I Want to Get Off (MC-RS) (Kenneth Nelson, Lesley Stewart). Ended tour Jan. 4 in Louisville. Gross for week ending that date was $47,760 for eight performaces split between Clowes, Indianapolis, and Brown, Louisville (TG-ATS).

Deputy

Continued from page 63

but he explains that his main aim was to make a statement about German responsibility in this terrible episode in human history. If German guilt did not really start till the killings began in 1941, it was still an awful crime, since most people just tried to ignore it.

Hochhuth declares that German youth today bears enoromus shame. The playwright was only 14 when the war ended, but he says that he feels deeply about what his elders did in the name of Germany.

YANK LEADS APPROVED; WORK OUT 'WOOLF' CUTS

London, Jan. 14.

With the blessing of British Actors' Equity Uta Hagen and Arthur Hill will play the leads in the London production of ""Who's Afraid of Virginia Woolf?" which goes into the Piccadilly Theatre on Feb. 6.

Stars of the Edward Albee Broadway production are expected to do a 13 week season in London where Donald Albery will present the play in association with Richard Barr and Clinton Wilder.

Firm date for the domestic production of the Broadway show follows a nine month wrangle between Albery and the Lord Chamberlain's office.

Latter initially insisted on 67 cuts in the production. Producer Wilder, however, made some headway with the censor and author Albee later won a concession that if he submitted cuts to the Lord Chamberlain's office he was prepared to accept, they would receive "favorable consideration."

Clinching the affair, Albery again met the censor in November and finally got him to agree to allow the play to go on with two minor dialog changes.

New Cultural Exchange Program with Romania

Washington, Jan. 14.

The U.S. and Romania have signed a cultural exchange program to continue the agreement worked out last April. The setup will be based on the earlier plan, which among other things, opened the way for a commercial film exchange between the countries.

Besides films, the program will provide for visits by performing artists, both in groups and as individuals, with details to be worked out later.

'Pajama Tops' for Chi

Chicago, Jan. 14.

Zev Bufman and Stan Seiden have booked the Blackstone, Chicago, a minimum of five weeks for June Wilkinson in "Pajama Tops." The farce opens Jan. 28, on twofers.

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Life Magazine
"Lee Allen is certainly the season's new star find."

Jack Gaver— *U.P.I.*
"Lee Allen, a newcomer to Broadway, is the clown, and he gives a wonderful performance. Any producer who needs a leading comic for his next big musical should latch onto Allen right away. He has been on the nightclub circuit for more than decade, and he has all the moves and knowledge that only long experience in that field can give. Allen is a real find."

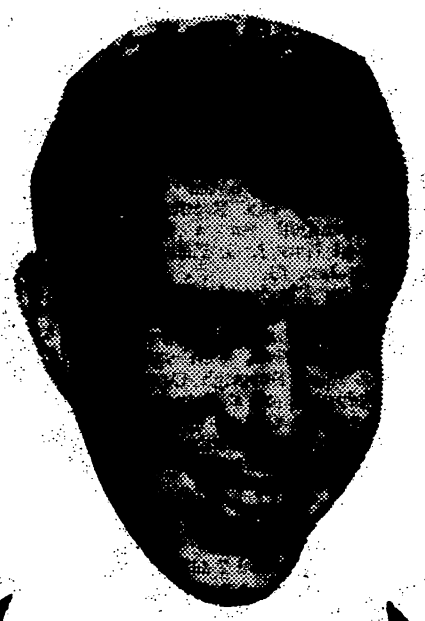
Bert Bacharach—
New York Journal-American
"B.B.'s best bet: GREAT newcomer Lee Allen, in 'Marathon 33'."

George Oppenheimer— *Newsday*
"Lee Allen, a young comedian who makes his debut as an actor and reveals a prodigious talent. Not since Ray Bolger has there been a more nimble comic dancer. His impersonations of anything from a baby to a chimpanzee are hilarious and faithful. What's more, he acts with an assurance that makes him worthy to play opposite Miss Harris."

J. H.— *Cue Magazine*
"Lee Allen who was discovered by June Havoc is superb. Broadway's most EXCITING NEW TALENT."

Leonard Probst— *NBC-TV News*
"Lee Allen is excellent as a clown."

Richard Watts, Jr.—
New York Post
"As the brash, clownish and self-centered partner, nightclub performer Lee Allen is EXCELLENT."



John McClain—
New York Journal-American
"Lee Allen is a skilled comedian of the rubber-faced variety and an EXCELLENT DANCER."

Whitney Bolton— *Morning Telegraph*
"Lee Allen, heretofore, a comic of the clubs, and the supper floors, makes his STUNNING stage debut as Patsy."

Taubman— *New York Times*
"He has an armory of funny faces and voices. Moves slickly as a hoofer and does a dazzling funny dance turn on roller skates."

John Chapman—
New York Daily News
"A ventriloquist, a mimic, a rubber-faced man, a jolly CLOWN and above all, an ABLE ACTOR."

William Glover— *Associated Press*
"Julie Harris' main rival for attention in the 37 member cast is Lee Allen making his legit debut. As the top banana of this travelling circus, Allen puts over a difficult part with conviction and emotional impact."

Norman Nadel—
New York World Telegram
"This is Lee Allen's first acting job— IT WON'T BE HIS LAST."

VARIETY
"VIVID portrayal by Lee Allen."
Hobe.

Ethel Colby—
Journal of Commerce
"A truly exciting performer with talent PLUS."

Tom Dash— *Showbusiness*
"Lee Allen is simply ENORMOUS and should win every acting award this season. He can MUG, he can do IMITATIONS, and he is a REMARKABLE dancer."

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Broadway

Vaude agent Bernard Burke marked his 53d wedding anniversary Thursday (9).

Cathy Wyler, daughter of film director William Wyler who has lately been employed by Irwin Shaw, has joined the N.Y. retinue of Robbie Lantz, Ltd.

Hearst Corp., a Delaware company, has merged Willson Realty Corp., New York concern. McCauley, Henry & Brennan were the attorneys filing the certificate at Albany.

Harriet and Charles Ballon Foundation Inc. has been chartered as a non-profit membership corporation, with offices in New York, Phillips, Nizer, Benjamin, Krim & Ballon are attorneys.

Harold V. Varr promoted from Hotel Commodore director of sales to veepee and general manager of the Hotel Manhattan. He succeeds Erwin O. Schel recently appointed executive vicepresident of the Zeckendorf chain.

U.S. Junior Chamber of Commerce this week disclosed its selections as "America's Ten Outstanding Young Men of 1963." Among them are George Stevens Jr., 31, director of the United States Information Service, and Ted Yates, 33, television producer.

Al Rosen, company manager of the second company of "How to Succeed in Business Without Really Trying," was stricken with a heart attack last Friday night (10) in Tulsa, where the musical was playing a week's stand. He's in St. John's Hospital there. Milton Pollock is subbing as the show's manager.

Hollywood

William Dieterle back from three years in Europe.

Suzanne Pleshette and Troy Donahue on Jamaica honeymoon.

James Waters named veepee of Sammy Davis Jr.'s Tracemark Prods.

I. H. Prinzmetal, show biz attorney, staging one-man show of his oil paintings.

Rex Harrison and wife, Rachel Roberts, returned to their home in Portofino, Italy.

Edmund Hartmann set for third year as producer of Fred MacMurray "My Three Sons" teleseries.

Seymour Poe, in town for 20th-Fox studio huddles, accompanied by Joseph M. Sugar and Jonas Rosenfield Jr.

Ned Washington and Jimmy McHugh composing "Wonderful World of Beverly Hills" as official tune for city's 50th anni pragram.

Fred Hayman, formerly general manager of Beverly Hilton Hotel, succeeded William Ebersol as general manager of Ambassador Hotel.

Liberace, recuping for past month from kidney ailment, returns to activity with week stand at Royal Poinciana Playhouse, Palm Beach opening Feb. 3.

Ralph Wonders, operational aide to L.A. legit producer James A. Doolittle, surprise-partied by 100 friends on occasion of his 50th year in how biz and 68th birthday.

Rome

By Robert F. Hawkins
(*Via Sardegna*, 43; *Tel.* 479 316)

Robert Mitchum left after brief local o.o.

Sophia Loren to Switzerland for brief vacation.

Ty Hardin to Madrid after winding pic role here.

Pierre Bescaves of France's RTF-TV net, in town with wife.

Pier Angeli to Paris, then goes to Hong Kong for pic with Robert Hossein.

Pete Seeger in for program of American Folk Songs at Teatro Olimpico.

Andre Kostelauetz due back after recent local visit for television series.

Charlie Beal initiated new policy at Carpano Tavern on Via Veneto; plays nightly.

Samuel Bronston back to Madrid to resume chores on "The Circus." Ditto Claudia Cardinale.

Hugo Fregonese back in Rome after winding "Last Battle of the Apaches" (Serena-CCC) in Yugoslavia.

Richard Harris Monica Vitti, Michelangelo Antonioni due in from Ravenna for interiors on their "Red Desert" (Cineriz).

Rome's Experimental F i l m School inaugurated by Italo President Antonio Segni, first time country's prexy has done this.

Rita Pavone in guestint for RAI-TV, later does series of shows for Italo telenet, which celebrates its 10th year of videocasts this year.

Princess Soraya expected end of January to start work on "The Secret" for producer Dino DeLaurentiis and director Alberto Lattuada.

Jerome J. Berger here to invite leading Italo designers to appear at April Las Vegas International Fashion Festival. About 22 countries will be repped.

Bermuda

By Chummy Zuill
(*P. O. Box* 601, *Hamilton*)

The 40 Thieves Club is closed for January renovations. Final offering was Joe Louis' show with Joan Shaw.

Louis Armstrong two-nights-stand at the Rosebank theatre sellout. Terry Brannon & Co., who took the adventure jubilant.

Rudy Vallee's latest recording (Jubilee) titled "The Funny Side of Rudy Vallee," has been heard here by some of the folks who were on the tape as laughers in the audience. The recording is all of the "Vagabond Lover's" show of the night of July 26, 1963, given at the N.C.O. Club on Kindley Air Base.

Princeton Tigertones have appeared at Belmont Manor every College Week in Bermuda for a decade. Unfortunately when this year's spring vacation rolls around the Belmont still will be closed for renovations. Happily the continuity of Tigertones' appearances in Bermuda has been saved, come what may. Major Dick Plant, last manager of the Belmont, thought ahead and booked the Tigertones at Coral Beach Club this past Yuletide, and they were a big hit.

Johnny McAteer closed his Inverurie Hotel's "Showcase" on Saturday night (Jan. 4) won't open again until Feb. 11. Wally Dean was the last act to appear at Inverurie this season, and he gave superlative performances in spite of a painful jaw infection. McAteer stated, "This is the kind of man you're proud to work with." Inverurie is building extra public space. Important addition is the Salt Kettle Lounge, but the president and general manager of the resort, Conrad Engelhardt, says, "We now have the most luxuriously appointed lavatories on the Island."

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Firehouse Theatre has "The Immoralist," running it through to Feb. 2.

Theatre-in-Round Players' next production is "Drink to Me Only," opening Jan. 23.

John Harris "Ice Capades" opens annual St. Paul stand Feb. 3, remaining six nights.

Cornelia Otis Skinner in town last session for program of character sketches at Macalester (St. Paul) College.

Minneapolis Star's vet drama critic John K. Sherman, preparing to undergo surgery, will be away from his desk for two months.

Belgian Ambassador Baron Louis Scheyven to serve as grand marshal of the St. Paul Winter Carnival Grand Parade on Jan. 25.

Mazowske Dance Co., an entry in the U. of Minnesota Artists Course Series, to give recital at Northrop Auditorium on Jan. 21.

Pianist Andre Previn drew turnaway crowd of nearly 5,000 for his concert with Minneapolis Symphony at Northrop Auditorium last week.

Old Log Theatre, suburban Equity stock company, will follow current production of "Harvey" with Tennessee Williams' "You Touched Me," Jan. 23-Feb 2.

Theatre St. Paul offering doubleheader of one-act plays, Barry Pritchard's "Poor Butterfly" and Warren Winden's "One Whole Million," on next two weekends.

Joining John Raitt, Helen Gallagher and Jack Goode in St. Paul Civic Opera's current production of "Pajama Game" are Marguerite Shaw who was in the Broadway cast and Jane Johnston.

Thomas Nee named director of Center Opera Company of Minneapolis. New group will stage John Bow's "Venus and Adonis" and Dominick Argento's "Masque of Angels" at the Guthrie Theatre.

Oliver Rea, managing director of Minnesota Theatre Co. and member of U.S State Department's advisory committee on the arts back in Minneapolis after completing tour of European theatrical centres.

London

(HYDe Park 4561/2/3)

Broadway's Julie Tate made debut in London cabaret at the Society and is in for a threeweek stay.

Trevor Howard back into the West End as lead in Strindberg's "The Father" set for the Piccadilly.

Ted Lloyd and Smedley Aston acquired film rights to "Wrong Side Of The Sky," a Gavin Lyall bestseller.

Sir William Coldstream appointed chairman of board of governors at the British Film Institute in succession to Sylvester Gates.

Jack Hylton returns to the London theatrical scene by presenting "The Roses Are Real" at the Vaudeville opening Jan. 22. Michael MacLiammoir stars.

"Tom Jones" added "longest running pic at the London Pavillion" honor to its growing list of citations. Film has nearly $300,000 at the Picadilly venue in over six months.

Anthony Quinn signed for lead in 20th-Fox' "A High Wind In Jamaica," which is skedded to roll in June. Nunnally Johnson did the scripting chores and Sandy McKendrick is to direct.

Margaret Webster's solo presentation of "The Brontes" (dramatic portrayal of the Bronte sisters) being readied for a threeweek season at New Arts Theatre Club, starting Jan. 21.

Camden Playhouse Productions, new experimental theatre group headed by Charles Marowitz and Jonathan Clowes, won agreement from a local Borough Council for establishment of a Camden Playhouse on the site of an old music hall. Group now needs $23,000 to convert the building.

Chicago

(*DElaware* 7-4984)

The refurbished Buttery of the Ambassador West Hotel returned to a dance policy with the Don Davis Trio.

Goodman Theatre booked the Royal Shakespeare Theatre production of "The Hollow Crown" for Feb. 3-9.

Irv Tombach, former midwest adpub director for MGM, opened his own ad shop, Amusement Advertising Agency.

Palmer House last week preemed a new ground-floor restaurant, Palmer's Pub, with a turn-of-century decor.

"Calculated Risk," with John Payne making his Chi legit debut in starring role, opens night of Jan. 15 at Drury Lane Theatre for threeweek run.

Joe Cavalier now directing audience-participation twist show at Tony Paris' Show Lounge while Paris puts on an all-Latin show at New Living Room.

Carl Foreman currently in town to stir up interest in "The Victors," which opens Feb. 5 at the State-Lake. Joan Crawford is also making press rounds for "Strait-Jacket."

Allied Artists exchange chief Vic Bernstein will be installed as Chief Barker at a Variety Club dinner this week at Pick-Congress Hotel. Occasion will also mark presentation of a Variety Club check for $38,000 to its favorite charity, La Rabida Sanitarium.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly, SAB* 07-12)

John Saxon, in town, mainly is seeking shows and pix.

New radio and tv building has five film projection rooms with over 50 studios.

More than 18,000 spectators already have seen the controversial play, "The Deputy" here. Last few shows have had no disturbances at all.

A. M. Julien will continue as head of municipally-owned Sarah Bernhardt Theatre. His Theatre of Nations Drama Fest will continue to headquarter there.

It appears the governmental Film Aid of 14% on internal grosses will go on after next July 1 despite any Common Mart headquarter ideas to the contrary.

Culture Minister Andre Malraux, with films under him, and Information Minister Alain Peyrefitte, with tv, confabing on tele and pix modus vivendi possibilities.

Playwrights Marcel Achard, Gabriel Arout and Andre Roussin have each written a one-acter to be performed during the next cruise to sunny climes of the passenger ship France.

Film players Pascale Petit and Giani Esposito, married in real life, doing their first play together via the revival of Gabriel Arout's "Le Bal Du Lieutenant Helt" which will tour Franee, Belgium and Switzerland.

Yves Ciampi prepping a pic that will be made partially on an aircraft carrier "Le Ciel Sur La Tete" (The Sky on One's Head). The French government has purportedly given him access to the carrier Clemenceau for the production.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Morris Lansburgh hosted 1,000 travel agents at the Flamingo.

Johnny Prophet now in Sands lounge, backed by Vido Musso.

Strip stars trekking to see "Hong Kong Scandals" at The Mint.

Roger Smith and personal rep Harold Hildebrand touring the Strip spots.

Harry Richman signed to join Pearl Bailey when she opens Feb. 20 at the Flamingo.

Jan Murray ringsided at the Joey Bishop-L.A. Dodgers Sands show with Rita (Mrs. Dick) Shawn, and Sherry (Mrs. Buddy) Hackett.

Monica Lind, the Liz Taylor lookalike who was the leading nude in Barry Ashton's Castaways revue, joined Tropicana's Folies Bergere.

Singer-impressionist Jack Larson, a solid click in his first appearance here, returned to Silver Slipper show with Hank Henry and Lili St. Cyr.

Producer Frederic Apcar of the Dunes' "Casino de Paris" reveals that his assistant, Audrey Napolitani, must speak nine languages to communicate with all members of cast.

Frankfurt

By Hazel Guild
(*Fuerstenbergerstrasse* 2; 59 57 51)

Film scripter Jimmy Henaghan in Germany to research two scripts he's sold concerning The Berlin Wall.

Erich Maria Remarque reported seriously ill with a circulatory ailment at his home in the village of Ronco, southern Switzerland.

For the 10th West German Cultural Film Week at Oberhausen from Feb. 3-8, 43 countries from East and West have provided 210 short films.

Wiesbaden production of the opera "The Crucible," brought to Europe by Eva Maze, invited to the International Opera Festival next fall in Paris.

Frankfurt television outlet has succeeded, for the first time, in sending a tv team to East Germany to do a documentary for its upcoming Third Channel, to start May 5.

German Institute for Film Friends in nearby Wiesbaden sending outstanding German film placards to Moscow for the June 1964 International Association of Film Archives' exhibition.

Top local jazz quintet, the Albert Mangelsdorff group, set for a three-month concert tour of Turkey, Iraq, Iran, India, Pakistan, Burma, Ceylon, Malaysia, Singapore, Hong Kong and Vietnam.

Wolf Citron, producer of the German tv series "The Television Court," setting his own tv film production firm, to shoot, among others, the televersion of the Dodererer novel "The Murderer Who Accompanies Us All" and a German-Indian coproduction.

Portland, Ore.

By Ray Feves

Jane Powell and her children spent a holiday vacation with her folks in nearby Longview, Wash.

Tom O'Loughlin has the Ames Bros. to head his 1964 Home Show in the Memorial Coliseum this month.

Last year, the city had six first-run hardtop theatres. This year, 11 hard tops are showing first run product.

"Sound of Music" set for a week at the Auditorium the middle of January. Northwest Releasing Corp. in association, with the Paramount Theatre is promoting.

MARRIAGES

Barbara Sherry to Jeremy Hyman, Dec. 31, Hollywood. Bride is the daughter of actress Bette Davis and the third of her four husbands, William Grant Sherry; groom is a veepee at Seven Arts Production.

Sandra Hadley to Dave Andre, Jan. 4 in Chicago. He's with WGN News there.

Judith Chalmers to Neil Durden-Smith, London, Jan. 3. Bride is a BBC announcer; he's a BBC outside broadcasts producer.

Denise Combe to Desmond Kelly, London, Jan. 4. Both are members of the London Festival Ballet Company.

Sandra Butlin to Harvey Riscoe, London, Jan. 3. Bride is a daughter of holiday camp king Billy Butlin; he's the son of ex-vaude comedians Johnny & Vi Riscoe, and works in his father's legit agency.

Sandra Craig to Peter Curtis, London, Dec. 24. Both are dancers with Ballet Rambert.

Anna Kutzko to Anthony Mann, London, Dec. 21. Bride is a dancer; he's a film director.

Grace A. Fenton to Allen V. Hamelin, Burlington, Vt., Dec. 28. He's a photographer for WCAX-TV in that city.

Suzanne Pleshette to Troy Donahue, Beverly Hills, Jan. 4. Bride's an actress; he's an actor.

Lynn Gail Drown to Bruce P. Buckley, Barre, Vt., Dec. 28. He's on sales staff of radio station WSNO in that city.

Claire Foran to Mike Kobluk, Corpus Christi, Tex., Jan. 7. He's a member of Chad Mitchell Trio.

Elizabeth W. Pope to Morton Frank, New York, Dec. 31. Bride is features editor of Good Housekeeping mag; he's v.p., publishers relations, for Family Weekly and Suburbia Today.

Leni Epstein to Howard Landorf, New York, Dec. 27. Bride is Goodson-Todman's casting director.

Ella Kramer to Lee Morgenlander, Queens, N. Y., Dec. 25. He's supervisor of marketing studios at NBC.

Norma Penny to David Mann, New York, Dec. 31. Bride is with Shapiro, Bernstein publishing firm; he's a songwriter.

Judith Foster to Frank Granat, New York, Nov. 15. He's coproducer of "Dylan" and "Any Wednesday."

BIRTHS

Mr. and Mrs. Harold G. Erichs, daughter, Jan. 14, Mobile, Ala. Grandfather is VARIETY Sec.-Treas.

Mr. and Mrs. Lou Procopia, son, Hollywood, Dec. 27. Mother, Marilyn, is a dancer; father's an actor.

Mr. and Mrs. Jimmie Haskell, son, Burbank, Cal., Dec. 26. Father is a conductor-arranger.

Mr. and Mrs. Paul Brinegar, son, Hollywood, Jan. 3. Father's an actor, costar in "Rawhide" teleseries.

Mr. and Mrs. Jeff Cooper, son, Hollywood, Jan. 5. Father is staffer and son of head of Frank Cooper Agency.

Mr. and Mrs. Leroy Stone, son, Jan. 6, New York. Father is film writer-director.

Mr. and Mrs. Jimmy Nelson, daughter, Jan. 6, New York. Mother is singer Betty Norman; father is a ventriloquist.

Mr. and Mrs. Bernard Weitsman, son, Hollywood, Jan. 6. Father is a Desilu veepee.

Mr. and Mrs. Alfred Weinrib, son, New York, Dec. 27. Father works in VARIETY composing room.

Mr. and Mrs. Rex Allen, daughter, Hollywood, Dec. 28. Father's the actor-singer.

Mr. and Mrs. Jerry Rosenberg, daughter, Dec. 22, New York. Mother is former model Avril Levy; father is a film editor at NBC.

Mr. and Mrs. Tim Gayle, daughter, Dec. 31, New York. Father is a personal manager.

Mr. and Mrs. Bruce Roberts, son, Chicago, Dec. 26. Father is sports director of WBBM-TV there.

Mr. and Mrs. Sheldon Cooper, son, Jan. 5 in Chicago. Father is exec producer at WGN-TV there.

Mr. and Mrs. Donal Stanley, son, Dublin, Dec. 14. Father's chief of sponsored radio division at Radio Eireann.

Mr. and Mrs. Jerry Lewis, son, Hollywood, Jan. 7. Father's the comedian.

Mr. and Mrs. Ron Riordan, son, Hollywood, Jan. 7. Mother is Sherri Mattison, "Miss Wisconsin" in 1963 Miss Universe Contest; father's an actor-dancer.

Mr. and Mrs. Thomas Kingston, son, Jan. 9, Staten Island. Father is in composing room at Rogowski, the VARIETY press.

Obituaries

Continued from page 61

Toscanini and in the Seventh Regiment Band of New York.

Born in Somerville, Mass., Taunton lived in Weston, Mass., for the last 30 years and was supervisor of music in the Weston school system.

HARRY MAYO

Harry Mayo, 65, leading man in silent pix, died Jan. 6 at Motion Picture Country Home, Woodland Hills, Calif, following a lingering heart illness.

Mayo, a film actor for over 40 years, began his career in 1914, appearing in "Birth of a Nation." He helped organize extra players into the Screen Players Union, repping extra, stunt and bit players, and was prexy of it in 1945.

Surviving is a brother.

CLAUDE MOORE

Claude O. Moore, 54, film booker in Commonwealth Theatres homeoffice, died Jan. 4 in Kansas City. He had undergone major surgery about a week before his death. Before joining Commonwealth in 1957, he had been in Fox Midwest Theatres regional office in Kansas City for 11 years. His wife, Virginia, also a member of the Commonwealth staff, survives, as does a foster son.

JAMES PERRY

James Perry, 78, a director of the Golden Green (Eng.) Hippodrome, until his retirement in November, was among the victims of the Lakonia disaster on Dec. 23. His body was landed at Gibraltar from a British aircraft carrier.

Perry had spent a lifetime in theatrical management, including a long association in cinema exhibition.

ROSE C. WALLACE

Mrs. Rose Crispano Wallace, 80, retired wardrobe mistress, died Jan. 5 in Bridgeport, Conn. Before retiring six years ago, she was wardrobe mistress with Rodgers & Hammerstein productions. Prior to that she was with the Shubert organization and the Ringling Bros. circus in a similar capacity.

Surviving are a daughter, brother and two sisters.

JESS ARNOLD

Jess Arnold, 46, author and former newsman, was found dead of a gunshot wound Jan. 2 on a ranch near Austin, Tex. He authored a novel, "Reunion in Barcelona," based on his experiences as a correspondent during the Spanish civil war.

Arnold also wrote the screenplay for "The Eagle and the Hawk."

JOHN J. FRANKLIN

John J. Franklin, 74, retired exhibitor who was associated with Paramount in New York in the mid-1920s, died Jan. 1, in Hollywood. He went to the Coast in 1928 as Fox West Coast division manager. Between 1934-43 he operated theatres in San Francisco and Hawaii.

Two daughters survive.

MAX COHEN

Max Cohen, longtime exhibitor in Liberty, Monticello and White Lake, N. Y., died recently in New York City. He operated the Liberty and Academy Theatres in Liberty, the Rialto and Broadway in Monticello, and the Ritz in White Lake.

His wife and a daughter, who is associated with the circuit, survive.

GRACE WEBER

Mrs. William (Grace) Moser, 70, formerly of the Three Weber Sisters vaudeville act, died Dec. 30 in Chicago.

Survivors include the other two members of the team, Laura and Carrie, and her husband, who worked with Ringling Bros. & Barnum and Bailey circus for years.

FRANK HENRY

Frank Henry, 79, actor who trouped nearly 60 years, died Nov. 30 in London. He started with musicomedy tsurs for George Wilson's Gaieties.

Henry later had roles in shows for George Dance and George Edwardes. His last apearance of note was in "The Pick Up Girl."

MABEL ARNOLD

Mrs. Mabel Arnold, 75, onetime actress with D. W. Griffith's Fine Arts Co., died Jan. 7 in Hollywood. As a pioneer performer, she also worked with Dustin Farnum, Douglas Fairbanks and Mary Pickford. She had been in retirement many years.

Son survives.

DONALD A. ROBB

Donald A. Robb, 61 Paramount production manager and assistant director for past 30 years, died Jan. 4 in Hollywood. He was a member of both the Directors Guild of America and Unit Production Managers Guild.

His wife, two sons and two daughters survive.

BOB BLAIR

Bob Blair, 69, field rep for Paramount on the Coast for years prior to his retirement about five years ago, died Jan. 8 at his Ojai, Calif., home. He was with Saenger Circuit in New Orleans before joining Par.

Surviving are his wife, son and daughter.

DOUGLAS W. PARADISE

Douglas (Dick) William Paradise, 81, onetime pianist for silent films and later a projectionist, died Dec. 24 in Calgary, Alta. His early film jobs had been at the Strathmore, Cascade and Coronation theatres in Alberta.

Five adopted grandchildren survive.

SOPHIA B. ENGSTRAND

Sophia B. Engstrand, 55, former Columbia Pictures script analyst and novelist, died of cancer Dec. 31 in Hollywood. She was the widow of novelist Stuart Engstrand.

Parents, son, daughter and four sisters survive.

ALAN MITCHELL

Alan Mitchell, 58, company secretary of British Lion, died recently in London. He joined British Lion in 1931, became chief accountant and then moved to the BLC appointment.

Survived by wife and two daughters.

ROSE WALLACE

Mrs. Rose Wallace, 80, wardrobe mistress for many years, died Jan. 5 in Bridgeport, Conn. She had worked with Barnum & Bailey circus, Shubert and Rodgers & Hammerstein shows until her retirement six years ago.

She was widow of Bert Wallace.

JOHN HOLLINGSWORTH

John Hollingsworth, 47, musical director, died Dec. 29 in London. Since 1950 he had, until recently, been orchestral conductor for the Covent Garden Opera and the Sadler's Wells Ballet companies.

He directed the music for the war film, "Target for Tonight."

OSCAR KOCH

Oscar Koch, 80, former Minneapolis Symphony Orchestra cellist, died Dec. 30 in Minneapolis. Prior to his retirement in 1953, he had been a member of other orchestras including the St. Louis Symphony.

Three sons survive.

ELISHA C. CLAYTON

Elisha C. Clayton, 81, cinema pioneer, died recently in Sheffield, Eng. He started Clayton's Bioscope 60 years ago, then entered the cinema trade.

He was a past chairman of Sheffield Cinematograph Exhibitors' Assn.

AGNES BLAIR

Mrs. Agnes Blair, 61, wife of retired film tradepaper editor-publisher Joe Blair and former film reviewer, died of cancer Jan. 3 in Hollywood.

Widower, to whom she was married 36 years, survives.

KEN COOK

Ken Cook, 49, stage and screen actor, died of a heart attack Dec. 28 in Hollywood. His last film was Alexander Productions' unreleased "Tell Me In the Sunlight."

His wife, former dancer Ginger Lou, survives.

ALYCE CANFIELD

Alyce Canfield, 45, longtime Hollywood fan mag writer, jumped to her death Dec. 28 on the Ventura Freeway in Encino, Cal.

Widower, William R. Jerome, survives.

L. E. (LOU) HEAD

Lewis E. (Lou) Head, 56, former Long Beach, Calif., and Hawaii newsman, died Jan. 1 at his Wailuku, Maui Island, home.

Wife and three children survive.

DENIS KESTER

Denis Kester, film executive with Harry Adler's setup for 18 years, died recently in London.

Survived by wife, two sons and two brothers.

HERMAN BEIERSDORF

Herman Beiersdorf, 68, southern division manager for American International Pictures, died of a heart attack in Dallas Jan. 9.

Wife and two daughters survive.

Wife, 77, of retired Paramount Pictures district manager Ralph C. LiBeau Sr. died Jan. 5 in Kansas City. Before retiring in 1954, LiBeau was in charge of the Kansas City, Minneapolis, Omaha and Des Moines territories. Son also survives.

Mother, 91, of Bing and Bob Crosby, died Jan. 7 in Santa Monica, Calif., after a long illness. She was also the mother of Everett, Larry and Ted Crosby, and two daughters, Mrs. Catherine Mullin and Mrs. Mary Rose Pool.

Frank Prior, 75, film publicist and manager, died Dec. 27 in London. For a time he was publicity manager of Associated British Pictures and later managed personal appearances.

Frank Williams, 61, booker for Benton Theatres for some 30 years, died Jan. 3 in Saratoga Springs, N. Y., after a long illness. Wife, two sons and two daughters survive.

Reg Waddoups, concert artiste magician known mainly in the Midlands with an act called Electrickery, died in a car crash recently in The Midlands, England.

John Hollingsworth, 47, conductor with the Royal Opera House, Covent Garden and Sadler's Wells ballet company, was found dead Dec. 29 in his London home.

Horace ("Bertie") Saunders, 78, with Metro since 1922 and a commissionaire at London's Empire Theatre since it opened in 1928, died Dec. 27 in London.

Wife, of longtime film editor Harry D. Gerstad, died Dec. 28 in Hollywood. He's supervising editor on "Breaking Point" teleseries.

Wife, 39, of Paul Hunter, producer at WBKB-TV in Chicago, died Dec. 21 in that city. Two daughters and mother also survive.

Josip Gostic, 63, tenor with the Vienna State Opera, died Dec. 29 in Ljubljana, Yugoslavia. He guested at many Salzburg festivals.

Bill Wilmot, 21, guitarist and leader of The Southern Gentlemen group, was killed in an auto crash Dec. 21 at Raynes Park, England.

Jean Aylwin, 78, veteran actress, died Jan. 2 in Birchington, England. She played lead roles prior to World War I and in the '20s.

Husband, 66, of Barbara Cartland, novelist and playwright, died Dec. 29 in Hatfield, Eng. Survived by wife and two sons.

Father, 83, of Eva Langbord, casting director of the Canadian Broadcasting Corp, died Jan. 8 in Toronto.

Mother, 79, of Edward P. Morgan, ABC News commentator, died Dec. 29 in Walla Walla, Wash.

Father, 65, of comedian Dick Gregory, died Jan. 4 in San Francisco after a long illness.

Abdul Rahman ("The Great Rahman"), Royal Indian magician, died recently in England.

Son, 8, of actor Brian Keith, died of pneumonia Dec. 20 in Santa Monica, Cal.

Father, of actor Bryan O'Bryne, died of cancer Dec. 23 in Plattsburg, N. Y.

Bridger Lewis, 82, magician and "Punch" man, died Dec. 19 in England.

Mother, of actress Jean Willes, died in Hollywood Dec. 29.

Sister, of actor Sammy Smith, died Jan. 10 in Brooklyn.

Palm Beach & Classless Society

Continued from page 2

theatre, a one-time top-billed hoofer of Keith-Albee days.

The industrialist, ex-hoofer-headliner, is Frank J. Hale, president of the National Yeast Corp., whose activities on Broadway—as producer and talent discoverer (Geraldine Page)—philanthropist and patron of the arts—has projected him front-and-centre as the man who is giving a second wind to this posh resort which, for decades, lay victim of its own inertia.

What Hale did for Palm Beach, was to establish only a few years ago, the Academy Royale Theatre, a non-profit educational institution with the objective to develop a program for the performing arts, which would supply events of outstanding artistic quality to the Royal Poinciana Playhouse—also a Hale enterprise.

The Playhouse, a sparklingly beautiful intimate theatre, also developed a loyal following by members of the Palm Beach set, who SRO'd the house when attractions featuring such as Helen Hayes, Walter Slezak and other top names, were played.

Completing the "culture complex," is the Celebrity Room which adjoins the Playhouse, and which has become THE watering spot for the after-theatre crowd who have witnessed the biggest nitery names as the attractions, and the patrons at almost every next table as extra-added.

All this, of course, is the work of Frank Hale, but there's more by others complementing the former's efforts, which is still moving dramatically to change the face and pace of Palm Beach.

In order of importance, this is what has happened:

(1) The presence of the Joseph P. Kennedy clan at the ex-ambassador's estate, since the presidency of John F. Kennedy began and until his assassination, brought the White House's dynamic verve and style of the Kennedy era to Worth Avenue and on Coconut Drive.

(2) On the latter thoroughfare, the $10,000,000 Palm Beach Towers, the luxurious apartment hotel built on the site—on the shore of Lake Worth—of Henry Flagler's legendary Royal Poinciana Hotel, has become the headquarters of celebs and VIP's from the ranks of showbiz, politics, the arts and industry. Name 'em, and they've stayed at the Palm Beach Towers at one time or another.

(3) The decision by the Professional Golfers Association to move to the Palm Beach area, with two top-quality 18-holers completed in recent weeks, and certain to draw the putting crowd from all parts of the continent.

(4) The opening of the new, posh Lucayan Beach Hotel in Grand Bahama, approximately 20 minutes by air from PB. This new hostelry is a jewel in itself, but undoubtedly its main glitter is the casino which is bound to attract gambling customers by the thousands.

Unquestionably the well-heeled set will stay in great numbers at a poshery like the Palm Beach Towers, where they can sun, swim, golf and kibbitz during the day; take in a top Broadway show with a top Broadway name at the Playhouse next door; wind up the evening in the Celebrity Room, and on the next day or the one following, commute to the chemin de fer or other tables in Grand Bahama, in the same way as thousands commuted to the Havana tables from Miami, before Castro and Dade County made it tough to make a betting buck.

In a sense, Frank Hale's contribution to the culture and entertainment life of Palm Beach, is a complementary contribution to that of the Palm Beach Towers, whose president is Alfred N. Miller, one of Montreal's important contractors and a top-level figure of the philanthropic community of Canada's biggest city.

(Canadians, apparently, are leading the development parade in the sunny south and the Caribbean: The main figures behind the financing and Grand Bahama operation, are also Canadians, both originally from Toronto: Al Manus, and Lou Chesler, who's w.k. in the film and general showbiz fraternity.)

The Towers has its own Keyboard Room with excellent cuisine and after-hours music and cocktailing, and for anyone still bitten with the romantic theatre bug, all he has to do is walk into the hotel's coffee shop during the day, and he'll be living in the Wonderful World of Young Talent, with the bright guys and gals of the Academy Royale next door, trading trade talk on the ballet, theatre and general art fraternity.

So again it all boils down to what Frank Hale has done for showbiz, generally, and the creative arts, specifically, by establishing the Academy Royale, the Playhouse, and contributing to such philanthropies as cancer and geriatrics, which won this ex-hoofer (remember his theme song, "Chinatown, My Chinatown"?) honorary degrees.

It can also be taken for granted that the changes in Palm Beach will be largely centered in the Palm Beach Towers sector, because of its prominence as a winter headquarters for the White House staff when the late President visited, and the scene of famous news conferences datelined Palm Beach.

Groundbreaking

Continued from page 1

stars will make their U.S. "finales" there before jetting to foreign capitals for performances.

4. If some extra money becomes available, a program for artists in residence will be undertaken.

Roger L. Stevens, trustee chairman, said it would serve a vital national need that is recognized both by Congress and the country at large.

"The arts are one of our greatest national resources," Stevens said.

"The Center will encourage and foster the growth of the arts in our time and conserve the arts of the past.

"The Center will be dedicated to the performance of the best from classical and contemporary arts throughout the world; the enlargement of a national audience and its appreciation of these arts; the provision for a continuing and sustained climate in which the creative arts are fostered and recognized."

The new-look in the Center's future followed the quick action by Congress to pinpoint it as a memorial in honor of the man who gave it the greatest push.

In the same generous vein, Congress earmarked $15,000,000 to be matched by another $15,000,000 in private funds — to construct the Potomac River Bank Center.

And with an eye toward alleviating un-entertaining traffic jams, Congress coughed up another $15,400,000 in a Federal bond issue for a 1,600 car subway garage.

On paper, it would seem that trustees need only raise another $1,500,000 to qualify for the Congressional offer. But included in the $13,500,000 they have is the $5,000,000 promised by the Ford Foundation only on condition that $15,000,000 be raised in private funds. "In other words," said Stevens, "we must raise $15,000,000 ourselves to get Ford's $5,000,000.

But the added funds will be a welcomed nest egg to the building committee which already fears that construction costs will balloon upward before the Center opens.

Stevens said the U.S General Services Administration is already preparing contracts to permit architect Edward Durrell Stone to work up preliminary blueprints for contractor's bidding.

Buyers & Snow

Continued from page 1

received quite a few cancellations. However, as is the case in severe snowstorms exurbanites staying in New York generally compensate to some degree for the bowouts.

The New York Times on Monday carried nearly two full pages of buyer registrations. To many cafes and restaurants this indicates a better business potential than some conventions. However, the snowstorm ruined that bonanza.

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B'WAY LEGIT'S AGE OF ANXIETY

N. Y. Fair's '64 Skidoo for Top Talent; Accent Novelties, 'Music Hall' Layouts

The New York talent agencies are on the verge of writing off the New York World's Fair as an outlet for top names. According to all indications, say the percenters, the various Fair shows will be populated by either scale performers in the principal roles, or by acts who are not getting too much above scale. The novelty acts will probably be the highest paid performers in the expo.

As of now, the agencies point out, the only spot in the Fair which will have names will be the Spanish Pavilion, where concert talent will prevail.

The datediggers claim that up to now they have done very little business with the various Fair shows. It's true that various acts have been auditioned, but generally the Fair impresarios are holding off in the pacting of names that would make the Flushing show an interesting matter for the agencies.

The producers are investing heavily in production. Most shows will be of the spectacle variety and accent will be on mass performers rather than on individuals.

In short, every variety or musical show at the Fair hopes to have a policy similar to that of the Radio City Music Hall, N.Y., where stage names are not the attraction. The producers assert that staging and building costs are so high at the Fair it would be impossible to splurge for talent.

The major names to be marqueed at the Fair, according to the agencies, will be behind-the-scenes talent. Thus Walt Disney will get billing at three shows, General Electric, Ford and Pepsi Cola; director Morton Da Costa will be billed at "To Broadway with Love" while Leon Leonidoff & Meyer Davis will be uppermost on the

(Continued on page 80)

Straight-C's for BB

Brigitte Bardot remains undisputed Queen of The C's, with the Legion of Decency's condemnation last week of her newest import this side, "Love On A Pillow"

That gives the French star a total of seven features on the Legion's C-list.

N. Y. Central As Act Buyer With Inn Takeovers

Act buying could be part of running a railroad in the near future. According to present indications, the New York Central may become one of the largest hotel operators in New York. Several inns which the line will take over are now important talent users.

The railroad's policy is to operate the hotels it now owns as the present leases expire. It will retrieve the Roosevelt Hotel on May 1, with expiration of the lease held by Hotel Corp. of America.

It will get the Commodore Hotel back from HCA in 1967, but it will have to wait "quite a while"

(Continued on page 74)

Casting 'The Bible' With Famous Faces

Rome, Jan. 21.

Peter O'Toole, Richard Burton, Marlon Brando, Paul Newman, Maria Callas, Francoise Prevost, Annie Girardot, Jeanne Moreau —these are some of the first names mentioned in connection with the upcoming "The Bible" project by John Huston and producer Dino DeLaurentiis at a press confab called here this week to officially launch the oft-announced project.

Huston and DeLaurentiis, pausing between location surveys in Yugoslavia and (upcoming) Sicily, Naples, Lebanon, Egypt, and Morocco, confirmed to a crowded assembly at the new DeLaurentiis Studio, a half-hour drive from Rome, that pic would roll in late April in single-negative Cinerama and color, would cost about $11,000,000, would in a little over three hours running time cover "area" from Genesis to and including Abraham ("myth to legend, to pre-history"), and would be completed by the end of 1964 on various Mediterranean area locations as well as the DeLaurentiis Studio here.

Besides Christopher Fry's script, there are so far no definite names

(Continued on page 74)

Rudolph Friml, 84, Bows New Chi Diskery With LP Of His Tunes Self-Played

Chicago, Jan. 21.

A new record label, Nan, headquartering in Chi, is bowing with five releases including an album by 84-year-old composer Rudolph Friml playing 12 of his own compositions on the piano. It's the first such disk for the composer of "The Firefly," "Rose Marie" and "Vagabond King," operettas which date back as far as 1912.

Other releases on the new label include two singles, "Winter Sun" by Tony Martin b/w "Bellisima," an organ instrumental, and "What's Your Hurry, Beatrice?" b/w "News Beat" by the Ben Oakland orch.

Oakland, who is also a&r man for the label, has put together an album of tunes associated with baseball. It's called "Baseball's Best" and is recorded by Bob Mitchell at the organ.

PROBES, CURBS, AND BLAH B.O.

By JESSE GROSS

Broadway legit is going through one of the most traumatic periods in its history.

Not only has Broadway legit been suffering this season from acute boxoffice anemia, but there's also been the added pressure of widespread investigation into alleged irregular business practices in the theatre, as well as the introduction last Monday (20) in the N. Y. State Legislature of three bills proposed by N. Y. Attorney General Louis J. Lefkowitz to "eradicate" abuses uncovered by his office in an 11-month probe of legit operations on and off Broadway.

Lefkowitz, who launched his investigation for the stated purpose of mapping corrective legislation of any malpractices that might be found by his office, has also turned over what could be incriminating information in connection with his findings to Asst. District Attorney

(Continued on page 88)

More Giddyap Films in 1964

Hollywood, Jan. 21.

A slight upsurge in the number of westerns going into distribution and/or production this year seems in prospect. Compared to 1963, when only two big-budget westerns ("How The West Was Won" and "McLintock") went into release, the 1964 lineup is fat indeed.

Already completed and awaiting release are Stanley Kramer's "Invitation to A Gunfighter," Yul Brynner starrer (United Artists), and John Ford's "Cheyenne Autumn," which has James Stewart toplined (Warners). Due to start production this month is Columbia's "Major Dundee," with Charlton Heston. Being pencilled in by 20th for a summer start is "The Day Custer Fell," mentioned as one of the six roadshow pix which that company will film this year.

In addition to these, there are seven more western titles listed by the majors as "probables" for 1964 production: "The Undefeated" (Warners), "Guns of Rio Conchos" (20th), "The Circle" (20th), "The Last Hill" (Metro), "Bent's Fort" (Col), and "Hallelujah Train" and "The Law and Tombstone," both on John Sturgis' slate for the Mirisch Co. and UA release.

Meanwhile, Metro has "Mail Order Bride" going into release right now, and "The Gunfighters at Casa Grande" for release this spring. Paramount is readying release of "The Law and The Lawless" and Universal "Renegade Posse," an Audie Murphy western and Par also will make "Nevada Smith."

Rowan, Negro Envoy, Named As New USIA Chief Succeeding Murrow

By LES CARPENTER

Washington, Jan. 21.

Carl Rowan was named director of the U. S. Information Agency yesterday (Tues.) by President Johnson.

Rowan, a Negro and a former award-winning newspaperman, is currently U.S. Ambassador to Finland, although he has been in Washington since last weekend.

Edward R. Murrow has resigned as USIA chief for health reasons. Murrow recently underwent a serious lung cancer operation.

As Deputy Undersecretary of State for Public Affairs before he was named to his ambassadorship a year ago, Rowan made several trips abroad with Johnson while he was Vice President. On one of these trips, they circled the globe. Rowan handled the Johnson press briefings during the traveling, and it was an open secret that Johnson was extremely impressed with Rowan.

Last summer, Johnson visited Finland while Rowan was the Ambassador there. Rowan flew back to Washington for a conference with the new President only 48 hours after President Kennedy's assassination.

At that time there was widespread speculation that Rowan would be named White House

(Continued on page 58)

No Commercials

A sign posted in the Atlanta Public Library admonishes: *"Books do not pause to deliver a message from their sponsors."*

It is credited to Martha Anne Kendrick.

$283,000,000 In U. S. Tax From Show Biz 'Items'

Washington, Jan. 21.

To the Government's top economists, the 12 months between July 1, 1964, and June 30, 1965, look like the biggest yet for sales of radio and television sets, phonographs, disks and musical instruments.

The period is the new Federal fiscal year, and President Johnson's new budget, unveiled today (Tues.), estimated the tax take on the group of show biz items will reach $283,000,000. In the current fiscal year, extending until June 30, the tax yield is expected to reach $248,000,000. Between mid-1962 and mid-1963, it was $232,000,000.

The budget contains no breakdown between the group of items, but lists them in a lump sum.

Admission taxes to all events, including entertainment, sports, etc., but excluding night club cover charge, are anticipated to reach $53,000,000 in the next Federal fiscal year, compared with expected tax earnings of $47,000,000 in this fiscal year and actual collections of $43,000,000 the fiscal year previously. The budget doesn't break down admission taxes by specific categories.

Same Ghost for Jack Ruby & Mrs. Oswald's Memoirs

Berlin, Jan. 21.

James Wakefield Burke, U. S. author ("The Big Rape," "Lill Marleen") residing in Berlin, says he has been contracted (by telephone) with the lawyers of Jack Ruby and Marina (Mrs. Lee Harvey) Oswald to go to Dallas and write the memoirs of "those two notable people." He expects to stay in Dallas at least until March. Burke's family lives here. [Ruby, of course, is the nitery owner, now on trial, who killed Oswald, named assassin of President Kennedy.]

Burke's last writing job was the script for Artur Brauner's CCC production, "Old Shatterhand," which stars Lex Barker and Guy Madison. He also has recently finished another novel, "The Last Southerner," which Fountainhead may publish.

Godfrey, Ex-Lung Cancer Patient, Feels the Public, Not Govt., Should Decide

Arthur Godfrey, who has had a personal bout with lung cancer, an ex-cigaret smoker, a former touter for Chesterfields, feels that the U.S. Government, after rendering its cigaret-cancer report as it did, should now step back and let the people decide whether they do or don't want to smoke.

"I am not in favor of Government legislation against smoking. I feel the same way about anti-alcohol legislation." Godfrey went on to explain that he belongs to the body of opinion which holds the less government the better.

"The Government did its job of educating. I think that the athlete on television who now inhales deeply praising the cigaret will be laughed at." They'll be laughed off the air, he opines.

Godfrey recalled way back in '53, while recovering from a hip injury, he was found to be allergic to the inhalation of smoke of any sort, cigarets, cigars, pipe. At the time, he added, he had the Chesterfield account. "I had to give up cigaret smoking and I told the then president of Liggett & Myers, Ben Few, that I couldn't stand before the cameras inhaling Chesterfields. I was willing to say Chesterfields

(Continued on page 60)

Copyright Nearly Ready for Congress, Doubtful If It Will Please Anybody

Washington, Jan. 21.

A copyright revision bill is expected to be in the hands of Congress this Spring following last week's final meet of the blue-ribbon revision panel. Advisory group of the nation's copyright experts have been hashing out revision proposals since 1955 with its work culminating in eight meetings from last January to now.

Even though a draft bill is headed for Congress, the revision panel still has some problems and must reach a meeting of minds with or without formal conferences.

Despite the panel's overall success in reaching compromises on revision, sharp differences remain on the crucial issue of whether ownership rights in copyright should revert back to authors after a certain period of being held by film companies or book publishers.

Authors League of America and user group reps such as publishers and film companies have threatened to oppose a revision bill in Congress unless the reversion of copyright to creator is tailored to their concepts of justice.

Members from the panel have been negotiating privately since last summer but have barely begun to stake out any areas of agreement on the issue. The danger, as seen by the U.S. Copyright Office, is that a revision bill will go to Congress lacking united backing on this

(Continued on page 93)

Reversing the Seasons

Not to be taken as a flat reversal of former show biz, but still it's partially true that non-name performers and musicians of late years find that the warmer period, June to October, is their best. Conversely, it is much harder to make out in winter, once the main season.

Explanation lies in spread of summer theatres, growth of touring industrial revues and the rise of airconditioned entertainment generally.

NEGRO HEADS ALBANY'S CORRESPONDENTS ASSN.

Albany, Jan. 21.

The Legislative Correspondents Assn., at its annual meeting (8) in Albany, elected Layhmond Robinson, of New York Times, as president. He is the first Negro to hold that office in Association's 64-year history.

Robinson succeeded Robert T. Gray, of the Associated Press, who was named to the board of directors.

Other officers chosen are: William M. Ringle, Gannett News Service first vice president; Stanley J. Hinden, News Day, second vice president; Charles Dumas, Associated Press, third vice president; Edward W. Bates, Troy Record Papers, secretary; Raymond I. Borst, Buffalo Evening News, treasurer. Bates and Borst were re-elected.

Michael F. Keating, formerly of AP and now of New York Herald Tribune, was also made a director.

March 14 was tentatively set as the date for the annual dinner-show sponsored by LCA.

Illness Forces Russo Ballet to Delay Its Israeli Date 24 Hrs.

Tel Aviv, Jan. 21.

No matter how successful the performers of the Russian ballet and folk artists Berioska are, they could never top the drama and suspense surrounding their tour of Israel and performance schedule. Preceding their arrival in Israel, for a 10-day tour, five hours before curtain-time, their visit had been 'on,' 'off' and 'on' again, three times within three days. The Berioska dancers had been performing in Athens, Greece, when Israeli impresarios Bogatyr and Ori, responsible for most of the Russian and eastern-European artists arriving in Israel, contacted them to negotiate a quick tour upon completion of their trip to Greece.

The company agreed, and while contracts were cabled to Moscow for ratification by the central Russian government agency, announcements had been made in Israel and ads went out, undating performances but announcing sale of tickets. Two days later, dates had been set and within two days 13,500 tickets, for three initial performances at the Mann Auditorium here, had been sold to

(Continued on page 89)

Indonesian Crisis Hits New Singapore Hotel

Singapore, Jan. 21.

The Indonesian confrontation against the formation of Malaysia has affected the occupancy of the September-opened Hotel Singapore Intercontinental by "at least 15%" as per annual report of the hotel's board of directors presented to the hotel company's second annual meeting. Same report states that since it began to function this September, the hotel has run on an average of 48% occupancy.

The board, however, is optimistic that occupancy will improve considerably in 1964. The hotel's Four Lions Restaurant, pebble bar, raya cocktail lounge and coffee house have been well patronized by locals and tourists. Meanwhile the Hilton Hotel enterprises will be building a hotel here and one in Kuala Lumpur later this year.

JUDGE
ROBERT J. BURTON

Newly elected President of BMI, says:

"PAUL ANKA, an affiliated writer of BMI, is doing a great job introducing American Music around the World making our American music an International language.

"PAUL ANKA quite an asset to BMI a great talent and an affable personality coupled with genuine modesty."

Kluxers Parade But Racism Off

Altanta, Jan. 21.

Mayor Ivan Allen Jr, stated last week that 14 Atlanta hotels and motels will "honor all (room) reservations" including those made by Negroes. This desegregation step marked the first time that public accommodations facilities involved in such a move have agreed to the public disclosure of their names.

In making the names of these places public, the mayor declared in a statement that a number of the establishments "have been following this practice for several months without publicity."

Hotels and motels accepting all citizens' money:

Air Host Inn, Atlanta Americana Motor Hotel, Atlantan Hotel, Atlanta Cabana Motel, Dinkler Plaza Hotel, Hilton Inn, Peachtree Manor Hotel, Piedmont Hotel, Riviera Motel.

Howard Johnson's South Expressway Motel, Howard Johnson's North Expressway Hotel, Howard Johnson's Northwest Expressway

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Mpls. Niteries Find Sure Hypo for Male Biz: Bikini & Lingerie Fashion Shows

Minneapolis, Jan. 21.

Trend of the tonier niteries here toward exhibition of scantily clad glamor gals as an added lure for patronage, especially that of the male sex, is growing. The policy began last year as a means of trying to offset a biz dropoff after the Internal Revenue Bureau imposed its entertainment income tax deduction restrictions. Bonifaces believe the partially draped

(Continued on page 82)

Robert Ryan's Spiel

Hanover, N.H., Jan. 21.

House Un-American Activities Committee was denounced by Robert Ryan, the film actor, in a lecture at Dartmouth College recently under sponsorship of the Hanover Committee for SANE, an organization advocating total nuclear disarmament. Ryan, graduated from Dartmouth in 1932. He told his Dartmouth audience:

"I'm not a Communist, or a historian, but only trying to tell you that my own experiences and involvement lead me to think the way I do."

Ryan heads the United Federalists of Southern California, and together with Steve Allen, founded the SANE committee in Hollywood.

DUKE TO O.O. FOX PIC

London, Jan. 21.

20th-Fox's "Move Over Darling" selected for the February 24 Royal Film Performance at the Odeon, Leicester Square.

Duke of Edinburgh is due to attend.

'Yes, Stars More Sinful'

"Mirrors of Your Mind" syndicated column recently posed the "true" or "false" question on "Movie Stars Are More Immoral." "True" stated the column. Explanation: "There are three reasons why movie stars are more morally vulnerable than others. First, men and women who go into motion pictures tend to need and want a great deal of personal adulation. This can lead to extreme conduct that the ordinary person is not tempted to indulge in. Secondly, a movie star's publicity agents balloon up his life so that he loses a sense of personal integrity. Third, the nature of the movie community makes it easier to step over lines of behaviour that would not be allowed in your neighborhood and mine."

Interrogation was illustrated with the sketch of a long-tressed blond, resting on one elbow, a cigarette in a long lighter and a lei-like wreath draped diagonally over her bare shoulder.

Mandy & Jack Ruby Stripper Help Sink W. German Cafes to Alltime Low

By HAZEL GUILD

Frankfurt, Jan. 21.

It's being pondered this week how show business in West Germany could have hit such an alltime low, what with alleged crooked contracts that were to have brought top international entertainers like Maurice Chevalier and Vicô Torriani to Germany. Authorities are also concerned with the contracts that did bring several dubious personalities here.

First, a striptease dancer who is advertised as an "intimate friend" of American cafe owner Jack Ruby, the killer of President Kennedy's assassin, Lee Oswald, is appearing at a Berlin nightclub. She is 30-year-old Magdalena Marty, who was born in Lucerne, Switzerland, and who is being paid $50 a night—a high fee in Germany—to work at the Berlin night spot, Remde's St. Pauli.

Under the stage name of Syra, she is doing her nightly strip rou-

(Continued on page 93)

Chow for Wiz-Gals

Washington, Jan. 21.

Mrs. Lyndon B. Johnson has started something new: a series of White House luncheons for women active in various fields. She calls them "women doers."

The guest list numbers about a dozen for the luncheons which will be held at no fixed intervals, although she has said she will hold "a number" of them.

Included on the first guest list were Helen Hayes and Mrs. Robert E. Kintner, wife of the NBC president.

VAN JOHNSON EXPECTS TO FULFILL BOOKINGS

Van Johnson is expected to keep his March 3 date at Harrah's, Lake Tahoe, despite surgery last Thursday (16) at the Memorial Hospital, N.Y. A "routine elective operation known as a groin dissection" was performed on Johnson, and, according to a spokesman for the actor-singer, all findings were negative.

Johnson is expected to be out of the hospital in about 10 days. He's also expected to keep his date on the Ed Sullivan show in late March.

Govt. Sees '64-'65 Nitery Tax Yielding $50,000,000

Washington, Jan. 21.

Uncle Sam's official opinion is that nightclub business will be upbeat in the next Government fiscal year, starting July 1.

President Johnson's new budget, spanning that year, forecasts that cabaret taxes will yield $50,000,000 in those 12 months, compared with an estimated $44,000,000 in the current fiscal year running until June 30. The nitery tax take between mid-1962 and mid-1963 was $40,000,000.

N.Y. Cops Collar Punks And Subway Hoodlums; Pre-'64 Fair Cleanup

New York's police are reprising a periodic cleanup job. This time, however, it's indicated that it means business—at least as far as roaming bands of hoods are concerned. The gendarmes are putting heat on the young punks who prey on or annoy subway riders. The cleanup is keyed to the N.Y. World's Fair influx opening April 22.

The police are ferreting out the underground miscreants in a series of surprise forays. On Sunday (19) night and early Monday morning, police picked up 45 suspects. Two were collared on a subway car as they were preparing to roll a sleeping passenger. One policeman nabbed 22 in a subway arcade in the Times Square section.

The police also nabbed a pair of femme impersonators on disorder-

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LOTSA EGGS BUT NO OMELETTE?

Gets Bigger in the Blueprinting, Haymes' New York 'Film City' To Include 57 Chilled Studios

Plans for the development of a "Film City" in New York by real-estater Allan Haymes are taking shape with the project now calling for an expenditure of $15,000,000 in the construction of a 20-story tower and a two-level coliseum-like structure on 11th Avenue between 44th and 45th St. Haymes recently contracted to purchase the 70,000-sq. ft. site at a price listed as over $2,000,000.

Plan is for a complete film production centre, equipped with 57 air conditioned sound stages and an acre of roof-top space for outdoor filming. Some of these stages are being touted as among the largest ever built in the east for pic and tv production. Haymes claims that negotiations are already in progress for about half of the project's 492,000 sq. ft. of space.

Development, to be called Film City, is being designed by architects Herbst & Rusciano. It will also contain office space, a 270-seat theatre, private club facilities including swimming pool and steam rooms, cafeteria and rooftop supper club. There will also be a 150-car garage and soundproof observation corridors for visitor viewing. Accommodations will also be available for overnight stays.

Stages will be soundproofed so as to allow construction on stages adjacent to shooting, without disturbing the lensing. Stages will range in size from 200' x 90' to smaller 36' x 26'. Ceiling heights will be 40 ft. in the large stages and 15 ft. on the smaller units. These facilities will be equipped with dressing and makeup rooms, insert stages, remote telecasting, film processing and storage, carpentry shops, storage, rehearsal, broadcasting and screening facilities.

Construction will begin about Oct. 1, with completion scheduled to be completed by the summer of 1966. Haymes some years ago developed the Filmways Studios in Gotham. He chose the location because of its access to transportation and the Broadway agency beat, among other reasons. It is his belief that filmmaking, both tv and feature, is on the rise in the east and feels the need for a centralized plant in which pix can be shot, processed, edited and the rest without jumping all over town as is the present situation. Hence the multi-million dollar project.

A Lean-To For Sinatra

Warner Bros. is erecting a $500,000 building at its Burbank Studios to be called the Frank Sinatra Building.

The new structure will serve as headquarters for all of the singer-actor-producer's business activities, including his Sinatra Enterprises. The building will reflect the variety of his interests, Warners says, including production as well as performing. In addition to offices and such regular space, the new Sinatra headquarters will also have dressing rooms, conference and rehearsal rooms. It will stand adjacent to the studio's main administration building on Warner Blvd.

Who Say U.S. Pix Still Best? None But French Buffs

Paris, Jan. 21.

Monthly highbrow sleek paper magazine Cahiers Du Cinema, that helped spawn the short lived New Wave, and which always remained faithful to American films, now comes up with a well documented, absorbing bow to Yank pix via a special number called "Cinema Americain."

Periodical called information from American directors, both old and new, and compiled various lists. An outline of Yank pic history is included with boxoffice receipts (culled from VARIETY with credit).

It comes at a good time when too many people, including American filmmakers, contend that the best films are being made abroad. Not so to Caheirs editors.

Republic of Columbia Lines Up Nine Countries For Fifth Annual Fest

Hollywood, Jan. 21.

Fifth International Festival of Film, held in Cartagena, Colombia will open Feb. 28 and run through March 5. Nine countries already are set to participate, including the U. S., Britain, France, Greece, Norway, Netherlands, Czechoslovakia, Mexico, Spain, with others also expected to enter.

First feature entry is Britain's "Life for Ruth," directed by Basil Dearden and starring Paul Rogers, Janet Munro, Michael Craig and Patrick McGoogan, and first short entries Holland's "Life of Karel Appel" and "Agua di Roma."

One of the features of festival, according to director general Victor Nieto Nunez, will be a repeat of a retrospective showing of an outstanding director's works, name still to be announced. Last year, Nunez reported, screening of films by Josef von Sternberg was one of the event's most popular attractions.

Foresee 'Irma La Douce' Gross at $18,000,000; Second Biggest Comedy

Arnold M. Picker United Artists exec v.p., is projecting a worldwide film rental of over $18,000,000 for "Irma La Douce," which would make it the largest grossing comedy ever with the exception of "Around the World in 80 Days," per his data.

Domestic film rental of the Mirisch-Edward L. Alperson presentation has now exceeded the $9,500,000 mark, Picker says, a sum he notes is particularly strong in that it has been amassed in only 27 weeks of playtime in less than 4,400 engagements. Long runs in many dates and several house records were responsible for this performance, he commented, estimating that "Irma" will eventually play 20,000 engagements in the U.S. and Canada, with additional dates expected to yield a total domestic rental of $12,000,000.

Among the more remarkable aspects of "Irma's" record is its $1,006,911 accumulation on "golden showcase" in New York. Also, it is still playing in the Music Box Theatre, Seattle, now in its 26th week, where the 25th frame it grossed $8,502, actually exceeding its opening week intake.

Verneuil Heads 'Caravans' In Afghanistan for MGM

Henri Verneuil, French director, has been signed by Metro to direct "Caravans," from the James Michener novel. Verneuil has directed 25 shorts and 18 features most recent of the latter for MGM being "Any Number Can Win," starring Alain Delon and Jean Gabin.

Lensing is to be in Afghanistan.

LEVINE HATCHES MORE PARAMOUNT

By EDDIE KALISH

Joseph E. Levine and Paramount Pictures have done it again. They have made another coproduction-distribution deal, this time involving four pictures with an aggregate budget estimated at around $15,000,000. New pact brings to eight the number of Levine-Par projects, committed for production and/or release in 1964, with a total budget figured at about $30,000,000, probably the largest number of pix committed by a single producer to a major in any 15-month period.

Latest deal, which includes Levine's first roadshow picture and the third such project Par has become involved with in recent months, makes that Levine-Paramount engagement ring sparkle all the brighter, adding more fire to the romance the two have been carrying on since mid-1963. Banns or an agreement leading to them are still uncommitted as yet, however.

Producer Fees

Fresh contract runs much the same as previous agreement between the two parties, involving "Carpetbaggers," "Where Love Has Gone," "Nevada Smith" and "Zulu." In the case of the first three, Par distributes world-wide, while Levine's Embassy Pictures will distribute "Zulu" in the U.S. and Canada. In this case, as with the latest pact, Levine owns 50% of each pic and Embassy controls advertising and publicity. In addition, Levine gets approximately $250,000 as a fee with each picture for being its producer.

The four new Par-Embassy pix include confirmation of the deal for "Imperial Woman," based on the Pearl Buck novel. This is the roadshow project, to be made at Far East locations on a budget of about $10,000,000 in widescreen and color. Sophia Loren is presently being dickered with to play the title role. Another is "Sands of Kalahari," to be produced in Africa probably involving Stanley Baker as an actor and Cy Endfield as director. This duo made "Zulu" for Levine via their Diamond Films. Pic, based on a novel by William Mulvihill, will be an Eady Plan venture. Both "Woman" and "Sands" will be distributed world-wide by Par.

The other two pic include "A House Is Not a Home," to be distributed in the U.S. and Canada by Embassy and in the rest of the world by Par, as reported earlier. It is being produced by Clarence Greene and Russell Rouse with

(Continued on page 29)

Par Will Syndicate Post-1948 Pix; Mull Outside Bids But Company Logic Trends Toward Do-It-Yourself

Paramount will definitely send its library of post-1948 features to television syndication this year. The only thing in question at present is how the move will be accomplished, one probability being that Paramount will handle the selloff itself. Alternately it may "lease" the library to a tv distrib.

One thing is clear and that is that Par will not sell its post-'48s outright as it did its pre-48 library to Music Corp. of America. This deal is close to making the $35,000,000 guarantee of MCA at the time. Calculation at Paramount now is that MCA may ultimately hit the $50,000,000 mark before saturation. Par would like to keep this kind of rental income undivided as to the post-48s, if possible.

The Paramount block of over 200 features is the last remaining batch of post-48s being held by a major distributor, some companies having drained themselves almost entirely of any pix to sell or lease to tv. This puts Par in an increasingly strong position as the months go by, a fact which the company is not unmindful of.

Paramount has entertained lots of proposals by syndicators. The biggest problem is the tax nut and this is what makes it practically impossible for Par to sell its post-48 package outright, even if it wanted to.

20th's 'Pope Paul' Reel

"Pope Paul in The Holy Land—A Modern Pilgrimage," Movietonews' 15-minute documentary in DeLuxe color, goes into worldwide release this week by 20th-Fox.

Film, which covers Pope Paul's recent tour of the Holy Land, was filmed by a team of eight Yank and European cameramen. Short is part of Movietonews expanded program of topical featurettes.

Brazil Exchange Woe; Inflation, Dictates Pact

Motion Picture Export Assn. member companies have signed new labor contracts with Brazilian distribution office unions repping employees in Rio de Janeiro, Belo Horizonte, Porto Alegre and Curitiba. Covered by the new contracts are 654 employees.

Primary goal of the unions was to maintain the real worth of employee wages in the face of the inflation which has been rampant in Brazil in the last year. Negotiations were conducted by MPEA reps in Brazil under the director of the MPEA foreign labor committee in New York.

Other foreign labor negotiations are presently going on in Malaysia and Argentina.

'Unsinkable Molly' Film Borrows Titanic Stuff From Earlier Features

Hollywood, Jan. 21.

Metro-Goldwyn-Mayer has borrowed stock black-and-white footage from "A Night To Remember," Rank, 1959, and "Titanic," Twentieth Century-Fox, 1953, for the sinking of the Titanic scenes in "The Unsinkable Molly Brown."

Director Chuck Walters, in the midst of dubbing on "Molly," said

(Continued on page 8)

Old Yearning Returns, Time-Life May Start Exposing Special Celluloid

Time-Life, which hasn't been in theatrical film production since it disbanded the March of Time series some years ago, may shortly get back in the business—all as a result of the interest stirred up by its 20-minute short, "The Directors," now playing theatrical dates in New York and Los Angeles.

"The Directors," produced by Nat Goldblatt of Life's special projects department, actually started out as a piece of Life Mag promotion. The documentary was conceived as a report on how Life reporter Robert Coughlin set about doing his piece on 31 top film directors for the Life yearend issue. Idea was to show the film at various sales meetings, etc. around the country to stir interest in that Life issue devoted entirely to films.

Pic, however, was deemed worthy of theatrical showing and was subsequently turned over to Lester A. Schoenfeld for both 35 and 16m distribution.

Now Life's special projects people, for whom this was their first use of film, are contemplating a program of a minimum of four more shorts, connected with special issues of Life, though not necessarily tied in with their advance promotion. Among the possible subjects are Shakespeare's England, World War One, Michaelangelo, Greece and New York. Special issues on the first three are upcoming, while Greece and New York were treated in special issues last year.

As Goldblatt sees it, when Life prepares such special issues they usually have enough photographic and text material to make a number of quality film shorts, utilizing various new techniques whereby stills are photographed with a motion picture camera, etc. Goldblatt hopes to get an okay shortly for a budget of between $50,000 and $100,000 with which to pursue the film program.

The upcoming pix, he says, would be Life promotion only in that the mag and its photographers would receive end credits. That is, they won't be loaded with the kind of not-so-invisible "messages" with which so many industrial pix are weighted. Pix would be designed for artie and educational outlets, particularly for those more sophisticated audiences whom Life is trying to woo back to the subscription fold. Presumably such sophisticated audiences will get the message that Life is worth reading from the quality of the shorts themselves.

Ishihara, an Indie, Cops Festival of Arts Prize For 'Best Dramatic' Pic

Hollywood, Jan. 21.

Ishihara International Productions, newly-formed Japanese indie film company, won the "Best Dramatic Feature Film" of 1963 at the recently concluded Festival of Arts in Japan with its first production, Kon Ichikawa's "My Enemy, The Sea." Pic, which was shown at the Frisco Film Fest last November, may put Ishihara International into position of competing successfully with Japan's five majors—Toho, Daiei, Toei, Shochiku and Nikkatsu.

Ishihara International was formed by two Nikkatsu insurgents—actor Yujiro Ishihara, who had starred in 58 pix, and producer Akira Nakai, with 42 films to his credit. Company was first Japanese indie to be started by an actor. Ishihara has position in Japanese films that late James Dean had in U.S.—symbol of rebellion of young Japanese against traditional convention. When he and Nakai announced formation of company and intention to seek co-production deals with American producers, directors and actors, it stirred considerable controversy but not much worry among the "big five." Success of pic will undoubtedly call for reappraisal of newly-formed competition.

Ishihara used to make as many as eight features a year. With his own company he and Nakai plan no more than two or three, stressing artistic as well as commercial appeal. Signing of Ichikawa, one of top Japanese directors, was along this line. Ishihara International spent about $1,500,000 on "My Enemy, The Sea," as compared to the average $100,000 budget of most Japanese pix. Film was shot in Cinemascope and Eastmancolor in Japan, Hawaii with some location work in San Francisco.

Production of company's second feature begins in spring, with first skedded, "Stein Dodge," a Japanese legend, and "Two on a Battlefield," dramatic modern war story. Both films require American directors and co-stars with location work in Japan and Thailand. Also on boards are "The Honorable Picnic," script by Harold Medford for co-producer Henry Blanke, and a property owned by producer-partners Douglas Laurence-Delbert Mann-Dale Wasserman.

Naify Seeks a Simpler UATC Structure; Already Diversified But Door Open

United Artists Theatre Circuit, which lost approximately $100,000 last year, expects to be back in the black in 1964, president Marshall Naify stated in New York on Friday (17) in his first meeting with the film trade press since succeeding George Skouras as UATC chief.

According to Naify, one of the principal aims of his administration will be to continue the policy of consolidating all of UATC's various subsidiary and affiliated theatre companies, thus simplifying a quite complicated corporate structure. Longrange UATC plans include the construction of some new theatres, (though how many, he wouldn't predict), with driveins being favored on the Coast and conventional hardtops in the east.

Questioned re diversification plans, prez noted that the company is already quite diversified, principally via various holdings of United California Theatres, which has large real estate holdings, and interests in bowling alleys, drivein restaurants, a janitor supply firm, with other subsids being interested in community antenna systems in the southwest.

Circuit will continue to study other diversification moves, he said, giving the impression that the company, however, isn't about to make any sudden or spectacular moves just for the sake of diversification.

Hoosick: Four-Day Policy

Albany, Jan. 21.

Harte Theatre, in Hoosick Falls, dark since 1961, was relighted Friday (17) by Joseph Sherman, of Fair Haven, Vt. Sherman, who had a new roof installed, will operate the house on weekends (four days).

He now conducts the Capitol in Whitehall and the State in Mechanicville—both owned by Benton Theatres, of Saratoga.

'Roman Empire' Into 22 Hard Ticket Bookings

"Fall of the Roman Empire" will make its Western Hemisphere debut March 26 at the DeMille Theatre, N. Y. This opening will be followed by regional preems starting the following day, 22-reserved-seat engagements around the U.S. and Canada starting at that time. Paramount distributes in the west.

An oddity in the DeMille opening is that it may well turn out to be the world premiere, not just the western hemisphere opening. This is because no foreign opening has been set as yet and if the Rank Organization doesn't get one scheduled in London before the March 26 date, Par will inherit the world debut for the Samuel Bronston epic.

"Empire" is the second hard-ticket pic Par will preem in March. On the 11th of the month it opens Hal Wallis' "Becket" at Loew's State, N. Y.

Warners Musters Part Of Its Guest List for 'Limpet' At Weeki Wachee, Fla.

By GENE ARNEEL

Weeki Wachee, Fla., Jan. 21.

Weeki Wachee which, as everyone knows, is very close to Homosassa, was the site elected by Warners for the press showing of "The Incredible Mr. Limpet." Herons, egrets and others on the wing find the place easily accessible by air. A chartered American Airlines DC7 carrying human newspaper people and a variety of radio and television delegates from New York were delayed an hour or so because of a missing battery.

A contingent from Dallas did

(Continued on page 23)

The best things in air travel are on TWA

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Nationwide Worldwide depend on TWA

COL WILL DISTRIB CHURCHILL BIOPIC

London, Jan. 21.

"The Finest Hours," the two-hour color film on the life of Sir Winston Churchill, produced by Jack Le Vien, is to be released worldwide through Columbia. The pic, which has its world preem under the sponsorship of the English Speaking Union at the Royal Festival Hall on April 29, will open for an indefinite run at the Columbia Theatre the following day.

The deal was closed in London last week by Le Vien with Mike Frankowich, Columbia's first veepee. Le Vien, who produced "The Valiant Years" vidpix series, was also exec producer of "Black Fox," the documentary on the life of Adolf Hitler, which collared an Oscar last year.

Beyond 'Bounty,' MG's Fair Horizon

Metro has bailed itself out of the fiscal pit in which it floundered with "H.M.S. Bounty" not long ago. The company has revealed a return to profitable operations with a profit of $685,000 or 26c a share for the 12 weeks ended Nov. 21, the first quarter of the current fiscal year. This compares with a loss of $2,366,000 or 92c per share for the same period the year before.

President Robert H. O'Brien told stockholders in a letter that "these earnings reflect a highly favorable turnaround in our operations. All divisions of the company operated at a profit and ran well ahead of last year in revenues and earnings." O'Brien reported that Metro's financial condition was strengthened through the reduction of short term loans by $15,841,000, a reduction provided principally by a refund of prior year's income taxes because of the loss suffered in the fiscal year ended Aug. 31, 1963.

On the production-distribution side, O'Brien pointed to "The V.I.P.'s" "The Wheeler Dealers" and "The Haunting" as being successful attractions contributing to the first quarter totals. "V.I.P.s" proved to be one of the company's best performers in recent years, he said, and "Dealers" is continuing to show strength.

O'Brien termed prospects for the second quarter as "encouraging," citing such upcoming releases as "The Prize," "Sunday in New York," "Children of the Damned," "A Global Affair," "Mail Order Bride" and "Any Number Can Win." As far as production goes, O'Brien pointed out that "Night of the Iguana" has just been completed as has "The Unsinkable Molly Brown."

He also noted that Metro began the fall tv season with an all-time company high of six series, representing five-and-a-half hours of programming on the networks. Six pilots for the upcoming season have already been completed or are finishing, he said.

Accompanying the president's letter was a quarterly divvy check for 37½c per share.

L.A. to N.Y.

Edie Adams
Lauren Bacall
Larry Barnett
Steve Broidy
George Burroughs
Audrey Cochran
John F. Dugan
L. Wolfe Gilbert
Frank Glicksman
Abel Green
George Jessel
Robert I. Kronenberg
Beverly Lunsford
Quinn Martin
Ethel Merman
Robert B. Morin
Arthur Penn
Milton Pickman
Tom Sheils
Herbert Sussan

U.S. to Europe

Saul Chaplin
Ellen Corby
Philip Dunne
Mel Ferrer
Ben E. King
Robert I. Kreiman
Robert F. Macleod
Roddy McDowall
Carol Reed
David Resnik
Al Wilde
Dan Willis

Kevin McClory's the Man Behind Bond

British Court Puts Him in Saddle—Now Preps No. 3 in Sexy Shamus Series

Rome, Jan. 21.

Plans are moving ahead on the next James Bond filmization, "Thunderball," according to producer Kevin McClory, who expects to make third pic in sexy Shamus series starting in few months. McClory was in Rome last week to o.o. local talent for one of female leads in pic, leaving immediately afterwards for Britain.

McClory only recently won screen rights to property from Bond author Ian Fleming in a London court. Also to be selected is star, who may or may not be Sean Connery, who played Bond in first two pix.

Choice will also depend on whether or not McClory makes a deal with Salzman and Broccoli, producers of "Dr. No" and "To Russia with Love," who have Connery under exclusive contract as far as the Bond character is concerned. They are meanwhile prepping still another Bond pic, "Goldfinger," slated to roll this spring. McClory did not exclude the possibility of an arrangement with Salzman and Broccoli for "Thunderball," but admitted situation was somewhat involved.

Court suit awarded McClory all screen and dramatic rights to property (which he developed some years ago, before Bond became an international screen hero). Also, all future editions of book must bear wording: "This story is based on a screen treatment by Kevin McClory, Jack Whittingham, and Ian Fleming."

McClory revealed also that he was awarded £17,500 in court expenses, plus £35,000 damages, later payable by Fleming directly. McClory's title to property stems from proven claims that he wrote and developed an original screen treatment around the F nd character with Fleming's o.ay, with story later incorporated into the Fleming-signed tome ostensibly without McClory's consent, thus resulting in the unusual decision against the author.

Producer says "Thunderball" will be "costliest" of Bond pix to date, with 2½ months of underwater lensing planned in the Bahamas. For this reason too, pic should "ideally" roll in May-June-July period. Story deals with theft of an atom bomb and its caching in an underwater hideaway by an international gang. McClory has set up Branwell Film Productions Ltd., a Bahama Corporation, to produce pic.

Proposes Kid Shutdown From Adult-Rated Pix

Albany, Jan. 21.

First bill of 1964 legislative session to affect motion picture theatres is a proposed amendment to Section 484 of Penal Law, by Assemblyman Noah Goldstein, Brooklyn Democrat. It would prohibit any film house "in which the viewing of the film exhibited therein is advertised as being limited to adults only" from admitting or permitting to remain any child "actually or apparently under the age of 18 years."

Ban would be in effect, whether or not child were accompanied by its parent or guardian or by an adult person authorized by child's parent or guardian.

Proposed measure, goes beyond the Board of Regents' recommendation for legislation authorizing classification of motion pictures as to "suitability" for school children, but allowing youngsters to view an "unsuitable" film, if accompanied by parents or guardian. Were child unaccompanied, theatres would be prohibited from admitting them to a picture rated "unsuitable."

Assemblyman Luigi R. Marano is scheduled to introduce, on recommendation of Joint Legislative Committee on Obscenity, a bill carrying out Regents plan.

Politicians Favor $1.50 Minimum Hourly Rate; Theatremen Grimace

Albany, Jan. 21.

A bill providing that New York State minimum wage be increased on April 1 to $1.25 an hour, instead of Oct. 15, and (2) the scheduled appointment by Governor Nelson A. Rockefeller of a Special Committee "to review the effect of an increase of the state minimum wage to $1.50 per hour' confront operators of film theatres in New York State.

Joint Committee of Industrial and Labor Conditions recommended presentation of the first measure, which bears the names of Senator Joseph R. Marro, Bronx Democrat, and Assemblyman Josepf H. Egan, Schenectady Republican. It was assumed the Governor knew about the planned move, when he was preparing his annual message to the Legislature —delivered (8).

By pledging the naming of a special committee, Rockefeller may have sought to prevent the minimum wage question from becoming a major issue at the 1964 session. The Democrats officially advocate a $1.50 minimum hourly rate. That party's members on Joint Committee emphasized this, in approving the proposed six months' advance of effective date for the hike to $1.25.

Joint Committee members seem to think Marro-Egan act will pass, regardless.

After Committee announced its plan, N.Y. State National Association for Advancement of Colored People (with 58 chapters in State) threatened a march on Capitol, if Legislature did not vote a $1.50 minimum.

Europe to U. S.

Arthur Allighan
Louis Barriere
Christopher Booker
Caryl Brahms
Michael Bromhead
Kenneth Cope
Cyril Edgar
David Kiernan
Roy Kinnear
Herbert Kretzmen
Kumar
Mitchell R. Leiser
Bernard Levin
Al Mancini
Millicent Martin
Lance Percival
William Rushton
Ned Sherrin

N.Y. to L.A.

Allan Bregman
Sol A. Schwartz
Bobby Vinton
Eddie Wolpin

Stanley Warner Profit Jumps to 55c Per Share In General Growth Era

Wilmington, Jan. 21.

Stanley Warner had consolidated net profit of $1,127,200, equal to 55c per share, for the quarter ended Nov. 30, president S. H. Fabian informed stockholders at the annual meeting here last Thursday (9). This compares with a net of $629.800, or 31c per share, for the November quarter of 1962.

This is the fourth successive quarter in which earnings were larger than the corresponding quarter of the preceding year.

Fabian spoke of growth in various corporate areas and underlined that the expansion has not resulted in any dilution of stockholders interests.

MEDALLION ACQUIRES OVERSEAS PRODUCT

Medallion Pictures is in an expansion mood, with this distributor picking up more product from Europe for U.S. release to the extent that the company has the strongest release schedule of new theatrical product in its history.

Arthur Sachson, v.p.-general sales manager, detailed such acquisitions as "Invasion 1700," starring Jeanne Craine and John Drew Barrymore; "Duel of the Champions," Alan Ladd, "The Avenger" with Steve Reeves, and "The Wastrel" with Van Heflin.

ANY CAN PLAY 'SHOWCASE'

National Boxoffice Survey

Trade in Comeback; 'Charade' Again on Top, 'Jones' 2d, 'World' 3d, 'Cardinal' 4th, 'Darling' 5th

As many key cities covered by VARIETY dug out from the record snow of the previous week, and more normal weather returned, firstrun biz snapped back to normal. Keys in the eastern section of the country were hit a body blow by the record snowfall and cold weather. However, despite a dearth of new pix, trade is climbing this round.

"Charade" (U) (4th wk) again is finishing on top with better than $350,000 total gross and dates in some 22 key spots. **"Tom Jones"** (UA) (8th wk) is climbing to second position by dint of additional engagements and amazingly smash trade in all keys.

"It's a Mad World" (UA) (9th wk) is finishing third as compared with second place a week ago. **"The Cardinal"** (Col) (4th wk), third last session, is finishing fourth.

"Move Over, Darling" (20th) (4th wk) continues in fifth position, same as last stanza. **"Strait-Jacket"** (Col) (2d wk), is copping sixth place although the first week out in distrib to any extent.

"The Prize" (MGM) (4th wk) is winding up with seventh money. **"Cleopatra"** (20th) (30th wk) will be eighth. **"Sword in Stone"** (BV) (4th wk) is copping ninth spot.

"How West Was Won" (MGM) (56th wk) rounds out the Top 10, staging something in the nature of a comeback. "Four For Texas" (WB) and "Love on a Pillow" (Col) are the two runnerup films.

"Who's Been Sleeping in My Bed" (Par) is just getting around extensively, showing up lofty in Chi, Minneapolis and Philly. It's rated good in N.Y. and okay in Portland. "Soldier in Rain" (AA), also fairly new, looks lively in Boston.

Any Number Can Win" (MGM), another newie, is socko in Washington but mild in Detroit. "Billy Liar" (Cont), also a fresh entrant, shapes trim in Pitt, good in Philly and solid in N.Y.

"Knife in Water" (Kana), big in Frisco, looms trim in Philly. "Easy Life" (Emb), also new, still is socko in N.Y.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 13-15-17).

Loew's Books United Artists Re-Runs But Neither Side Likes to Confirm

Although United Artists seems reluctant to confirm, the company has been selling to Loew's Theatres again. The circuit had been a major customer of UA's before the distrib began its "premiere showcase" plan over a year-and-a-half ago.

Not long ago a UA spokesman called photos and other in-theatre advertising for "Lilies of the Field" at Loew's 83d St. "a mistake." Later, when it was established that the picture had, in reality, played there, the same exec replied to the effect that "oh yes, I heard about it."

Now an ad has appeared in the papers proclaiming that "The Manchurian Candidate," "Dr. No," "Toys in the Attic" and "The Caretakers" are all playing a Loew's date or two as re-issues. Confronted with this, the same spokesman spoke of "a matter of bidding." However, UA's reluctance to say outright it is selling to Loew's was seemingly underlined by wording of news release about "Candidate" and "Dr. No" reissue. It spoke of films playing Cinema II in Manhattan but neglected to mention the Loew's Metropolitan booking in Brooklyn.

The UA exec termed it a "spot booking," admitted that the company hasn't sold to the circuit for a while but added that it has "always tried to." A Loew's spokesman said that the bookings were made out of "hunger" in order to fill a hole in the schedule. He pointed out that "Wheeler Dealers" is due shortly at the Metropolitan, the first "showcase" picture Loew's or Metro have run, and the "Manchurian"-"Dr. No" bill is just being used to fill in.

United Artists is presently in negotiations with RKO to increase its "premiere showcase" plan.

Bob Rhodes Exits AA

Hollywood, Jan. 21.

Bob Rhodes left publicity dept., at Allied Artists Friday (17) to freelance, with first account Ronald Lubin, indie producer who has released through AA. Rhodes was with company for 17 years, the last 13 in dual capacity of pub manager-foreign exploitation director.

It's understood he won't be replaced, his duties being absorbed by AA ad-pub chief Sandy Abrahams and aide Marty Weiser.

'Forum' Set for Screen

Norman Panama and Melvin Frank will indie produce the Broadway musical, "A Funny Thing Happened on the Way to the Forum," for UA release as part of their multiple film deal with distrib.

Top N.Y. Judges See Danish Pic Denied License

Albany, Jan. 21.

New York Court of Appeals will hear arguments Wed. (22) in the State Regents' appeal from a 4-1 decision by Appellate Division annulling the Regents' earlier ruling that Denmark's "A Stranger Knocks" could not be licensed in New York with the inclusion of two scenes showing sexual relations. Appeals justices will, earlier in the day, view a private screening of film, at Stanley Warner Strand Theatre (four blocks from the courthouse).

If Court of Appeals holds against the Regents, it means the end of the case, and would compel issuance of a license. This is assuming the court did not pass judgment on a constitutional issue i.e., validity of prior consorship.

Should Regents win, Trans-Lux Distributing Corp., holder of the American distribution rights to the prize-winning film, could then appeal to the U. S. Supreme Court. This, because Harry I. Rand, counsel for Trans-Lux, contends "Section 122 of the Education Law and related provisions requiring the issuance of a license before exhibition of a film, and imposing criminal sanctions for exhibition without a license, violate Article 1, Sections 6 and 8, of the New York Constitution, and the Fourteenth Amendment to the United States Constitution.

Rand successfully argued before Appellate Division that the Regents' ruling was invalid, because the Board did not consider the film as a whole.

UNIVERSAL IN, OTHERS COMING

Universal Pictures has now crystalized its "premiere showcase" operations for New York. As previously revealed, the company will begin a new playoff scheme next Wednesday (29) with "Charade," to be followed on Feb. 19 by "Man's Favorite Sport?". The way it stacks up now, 23 theatres will be involved, including the "showcase" debut of RKO Theatres and also figuring in Skouras, Randforce, Brandt, E. B. Moss and Redstone houses.

Absent is the Century circuit of Long Island which has been playing "showcase" pictures with United Artists, which started the plan, and 20th Century-Fox, which picked it up shortly thereafter. The major difference between U and UA's plans is that, following the 23-theatre "showcase" spread, the Universal product will be moved into the more than 60 theatres in the N.Y. area which generally play U pix subsequently, including RKO.

The Universal "showcase" spread includes four theatres in Manhattan, three in the Bronx, four in Brooklyn, three in Queens, two in Westchester and seven in Nassau county. Of these, six are RKO Theatres, which confirms the projected method RKO would follow in "showcase" participation—pulling a few houses for "showcase" and leaving the rest of the circuit for followup. Skouras is also in with several theatres and then the rest have a couple each. In many ways it is much the same as UA's plan, except for the all-important circuit mopup.

Meanwhile, Warners has been talking a "showcase" plan with RKO for some time now as well. It isn't ready to talk yet, a company spokesman said, but word would be forthcoming soon. Apparently, Warners is definitely planning a "showcase" and RKO is definitely in that plan.

Also, and quite arresting, it was learned last week from a source not connected with UA, that the distrib was virtually set with RKO to expand its "showcase" thinking. This is something UA has wanted from the start but RKO, or Loew's for that matter, weren't ready then. What form the UA and/or Warners plans will eventually be in isn't made clear but it will most likely be very much like what Universal has worked out.

Loew's, meanwhile, is also working on a "showcase" plan, the first picture for which will be "Sunday in New York," a Metro release. Here again, further details weren't available last week but some word is expected shortly. Metro for a while now has been saying that it will go "showcase" in the near future but hasn't said exactly how. The Loew's "Sunday" arrangement will presumably show the way.

This leaves Paramount, known to be working on its own "showcase", also Columbia, and some lesser distribs to work themselves in or out as self-interest dictates. Allied Artists and Buena Vista have been associated with RKO in the past and Col with Loew's so whatever pilot programs these circuits work out could eventually be the systems these holdouts will use. Par could be a maverick, however, because it has never liked the UA "showcase" houses.

The Broadway theatre situation inspires much speculation as a result of the swing to "showcase." It is believed that many more houses besides the Astor, which has been "showcase" from the start and the Criterion, which went that way once, will join the party. Likely candidates include the Palace, the Forum, the Victoria and even maybe the Paramount. Such has been the trade talk, at any rate. Much more will be solidified within the next few weeks, as several plans are about to move into action.

Par Votes 50c Quarterly

Paramount Pictures last week voted a quarterly divvy of 50c. per share on the company's common stock.

It's payable March 9 to holders of record as of Feb. 24.

Distribs Look for Loew's-RKO N.Y. Market Amalgam as Showcase Gains

The showcase idea of major film presentation in the New York exchange area this week gained new momentum with the wrap-up of a deal whereby Warners, Universal and the Walt Disney-owned Buena Vista distribution company intend to market their productions in Manhattan and environs via RKO Theatres, Century Theatres, Skouras Theatres and certain independents. The pictures from each of these three companies are now to be blanket-booked in New York around these circuit outlets, rather than opening a single production on a single firstrun basis.

Perhaps of particular significance is the fact that while the distributors, such as Warners, U and BV, along with the prior-aligned MGM, United Artists and 20th-Fox, have signed allegiance to either RKO or Loew's chains in N.Y., there's now some inner-working agitation for an amalgam of key showcase market places which would include both RKO and Loew's, along with others.

The v.p. of a major company said it's a matter of "economic necessity that we get more money out of New York" and he wants to press for a new kind of boxoffice outing. The approach would be to open a picture simultaneously in the key houses of RKO, Loew's, Century, Skouras and others. The marketing would include Loew's State on Broadway, and RKO's Palace, also a firstrun, and then take in the top borough and county runs—all going at the same time.

RKO Theatres participation in the blanket-booking plan is regarded as an important step toward more multiple showcasing. This circuit, along with Century and Skouras and independents, is set to play WB's "Dead Ringer" and Universal's "Man's Favorite Sport" shortly. The Easter Week whirl is to be given to WB's "Incredible Mr. Limpet."

Deal with RKO Theatres encompasses both a "Premiere Showcase," this being the title initiated by UA, and a "Hollywood Showcase," both of which are the modern-way of saying firstruns in N.Y. are more and more becoming multiple runs. The film companies are out to cater to the neighborhoods and suburbia, all at the same time, and with all areas covered by the same ad-publicity splurges.

Metro Culls 8 Oldies

Winnipeg, Jan. 21.

Banking on success with two previous eight-film series of Vintage operettas from the MGM film library, Famous Players' 1,963-seat Capitol Theatre has scheduled a new series of non-operetta reviews entitled "World Heritage Pictures."

Set for two showings every Wednesday, running through March 4, current series has "David Copperfield," "Little Women," "Captain's Courageous," "Pride and Prejudice," "Julius Caesar," "Kim," "The Good Earth" and "A Tale of Two Cities."

Magnetic Tape As Possible Trouble For Dick Walsh

Hollywood, Jan. 21.

A number of Hollywood IATSE locals are circulating decertification petitions prior to their biz agents attending quarterly exec board meeting of IA in Frisco starting Jan. 27. It's not yet clear whether the intent is to provide self protection "in case" or merely to convince international chief Dick Walsh that they mean business.

One source, which believes petitions are being instigated by business agents to arm themselves for the meeting, said that petitions use approach that "information available on the contracts regarding the handling of magnetic tape which might clash with charter rights of members, has compelled many employees to review whether preparations should be initiated in event decertification may become advisable.

"In accordance with rights granted in Section 9 of the Labor-Management Relations Act of 1947, as amended by public law 86-257 of 1959, request is made that decertification petition be exhibited in locals, offices so members wishing to sign document might have an opportunity to do so. In event the decision or agreements made do not adversely affect the employment conditions of membership, the petition will be withdrawn. On the other hand, should circumstances develop which make it advisable to arrange for a change of exclusive bargaining representation, it is suggested that the petition may be kept open for additional signatures."

It has also been reported that some locals have made overtures to Ralph Clare, biz agent for studio transportation drivers, Local 399, AFL, as possible future representative. He reps other non-IATSE crafts such as Teamsters, Plasterers, etc. at the negotiations. However, feeling is that main object is to get something to support demands to be made to Walsh at meet that bargaining rights not be taken away.

IATSE LEADERSHIP HITS SAN FRANCISCO

International Alliance of Theatrical Stage Employees will hold its mid-winter exec board meeting next Monday (27) at Del Webb's Towne House, San Francisco. It is expected that the session will run through the remainder of the week.

This meeting is one of two such sessions held each year by the IA brass. The next such get-together, the mid-summer board meeting, will be held July 13 at the Sheraton Hotel, Louisville, Ky. This immediately preceeds the IA national convention to be held beginning July 20 at Louisville Convention Center.

'CLEO' ENDS IN OTTAWA; 'SHOULDA CUT SOONER'

Ottawa, Jan. 21.

"Cleopatra" wound its 12-week run at the Nelson here last Wednesday (15), for an estimated total theatre gross of $85,000, only about $10,000 less than the "Ben-Hur" gross which, however, was registered in a six-month run. "Cleo" played the Nelson at a $3 top, compared with $2.50 for "Ben-Hur." It's felt the "adults only" tag somewhat cut into the "Cleo" grosses.

Otto Preminger's "The Cardinal" opened at the house Thursday (16) with a $1.50 top.

Ernie Warren, district manager of N. A. Taylor's 20th Century Theatres, reported the circuit "happy" with the "Cleo" run, adding, however, that "we'd have been happier" had the 20 minutes been chopped from the film earlier in the run, instead of halfway through it. "It would have improved word of mouth," he said.

Japan's Film Exports Lagging in Fiscal Yr.

Tokyo, Jan. 14.

Income from Japan's exports in the fiscal 1963 year, which began in April, is falling far behind the targeted total of $4,550,000. The hopeful figure is same as for previous year, which also was not met. Current year, however, looms likely to see even lesser earnings from overseas. During first six months of the period, income was $1,574,000, or about 35% of the sought amount.

Dr. Strangelove: Or How I Learned to Stop Worrying and Love The Bomb

Despite grim theme a funny comedy. Good b.o. prospect if properly exploited.

Hollywood, Jan. 13.

Columbia Pictures release of Stanley Kubrick production. Stars Peter Sellers, George C. Scott; costars Sterling Hayden, Keenan Wynn, Slim Pickens; features Peter Bull, James Earl Jones, Tracy Reed. Directed by Kubrick. Screenplay, Kubrick, Terry Southern, Peter George, based on book, "Red Alert," by George; camera, Gilbert Taylor; editor, Anthony Harvey; music, Laurie Johnson. Reviewed at Directors Guild Theatre, Jan. 12, '64. Running time, 102 MINS.

Group Capt. Lionel Mandrake	
President Muffley	Peter Sellers
Dr. Strangelove	
General "Buck" Turgidson	George C. Scott
General Jack D. Ripper	Sterling Hayden
Colonel "Bat" Guano	Keenan Wynn
Major T. J. "King" Kong	Slim Pickens
Ambassador de Sadesky	Peter Bull
Miss "Foreign Affairs"	Tracy Reed
Lt. Lothar Zogg (Bombardier)	James Earl Jones
Mr. Staines	Jack Creley
Lt. H. R. Dietrich	Frank Berry
Lt. W. D. Kivel	Glenn Beck
Capt. G. A. "Ace" Owens	Shane Rimmer
Lt. B. Goldberg	Paul Tamarin
General Faceman	Gordon Tanner
Admiral Randolph	Robert O'Neil
Frank	Roy Stephens
On Defense Team	Laurence Herder
On Defense Team	John McCarthy
On Defense Team	Hal Galili

Producer - director Stanley Kubrick has with skill and daring fashioned a sharply satirical comedy on a subject as sensitive as Top Security—a nuclear holocaust—in the Columbia Pictures release, "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb." This is an ideal vehicle for exploitation, and should do very well at the b.o.

Nothing would seem to be farther apart than nuclear war and comedy, yet Kubrick's caper eloquently tackles a "Fail-Safe" subject with a light touch. While there are times when it hurts to laugh because somehow there is a feeling that the mad events in "Strangelove" could happen, it emerges as a most unusual combination of comedy and suspense.

Screenplay by Kubrick, Peter George and Terry Southern, based on the book, "Red Alert," by George, is imaginative and contains many an offbeat touch. Some of the characters have a broad brush in their depiction, but this is the very nature of satire. Kubrick also directed the film by his own production company, and successfully captured the incongruous elements of "Strangelove" with a deft, professional touch.

It all begins when a Strategic Air Command general, a right-winger whose similarity to persons still living is more than passing, who on his own initiative orders bomb-carrying planes under his command to attack Russia. He immediately seals in the base, so that there is no way for the President or anyone else to contact him, nor to countermand his orders, since he has given them in a top-secret code only he knows. From here on it's a hectic, exciting series of events, alternating between the General who has started it all, the planes enroute to the USSR, and the Pentagon's war room, where the Chief Executive is trying his best to head off the nuclear war.

Again it would seem no setting for comedy or satire, but the writers have accomplished this with biting, piercing dialogue and through characterizations. The climax is one with a grim postscript, as the Pentagon begins worrying about the mineshaft-gap in the post-nuclear era, while the Red envoy sneaks some pictures of the War Room. The moral is obvious.

Peter Sellers is excellent, essaying a trio of roles — a British R.A.F. captain assigned to the U.S. base where it all begins, the President and the title character, Dr. Strangelove, a German scientist aiding the U.S. whose Nazi mannerisms overcome him

George C. Scott as the fiery Pentagon General who seizes on the crisis as a means to argue for total annhilation of the Russia offers a top performance, one of the best in the film. Odd as it may seem in this backdrop, he displays a fine comedy touch. Sterling Hayden is grimly realistic as the General who takes it on his own to send our nuclear bomb-carrying planes to attack Russia. He is a man who blames the Communists for flouridation of water, and just about everything else. As the cigar-chomping General, Hayden emerges a tragi-comic figure.

There are uniformly fine supporting performances from Slim Pickens, Keenan Wynn, Peter Bull, James Earl Jones, Shane Rimmer, Paul Tamarin and Tracy Reed, latter the only femme in the cast, very good in a bit role, as the Pentagon General's mistress.

Production is handsomely mounted, with fine work by art director Peter Murton; Wally Veevers, special effects; Laurie Johnson's music, and excellent photography by Gilbert Taylor.

Daku.

The Incredible Mr. Limpet
(COLOR)

Fantasy of a man with a successful yen to be a fish. Outlook okay.

Weeki Wachi, Fla., Jan. 19.

Warner Bros. release of John Rose production. Stars Don Knotts, Carole Cook, Jack Weston, Andrew Duggan, Larry Keating. Directed by Arthur Lubin. Screenplay, Jameson Brewer and Rose, from novel by Theodore Pratt; camera (Technicolor), Harold Stine; editor, Donald Tait; music, Frank Perkins; songs, Sammy Fain and Harold Adamson. At Weeki Wachee, Fla., Jan. 18, '64. Running time, 102 MINS.

Henry Limpet	Don Knotts
Bessie Limpet	Carole Cook
George Stickle	Jack Weston
Admiral Harlock	Andrew Duggan
Admiral Spencer	Larry Keating

The seemingly unlikely area of Weeki Wachee, Florida, came to be the locale of a worldwide press premiere of Warners' "The Incredible Mr. Limpet." But actually it was not so unlikely at all.

Film itself if far out in nuttiness, theme-wise. You might even say insane. It has to do with a man who wishes so hard to become a fish that he indeed turns into one. And then, after the piscatorial metamorphosis, he guides the U.S. Navy into the best ways of destroying Nazi submarines during World War II. Henry Limpet, as the man, is Don Knotts and Henry Limpet, as the fish, is man-made animation. It was presented via an underwater screening in Weeki Wache Springs, with a glass-enclosed audience 20 feet under the surface of the water looking on to a specially-engineered, submerged screen. So it was fitting.

This kind of presentation obviously was gimmick. The important factor is that the picture is fun, and the WB junket surely should help a bit in the saleability—what with about 250 reporters from the press and radio—television presumably, at least, spelling the title right.

Producer John Rose is a former longtime production associate of Walt Disney, and his work is mightily suggestive of Disney. It's one of those basic fantasy items which could emerge as a powerhouse at the boxoffice. This reviewer pegs it as an imaginative cinemative outing that has got to be at least agreeable, and then there's the possibility it might register so soundly as to be particularly meaningful commercially.

The important thing is that the audience adjusted to accept the fantastic notion about a milquetoast citizen, with an envy for the apparently tranquilized life of a fish, who just transforms. And Arthur Lubin, as the director, working from a screenplay by Jameson Brewer and producer Rose, which in turn was from the original by Theodore Pratt has worked it in amusingly.

Music backgrounding by Frank Perkins is on the beam and several songs by Sammy Fain and Harold Adamson make for a positive asset.

Harold Styne's photography, in Technicolor, is sharp and the animation effects are fair enough, being a little short of the Disney standards.

Don Knotts is married to Carole Cook and he has more of an eye for the denizens of a fishbowl than he had for her. An interloper is Jack Weston, as a sailor with an eye for Miss Cook. Andrew Duggan and Larry Keating are admiralty brass who become parties to the situation involving the incredible man who has turned into fish and helps knock the windpipes out of those Nazi U-boats.

The screenplay by Brewer and Rose provides a good number of clever and lively lines, including one by Lady Fish who invited Henry Limpet, in fish form, off to the spawning grounds.

Particularly captivating in the yock role is Weston, who for some reason, just has difficulty in believing that his friend, Knotts, has spouted gills. Knotts measures in ideally. Others all fine. *Gene.*

Man's Favorite Sport
(COLOR)

Hot and cold running fish story about an incomplete angler. With Rock Hudson could do fairly well at b.o.

Hollywood, Jan. 14.

Universal release of Howard Hawks production. Stars Rock Hudson, Paula Prentiss; features Maria Perschy, Charlene Holt. Directed by Hawks. Screenplay, John Fenton Murray, Steve McNeil, from Pat Frank's story, "The Girl Who Almost Got Away"; camera (Technicolor), Russell Harlan; editor, Stuart Gilmore; music, Henry Mancini; assistant director, Tom Connors Jr. Reviewed at Grauman's Chinese, Jan. 14, '64. Running time, 120 MINS.

Roger Willoughby	Rock Hudson
Abigail	Paula Prentiss
Easy	Maria Perschy
Cadwalader	John McGiver
Tex	Charlene Holt
Major Phipps	Roscoe Karns
Policeman	James Westerfield
Screaming Eagle	Norman Alden
Fisherman Skaggs	Forrest Lewis
Program Chairman	Regis Toomey
Customer Bush	Tyler McVey
Marcia	Kathie Browne

At its best, "Man's Favorite Sport?" generates some uncommonly adroit visual comedy, principally of the slapstick variety. But the picture is only spasmodically scintillating, for producer-director Howard Hawks apparently has forgotten that brevity is the soul of wit and that two hours is too long a stretch for one witty but limited gag premise. The Universal release doesn't look like a boxoffice worldbeater but, if cleverly and appealingly marketed, could turn into a moderate moneymaker. Rock Hudson's name will be a main value.

The comically ripe premise of the John Fenton Murray-Steve McNeil scenario from a story by Pat Frank, is what happens when a celebrated but fraudulent piscatorial authority and fishing equipment salesman for Abercrombie & Fitch who doesn't know how to fish is suddenly ordered by his unaware boss to compete in a fishing tournament? For a while, the adventures of this angler (Hudson) romps along with a kind of breezy Field & Stream charm, bolstered by some inventive slapstick ideas, cleverly devised characters and occasionally sharp dialog. But then, poof, the fish story begins to sag under the weight of its bulky romantic midsection and lumbers along tediously and repetitiously to a long overdue conclusion.

Matters are helped along somewhat by an attractive and spirited cast, but not enough to keep the film consistently amusing. Hudson gives what must undoubtedly be the most watered-down performance of modern times. Not since Esther Williams hung up her bathing suit has a screen thespian been so thoroughly drenched. It's a game performance, and an ingratiating one.

Paula Prentiss, looking more attractive than in any of her previous pictures, continues to blossom as a film actress and gives evidence that she may be able to successfully incorporate her comedic skills into the romantic image necessary for premium leading lady assignments. At the moment she's about halfway between Carol Burnett and the Rosalind Russell of about two decades ago. A few more outings and PP could conceivably join the celebrated alliterate sorority of the screen, whose charter members include the late MM, BB, CC and DD.

In Maria Perschy and Charlene Holt, Hawks has come up with a couple of very decorative new dolls, especially the former, brought over from Austria. Hawks also benefits from some first-class comedy support chipped in by John McGiver as Hudson's toupee-domed employer, Roscoe Karns as a dedicated angler who worships Hudson, James Westerfield as a sympathetic but duty-bound policeman and Norman Alden, who is particularly outstanding and memorable as a quasi-Indian con man with an unmanageable yen for wampum. There's additionally support from Forrest Lewis, Regis Toomey and Tyler McVey.

Hawks purportedly utilized unorthodox directorial techniques, such as filming in sequence a day at a time in order to capture an air of comic spontaneity. Since some of the sight gag passages are uproarious, there is a lot to be said for this technique. But it appears that the main trouble with Hawks' day-at-a-time approach to comedy is that there were too many days or not enough comedy or a combination of both. Editor Stuart Gilmore could still do a lot of good

(Continued on page 19)

Belgium Experimental Fest

Guns of the Trees

Anguish in the "beat" milieu of Manhattan. Life is harrowing. Suicide is heroine's answer. Limited playoff probable.

Knokke, Jan. 14.

NACG release and production. With Adolfas Mekas, Frances Stillman, Ben Carruthers, Argus Carruthers. Written, directed, edited and photographed by Jonas Mekas with additional photography by Sheldon Rochlin; poetry read by Allan Ginsberg and Stuart Perkoff. At Belgian Experimental Film Fest. Running time, 85 MINS.

Gregory	Adolfas Mekas
Barbara	Francis Stillman
Ben	Ben Carruthers
Argus	Argus Carruthers

Greenwich Village's Jonas Mekas has made a film in the modern vein with a series of scenes rather than a narrative style, plus inserted poetry read on the sound track. It takes a look at a certain American anxiety which is stated more in a surface style than with any depth. It is thus mainly an arty entry and limited, at best, to specialized showings.

Item reflects the so-called beatnik philosophy of hatred of, and anguish over, convention, American materialism and the ugliness of life there, at least from view of such characters. Some rant. Some join protest marches. Some accept things. Others opt for suicide.

Basically film concerns a girl who feels that everything is worthless and horrible. She finally kills herself when nobody can help her, including a priest, a tormented intellectual and two life-esteeming friends. The film poses the problem about who is guilty but remains somewhat too romantic and sentimental in its accusations and intimations.

Everybody may be guilty it seems to say, or that life is just harrowing and one must live it aware of its failings. Failings of the pic itself are to show these characters in a convincing perspective within their society or environment. It is true many have no direct contact with it and evolve in their own clicks and groups.

Film sometimes waxes grandiloquent. Characters seem sterile and self-pitying rather than tragic. But, at moments some insight and feeling of plight comes through. Frances Stillman is properly intense and lost as the girl while Adolfas Mekas has a tormented gauntness as the intellectual who can not help her.

It is Ben and Argus Carruthers who give a poetic fillup to the pic in their dignified, quiet attachment and genuine care for each other. They are a married couple. She works. He tries but usually fails. She is a pert Negro actress with refreshing looks and presence while he has sharp projection and the ability to create a mood.

Footage is technically good with some fine imagery on New York's lower East Side life. Mekas displays filmic knowhow, though a tendency to obvious symbols and overindulges in breast beating.

Mosk.

Die Parallelstrasse
(Parallel Streets)
(GERMAN-COLOR)

Knokke, Jan. 7.

Gesellschaft Film production and release. Directed by Ferdinand Khittl. Screenplay, Bodo Bluthner, Khittl; camera (Eastmancolor), Ronald Martini; editor, Irmgard Henrici. At Belgian Experimental Film Fest. Running time, 95 MINS.

Pic is a canny gimmick rather than a regular film in its own right. It works some good diverse color documentary scenes, in various parts of world, into a sort of suspense, search film in which a group of men are trying to resolve the meaning of these apparently unrelated scenes. It makes for a strangely absorbing pic if somewhat too arch in treatment. This has arty and playoff possibilities if well handled.

A group of men sit alongside another who instructs them that they must find out who the man is hinted about in a series of scenes. They are lensed in black and white and the documents in color. They see, as does the audience, the scenes and comment on them.

Also rung in are the facts that they can not leave till they solve the riddle. They discuss and analyze to seemingly no avail as the scenes are shown to them. There is a man in South America of Germanic origin who has built a life for himself but must move on, another man who died in some exotic South Sea Isle, lost cities and useless new ones.

The documentary scenes are good in their own right and do get some edge from the discussions. If nothing is really proved, the far-out approach makes this a clever new wrinkle on travel documentaries. It won the top prize at this recent Belgian Experimental Film Fest where the jury felt it added a new dimension to travel aspects and created its own form and outlook.

Anyway, it has enough color and entertainment, in spite of its tricky and talky cementing aspects, to have this something that could pay off with regular audiences as well as more selective ones. It is a gimmick that has worked. Color is good and editing sharp with a solid counterpointed musical score.

Mosk.

Futari
(Couple)
(JAPANESE)

Knokke, Jan. 7.

Richie production and release. Written and directed and edited by Donald Richie. Camera, Clifford Harrington. With Smila Stefanovitch, Kiyoshi Hosoya. At Belgian Experimental Film Fest. Running time, 40 MINS.

Woman	Smila Stefanovitch
Man	Kiyoshi Hosoya

Donald Richie, an American, has written a definitive book on the Japanese cinema. And now he has made a film there which shows a feeling for the architecture, mood and atmosphere of that country where he has lived for many years. However, it is somewhat too mannered and literary and, along with its length, looks like primarily only for specialized and arty situations abroad, preferably supported by another medium length film.

This deals with the affair between a pretty thirtyish American woman and a handsome 26-year-old Japanese boy. The film rocks back and forth in time, makes its points in slow, posed scenes with commentary by both the man and woman on the incidents. She speaks in English and he in Japanese, so it would need no subtitles in the U.S.

Neither can speak to the other but theirs is a more than physical love and Richie manages to catch this in well-observed scenes. The woman is waiting for the boy and relives their affair in a series of scenes that have no chronological order but convey their first love, the boy's anger when he feels just a sort of object and humiliation and their finally deciding to try again in spite of the many things that separate them.

Obviously influenced by "Hiroshima Mon Amour," this has the same intermingling of time and events. Richie also uses sound adroitly if sometimes he forces up the sound level to give a feeling of anger rather than letting it emulate from the characters.

Playing is graceful and easy. This is more a muted series of incidents than a richly narrative pic. It sometimes overdoes symbols and effects. Film's slowness and repetitions often get in the way of its theme and characterizations. But both players respond nicely. Richie shows some definite filmic flair and can be promising when he assimilates his obvious influences and learns how to integrate his characters more fully into life rather than posing them.

It has a good technical polish and is a promising, if somewhat arty start. *Mosk.*

SUES FOR SLIPPERY FLOOR

Montpelier, Vt., Jan. 21.

A $15,000 negligence suit has been filed against Cody Enterprises Inc., owner of the Paramount theatre in Barre, by a Barre woman who claims she was permanently injured when she slipped and fell on newly washed floors there.

Mrs. Virginia Perojo charges an usher failed to show her to her seat and that she was not warned of the condition of the floors prior to her "teeth shattering" fall in the aisle of the theatre, Sept. 2, 1961.

MANHATTAN'S OWN VAULTIES

Who Cared If Eve Was Blonde?

Rome, Jan. 21.

Glib and always tongue-in-cheek, John Huston got off a number of risible remarks in parrying queries by the Rome press corps, anent "The Bible." Film would "take us longer than it did God" to create the Earth.

Would film have pro-Catholic or pro-Protestant outlook? he was asked—"No, we're only being pious and sanctimonious."

What was his religion, Huston was asked? "Well, I believe in the Ecumenical Council."

Was Eve a blonde or brunete? Well, probably neither; it didn't seem very relevant at the time.

What position would "The Bible" have in the progression and style of his past work? "I hope there'll be no display of intellectuality."

As for the ambitious project itself, what were his personal feelings? "Well, I feel like an easel painter asked to decorate a Vatican ceiling."

Italy's Many Features on Holy Text

Huston Readying for DeLaurentiis — Baldi Shooting Two or More Biblicals—New Studios

Rome, Jan. 21.

John Huston has arrived in Rome for final pre-production talks with Dino DeLaurentiis anent "The Bible." Hope to begin shooting, probably in Italy, Yugoslavia, and perhaps other areas, by April, with Huston in sole command. Script is by Cristopher Fry. Interiors will be shot at DeLaurentiis gigantic new studio complex which became operative this week. All company offices and officers have taken up residence there.

On the heels of the DeLaurentiis timetable comes one from San Paolo Film of Rome, which reveals a series of features based on Biblical events to be made starting Feb. 10. Company has already made one such pic, called "I Patriarchi" (The Patriarchs), whcih is said to cover territory (Genesis, Noah's Arc, Isaac, Jacob, etc.,) which will partly be covered by the Huston pic. DeLaurentiis has bought out rights to this initial San Paolo effort.

Marcello Baldi, who directed first San Paolo pic, will also direct follow-up. He starts work Feb. 10 at Cinecitta Studios on "I Giudici" (The Justices), which will comprise stories of Joshua, Gideon, Jefte, and others. After Cinecitta interiors, pic will continue on locations in Sahara, Morocco, and in Spain, near Almeria and Avila. Script, as in first part, is by Ottavio Jemma and Flavio Nicolini.

After this second item, Baldi tackles "Saul and David" in same locations. Total shooting sked calls for about eight months' work.

Subseqûently, company plans "Paulus," pic based on life of the Apostle, and leading up to his decapitation at hands of Nero. Script for this segment, which will likely be followed by other Biblical items on San Paolo's sked, is by Giorgio Prosperi, Tullio Pinelli, and Riccardo Bacchelli, with Ottavio Jemma consultant on definitive script.

PAIR SUE EMBASSY

Charge Damages From 'Women of World' Footage

Joseph E. Levine and Embassy Pictures, of which he is prez, and RKO Theatres are being sued for $1,000,000 in a damage action filed last week in N.Y. Federal Court by Mary Timmerman and James E. Timmerman. Suit involves the film "Women of the World" and also names as a defendant Cineriz, Italo producer of the pic.

Complaint seeks to enjoin defendants from using any portraits or other pictures of the Timmermans, items they claim have been used without their consent. RKO exhibited the film last September. Plaintiffs contend that unauthorized pix of them were used in the picture in sequences lensed in Hamburg by Italo Gualtero Jacopetti, who also made "Mondo Cane." "Women" depicts bizarre behavior of women in various parts of the globe and the Hamburg scenes deal with that city's bordellos.

Andrew Stone set Ernest Gann to script Stone's treatment, "The Winning of the Skies," latter's upcoming indie for Metro release.

Dan Mann Scouts Sites

Tel Aviv, Jan. 21

Yank director Daniel Mann was in last week to scout locations for his upcoming Sophia Loren starrer, "Judith," a modern love story due to be lensed here in 1964.

Pic will have a script by J. P. Miller, based on a story by Laurence Durell, author of "Justine."

$6-Million Debt Erasure a Cheery Item at Magna

With the help of Todd-AO royalties from 20th-Fox's "Cleopatra," Magna Pictures hopes to pay off in full an old $6,000,000 debt "which has been a real problem" to the company, veep and treasurer A. E. Bollengier told the annual meeting of Magna stockholders in New York last week. Bollengier conducted the meeting in the absence of prez George Skouras, who is still recuperating from a recent illness.

Veep reported that Magna's income for the nine months ended Oct. 31, 1963, was $653,890. Expenses were $653,368, leaving a net before taxes of $522. Net results for the fiscal year ended Jan. 31, 1964 will be close to the "break-even point," he said. Estimates for 1964 are about the same.

According to Bollengier, Magna already has collected to date about $300,000 in Todd-AO royalties on the release of "Cleopatra" in the U. S. and Canada. Relief from its debt burden, via the "Cleo" royalties, said the veep, will allow Magna to pursue further production plans in the Todd-AO process. It's understood, however, that plans to make a spectacle film based on the life of Constantine The Great, long a favorite project of George Skouras, have been set aside.

Another possible source of income for the coming in 1964 is a reissue of "South Pacific." Test dates on this will be launched within the next 60 days, the veep reported.

Magna stockholders elected seven incumbent directors and two new ones, Jesse Chinich, Magna's general sales manager, and N. R. Caine, tax columnist for the World Telegram & Sun and senior partner in N. R. Caine & Co., certified public accountants. They succeed Macmerrill Birnbaum and Joseph M. Seider.

Ribintzki, Class of '28, Departs Stanley Warner

Washington, Jan. 21.

Louis "Rip" Ribintzki has retired as Washington area buyer for the Stanley Warner Theatres.

He started with the organization in 1928 as a booker and in 1948 became a head buyer.

100 SHOESTRING FEATURES UNSOLD

By VINCENT CANBY

What does a young indie filmmaker do in the long, long months between pictures? Merrill S. Brody, one of the more active members of New York's film production community, runs a school for would-be filmmakers.

The producer-writer, who, with partner Allan Baron, made "Blast of Silence" several years ago and has just completed a new feature, "Pie in The Sky," estimated last week that there are at least 100 independently made features lying "unsold" in various film vaults around the city. Noting that this repped an accumulation of perhaps 10 years, Brody still thinks it's an unnecessarily large stock of "remaindered" features.

With this in mind, he last year started his School of Motion Picture Production. His idea was to earn some money, perhaps learn from his pupils, and to channel some of the "tremendous" creative energy of other young filmmakers into productive pursuits. Sincerity of intention isn't enough for a man in a field as technical as filmmaking. He must also learn the craft.

At the Brody school, which he says started out as a sort of informal discussion group, four classes are now taught: basic film production, which covers the creative, technical and business aspects of filmmaking; photography; editing, and an advanced workshop, which concentrates on the writing and directing of films.

Although he considers himself principally a "creator," Brody does not underestimate the business side of film production, and thus the stress on it in his "basic film production" course. That would include not only how to put a production together, but also how to realize the most money from the completed product.

He and Baron made their first feature, "Blast of Silence," for $100,000 and, says Brody, "everyone else has gotten their money out of it except Baron and me." Domestic theatrical and tv rights were sold to Universal for $60,000 flat. Another $25,000 has been earned in several countries abroad to date, but he and his partner will not have recouped all their deferrments until pic has brought in about $150,000. He doesn't doubt that it will hit that figure, but he thinks it's an upside down business when the people who initiated and created the project, are the last ones to realize any of the profits.

(That experience with "Blast" has obviously wised up the Baron-Brody team on the selling of their new "Pie in The Sky." They now have a knowledgeable film man as agent on the pic, vet indie distrib Irvin Shapiro, and they are out to make a global deal, if at all possible.)

In addition to supervising his school, which now has about 35 students, Brody is prepping for his third indie feature, "Two Weeks As A Tiger," which is do to go into production in March or April. This will mark his debut as a director (Baron directed both "Blast" and "Pie"), as well as his first feature away from Baron, who is committed to producer Allan Fromkess for a new Allied Artists pic. Raymond Jacobs, another New York indie, will act as producer for Brody on "Tiger."

Says Sam Spiegel

London, Jan. 21.

"Just one of the bidders," Sam Spiegel described himself yesterday, when asked about his bid for British Lion Studios. And Government has set a fixed price of 1,600,000 British pounds (about $4,480,000 at the going exchange rate) for the studios and has received bids from Spiegel, Sydney Box, Sir Michael Balcon, Leslie Grade, and Ronald Lyon.

Spiegel said that he was bidding for a group of British associates. He declined to name them but said they are prominent people in the motion picture industry here.

That Old Volcano at Par Erupting With Varied Fare, Many Showmen

The "come-alive" at Paramount Pictures which became marked some time ago makes that company's Times Square headquarters a natural magnet at the present time for those showmen seeking a market for properties and a patron for projects.

Figuring prominently in deals at Paramount are Joseph E. Levine, Samuel Bronston and Otto Preminger. (See separate story on Levine).

Bronston will have four for Par, including the soon-to-be-roadshowed "Fall of the Roman Empire" and "Circus World" which is now being completed in Spain, also a possible roadshow. "Nightrunners of Bengal" will also be made this year by Bronston for Par. Preminger will make the Naval novel "Harm's Way" as the first of three.

Separately, Par is talking with the Kirk Douglas-Eddie Lewis owned Joel Productions, which did "Seven Days in May," about further projects. Also dickers are on with Philip Yordan and others.

All of this more or less fresh activity augment a variety of prior commitments. Among these is one with Hal Wallis, whose "Becket" begins as roadshow March 11 in New York, giving Par two hard-ticket pix going, counting "Roman Empire": Wallis also has more Elvis Presley romps upcoming. Then there's Martin Ritt who did "Hud" this past year, Jerry Lewis who's now making "The Patsy," Aubrey Schenk, Melville Shavelson, Daniel Mann and others. Among these men are such projects as "Boeing, Boeing," "Dear and Glorious Physician," "Judith," "Greatest Job in the World," "The Spy Who Came In From the Cold" and others.

The company's schedule for the next few months looks something like this. In release is "Love With the Proper Stranger" and the reissued "Hud." For February there's "Seven Days in May," in March there'll be "Roman Empire," "Becket" and "Paris When It Sizzles," in April will be "Son of Captain Blood," May will have some reissues and June through August will have "Carpetbaggers," "Robinson Crusoe on Mars," "Lady in a Cage" and "The Patsy" to be followed by "Where Love Has Gone" in the fall.

In addition to all of this, Par will soon begin to market its post-1948 film library to tv, either by doing it itself or by leasing them to a tv distrib. Also, news is expected shortly on the company's color tv tube project and there will also be developments shortly regarding Telemeter, Par's tollvision subsid. This collection of factors, plus statements by Paramount execs about their great expectations for 1964, plus various other aspects has made the company a very popular item among producers, investors and other related parties in recent months. And the pace is accelerating.

Nick Ray as Boniface

Madrid, Jan. 21.

Nicholas Ray stepped away from cameras last week and played host to a roster of filmland celebs at the opening of the new saloon-eatery, El Nicca's. Ray, principal investor in a Yank-Spanish combine, opened what he considers to be a long standing need for an entertainment world oasis in the Spanish Capital City.

Gathering included John Wayne, Jean Negulesco, Claudia Cardinale, Ty Hardin, John Smith, Richard Conte, Donna Anderson, and film executives Samuel Bronston, Michael Waszynski, Jaime Prades and Summer Williams. Spanish film contingent was headed by Vicente Salgado, Joaquin Agosti, Juan Perez and Antonio Roman, Yvonne Bastien, Alfredo Mayo and Jose Nieto.

Roses in the Leis; Hawaii Show Biz Sees Dandy 1964

Honolulu, Jan. 21.

Nobody's crying the blues along the entertainment rialto. Films are holding up notably. Most niteries also in the black. Virtually all touring attractions making money on one-nighter or multi-night stands.

A new four-wall motion picture theatre will open this summer and the Consolidated circuit is prepping a new drive-in, first of its type on the windward side of Honolulu. Still pending is the prospect of another four-wall deluxer for Waikiki; this, if and when it materializes, will be Waikiki's third first-run outlet.

Generally, there is an optimistic outlook for all aspects of show biz, based on several economic facts.

For one thing, tourism is thriving, with all signs pointing to the coming summer as being the biggest ever, by far. (You can thank the new thrift class jet service for this; fare from Los Angeles or San Francisco via scheduled carrier is only $100 on these no-food, no-drinks, no frills flights.

Second significant fact is that Hawaii's median family income is about $1,000 a year higher than the nation's median famly figure. Although housing costs are high, by comparison, the hometowners are entertainment-minded and, more important, have the wherewithal.

Additionally, children under 18 years of age now represent a whopping 40 percent of the state's population. They're hep and hot to go for the touring shows, including the rock 'n' roll gigs.

State's population, too, is growing. Estimated at 632,770 in the 1960 census. Hawaii now has an estimated nosecount of 715,000, not counting military personnel living on the various bases. A good portion of the servicemen's collective cash goes for entertainment, natch, most logically in the case of the young unmarried servicemen who are footloose and fancy free when "making" the town on a liberty or overnight pass.

There's some grumbling in Waikiki that the really rich tourists, in many instances, have had it and are either overflying Hawaii (figuratively) on vacation flights or confining themselves to the luxury resorts on Maui, Kauai and Hawaii islands. And, in truth, Waikiki is adjusting to this new look.

The few deluxe niteries and eateries are catering more and more to home-based trade and an impressive number of once-while luxury restaurants are now on a $2.95 dinner kick.

EDMOND CHEVIE'S CLAIM

Wants His Sole Sales Rep Status With 150 Confirmed

Los Angeles, Jan. 21.

Enforcement of a contract which he claims makes him exclusive sales rep for the new Dimension 150 widescreen process and which would bring him 25% of all sales, is sought by Edmond Chevie, film-tv producer-director, is a suit for declaratory relief filed in Superior Court against Richard H. Vetter and Carl Williams, developers of process, Louis de Rochemont and Dimension 150 Inc.

Chevie alleged he guided the two inventors of process and advised them in production of process' test film. Complaint charged that after signing him to an exclusive representation pact, defendants interfered with his sales program and allegedly conspired to breach their agreement with Chevie before selling out to Todd-AO.

Carroll Baker, who recently finished in "The Carpetbaggers" for Paramount, inked by studio to a new three-pix pact, starting in 1965.

Disenchanted With Bookkeepers

Mel Shavelson Passes Some Tart Comments on Being 'In On The Profit'

Hollywood, Jan. 21.

Mel Shavelson, once partnered with Jack Rose in a program of indies for Paramount but for past few years operating his own company under exclusive pact to Paramount, will ankle studio when he completes his current commitment of two remaining films and enter indie production instead of linking with one company.

Next for Shavelson, who produces, writes and directs, will be "The Greatest Job in the World," slated to roll in late Spring. His outfit is tabbed Llenroc.

Producer's Paramount deal calls for a participation in profits, but he said, in reporting future plans, "I don't think I would let participation in profits blind me," when he makes future deals. He elaborated that while such deals give a creator more freedom and consequently are more satisfying creatively, financially the story is something else.

"Participation deals don't pay off as well as I had hoped they would," he related. "You're at the mercy of some form of bookkeeping which nobody knows about. The studio tells me they do well on a picture which breaks even.

"The minute they let the writer have a piece of the picture, we should all have become suspiquipped, adding "I long for the old son-in-law days of the studios, but all that changed the minute they found out you can get a writer to work by holding a carrot out in front of him."

While he didn't preclude participation deals in his post-Par future, he said he would not take part in them unless there was some form of protection."

A few years ago Shavelson and Jack Rose were partnered in Scribe Productions, which produced pix for Par, and they sold the company's five pix to the studio in a stock swap deal.

"Working on a participation in today's market is a very chancy thing, but certainly that shouldn't be the primary consideration," he asserted. Overhead figures at a major studio dent film's possibility of making coin, but if a film could be done at low overhead, the creator would have a chance to earn some coin, he averred.

Shavelson struck it rich some years ago when he and Rose partnered with Bob Hope in "The Seven Little Foys" for Par. That film cost $1,300,000 because Shavelson, Rose and Hope deferred their take—("the first time Hope ever worked for nothing")—but it was a b.o. hit and all concerned profited.

Elvis to United Artists

Elvis Presley will be back with United Artists come 1965. The swivel-hipped singer-actor has been inked to a two-picture deal with the company, the first of which will be made by Edward Small Productions and the second of which is as yet unsettled.

The Small production will be based on the story of "Frankie and Johnny" as depicted in the famous song. Small has acquired the rights to the tune and pre-production on the picture will begin later in 1964 with principal photography to be lensed the following year after Presley's commitment to Hal Wallis and Paramount.

"Frankie and Johnny" will be the third pic Presley will have released via UA. The other two were "Follow That Dream" and Kid Galahad." He has made a string of pix for Par.

'Unsinkable Molly'

Continued from page 3

borrowed footage has had color added through use of filters, making it look like a complete part of the picture, which, of course, was shot in color.

Walters and Roger Edens, associate producer and also in charge of music for "Molly," said they will complete picture by March 1 to prep for Fourth of July release. Film, to date, has cost $5,400,000, good deal of the cost going for Morton Haack's costumes (Debbie Reynolds has 32 changes) and Preston Ames' sets.

Sets include $500,000 worth of antique furniture borrowed from Warner Bros., including a piano that once belonged to Harry Payne Whitney valued at $250,000 alone. Conversely, the brass bed which figures highly in the story, was bought for a mere $10.45.

Edens has signed Calvin Jackson, Alexander Courage, Leo Shuken, Jack Hayes and Leo Arnaud to underscore Meredith Willson's music for the picture. Five musicians are now writing tie-in themes and incidental backgrounds.

Walters and Edens earlier were paired on "Jumbo" for Metro. "Molly" marks Walters' 20th picture in 20 years of exclusive contracts at Metro. Director's first film was "Good News," which Edens produced.

Walters said he has two years left on his current pact, will not resign. Director said "It is about time I try the other side of the fence instead of staying here."

Reade Postpones 'Wonderama' Bow

Hartford, Jan. 21.

American premiere of "Wonderama" process of projection and screening was postponed here last week when discovery was made that special German lens was of wrong calibre and did not respond to mathematical computations for the process. Quickly obtained American-made optic could have served the purpose but didn't fill out the curved screen and it was decided to postpone until proper lens was secured.

Radio and tv time as well as newspaper ads informed public of the cancellation of the showcasing. Press preview was also cancelled. Film scheduled to be shown in color was "Mediterranean Holiday," a travelog.

Wonderama is owned by Walter Reade-Sterling Inc. It's another version of the wide screen, in-depth optic type of screening. It's expected Wonderama will be packaged and franchised on an exclusive basis to film houses across the nation. Film special lens to be adapted to projectors, and screen will be furnished by Reade.

It's expectedly a low cost factor to theatres in so far as there is no investment, no structural changes, no special operators needed by theatres. Reade will get a percentage of house take. Understood also that it will allow film houses to compete with Cinerama and other "x x ama" type of showings.

Understood that almost any print of any make and size is compatible to the process and a minimum of cost is required to adapt a print to Wonderama.

Wonderama was tried out last year in England and in Argentina. A showing this week in Trenton, N.J., has been postponed, pending the Hartford showcasing.

Inventor of the system is Leon W. Wells, New York physicist and designer of motion picture equipment. He was granted the International Motion Picture Award for outstanding scientific contribution to the motion picture field during the year 1960. Leon K. Bronesky started the development of the new film projection in 1955. Latter is a vet legit and film producer.

DOWNTOWN AUGUSTA SELLS TO COLORED

Augusta, Ga., Jan. 21.

This burg's three downtown theatres opened their doors Wed. (15) on an integrated basis. Some 18 Negroes bought tickets and attended shows in former all-white patronage houses without incident.

One theatre manager reported integration was agreed upon by theatres, city and military officials and leaders of the Negro community.

HOMETOWNER'S DEDICATION

Beard Plaza Honors South High, Class of 1936

Youngstown, O., Jan. 21.

The 800-seat Boardman Plaza and Lincoln Knolls Plaza theatres were opened recently by Broumas Theatres Inc., which will soon be joined by another theatre, in the Liberty Plaza Shopping Center. This, in addition to the downtown State Theatre, will give the chain four houses in this city, where John G. Broumas lived as a youth.

G. N. Limbert, Youngstown, is vice president in charge of construction of Broumas Theatres in the Ohio-New York-Pennsylvania area for the 43-theatre chain. He will have his headquarters at the Boardman Plaza Theatre here. William Petrych, manager of the State, will be city manager of the four houses.

750 Rally for Gotham Banquet of Importers; Reade Only Speaker

Approximately 750 persons were on hand last night (Tues.) for the annual awards dinner-dance sponsored by the Independent Film Importers & Distributors of America at the Americana Hotel in New York. Highlight of the evening was the presentation of the IFIDA awards, including (as previously reported) the Joseph Burstyn award to Federico Fellini's "8½" as best foreign language film, with "Tom Jones" cited as best foreign film in the English language.

The only formal speaker of the evening was Walter Reade Jr., chairman of Walter Reade-Sterling, who was presented with IFIDA's service award in recognition of his efforts to promote the specialized film in the U.S. Reade told the audience that specialized films, both foreign and domestic have become "the greatest vital growth element" in the motion picture business today.

In addition to those awards which had been announced earlier, special citations were presented the Museum of Modern Art, for its promotion of foreign films here; and to the French Film Office, for its promotion of French pix in this country. Joseph Maternati, director of the FFO, received the latter award. In an unusual move, IFIDA asked attorney Ephraim London, who has successfully fought some of the industry's most important censorship cases, to present the Burstyn award to "8½." London was attorney for the late Joseph Burstyn in his precedent-setting "Miracle" case.

Theodore Bikel was the evening's master of ceremonies and Daniel Frankel dinner chairman.

'GONE ARE THE DAYS' AS BENEFIT UNREELING

Schenectady, Jan. 21.

Area premiere of "Gone Are the Days," the screen version of the Broadway play, "Purlie Victorious," will be held in the auditorium of Linton High School, Feb. 2 at 4 p.m., for the benefit of Everest Club's scholarship fund for Negro students. Picture, recently shown in New York, stars Ossie Davis and Ruby Dee in their original roles.

Satire in segregation and bigotry attitudes, film's Schenectady exhibition will be at $1.50 for adults and 75c for children. Linton auditorium is one of the finest for a school, in this section of the state.

Chums Cheer Corbett

Scranton, Jan. 21.

More than 100 friends and business associates of John G. Corbett hailed the showman at a testimonial dinner here (17) on his promotion to the dual posts of district manager and director of promotion and publicity for Penn-Paramount Theatres.

The promotion for Corbett, formerly manager of the Strand and Center here, became effective Jan. 1. It puts him in charge of eight Northeastern Pennsylvania playhouses.

Corbett has won several awards for his showmanship and promotional stunts, since coming here from his native Boston area in 1956. He succeeds Ben Rosenberg, who resigned to devote his attention to private interests which reportedly include a drive-in in the Harrisburg area.

Sarcasm For Those Visiting Tokyo

By DAVE JAMPEL

Tokyo, Jan. 21.

Who will be the first in 1964?

—to protest when his promoter asks him to sing numbers popular in Japan?
—to research a World War II scenario in Tokyo night clubs?
—to say that Korea's troubled Walker Hill resort will soon install gambling?
—to announce productions on three continents and then restrict activities to local saloons?
—to unilaterally cast Toshiro Mifune in his next picture?
—to tell reporters how much he wants to elevate Japanese performers and then try to sign some of them to contracts that Oliver Twist would have rejected?
—to ask for discounts in department stores because he's the manager of Joe Star?
—to collect fat, weekly under-the-counter payoffs in excess of an act's known salary from a Japanese promoter and then holler when the promoter asks for an extra show from the same clobbered act?
—to become elusive for business appointments so his schedule of bathhouse visits would not be disturbed?
—to become petulant because his promotional visit is not marked by crowds?
—to grab jet tickets as the manager of an imported act and then duck managerial responsibilities once on the scene?
—to claim he took the Kim Sisters to the United States?
—to state how vital it is for a picture to be filmed here, in its natural setting, and then shoot 85% in a Kyoto studio?
—to remark that although he understands Japanese audiences don't applaud, they did for his act?
—to talk deals here and then rush back to the U.S. to try to acquire rights to the properties under negotiation?
—to fight payment of overseas phone calls and then blow thousands of bucks having expensive talent sit around making belated preparations for the picture to roll?

Market Prospects for Dimension 150

Perhaps 10-15 Theatres In U. S.—Trade Hears Film May Present Mike Todd-Type Showman-Hero

Turning to the new Dimension 150 process, which is controlled by a company owned 50% by United Artists Theatre Circuit and 50% by its inventors, Marshall Naify, the new UATC chief declared last week in N. Y. that he expected the first feature in the process to get underway this year. Magna Pictures, in which UATC holds the largest single interest, will probably participate in the production with Louis de Rochemont Associates.

As Naify envisions it, no more than 10 to 15 theatres in the U.S. —in as many key cities—will be equipped to show D-150 pix. Pix would be roadshown in these houses for extended runs, then be made available for "conventional" 70m exhibition, after which they would go out in 35m. Of the 10 to 15 U.S. theatres to be equipped for D-150, he thinks that maybe four or five could well be UATC houses.

Naify declined to reveal the royalty basis on which D-150 will be made available to producers, or whether the equipment will be sold or leased to exhibs. These details now are being worked out, he said, adding that he expected the policy to be somewhat different from that by which Todd-AO is made available to outside producers (straight royalty) or the Todd-AO projection equipment is sold to exhibs.

Overseas D-150 will be franchised to local concerns which will service both producers and exhibs.

Naify declined to say what the first D-150 pic would be, except to describe it as a modern narrative type of film—as opposed to travelog. (From other sources, there are reports—unconfirmed—that DeRochemont has been working on a script dealing with a Mike Todd type of showman making a spec pic somewhat resembling "Around The World in 80 Days.")

Magna, said Naify, in addition to pursuing its own production plans, will also continue to pick up outside product for distribution from time to time.

Naify will be in New York several more weeks before returning to his San Francisco home, and plans t return regularly to N.Y. on extended visits to oversee the various UATC interests.

Under University Age

Honolulu, Jan. 21.

Royal circuit has switched its "for adult only" ad tag line during the run of "A Stranger Knocks" (Trans-Lux) at its Queen Theatre, not far from the U. of Hawaii and Chaminade College campuses.

Display ads now read: "No one under university age will be admitted."

Embassy Contract Five Pix for Japan

Embassy Pictures has set a deal for distribution of five of its releases in Japan, the first major agreement for that country the company has set. Deal involves a sizable guarantee. Could be worth over $1,000,000 to the participants, according to Embassy estimates. Principal is Nippon-Herald Motion Picture Co., cohelmed by ex-Columbia man Mike Bergher and Tokyo impresario Katzumi Furukawa.

Involved in the pact is the distribution of the four coproductions of Embassy prez Joseph E. Levine and Italo producer Carlo Ponti: "Yesterday, Today and Tomorrow," "Empty Canvas," "Ghost at Noon" and "Casanova," as well as the recently-purchased "Ape Woman." The first three Levine-Ponti pix are already playing in Italy and will soon preem in the U. S. "Casanova" will soon be filmed and "Woman" is due for U. S. preeming shortly, having already opened abroad.

Along with Japan itself, the agreement also will service Okinawa and Korea. It will be the pilot for a further association between Embassy and the Japanese distrib which is planned for Nippon-Herald to eventually handle all Embassy product in that territory. Holding that overall deal from completion is a limitation on licenses which presently exists.

The Oriental market is one which Embassy has never been in with the exception of the release of "Boccaccio '70" in Japan via Metro a while back. It is an area the company has been quite interested in because of the picture resources which exist there and because of Embassy's tv production plans, Japan being a substantial source of tv as well as picture playing time.

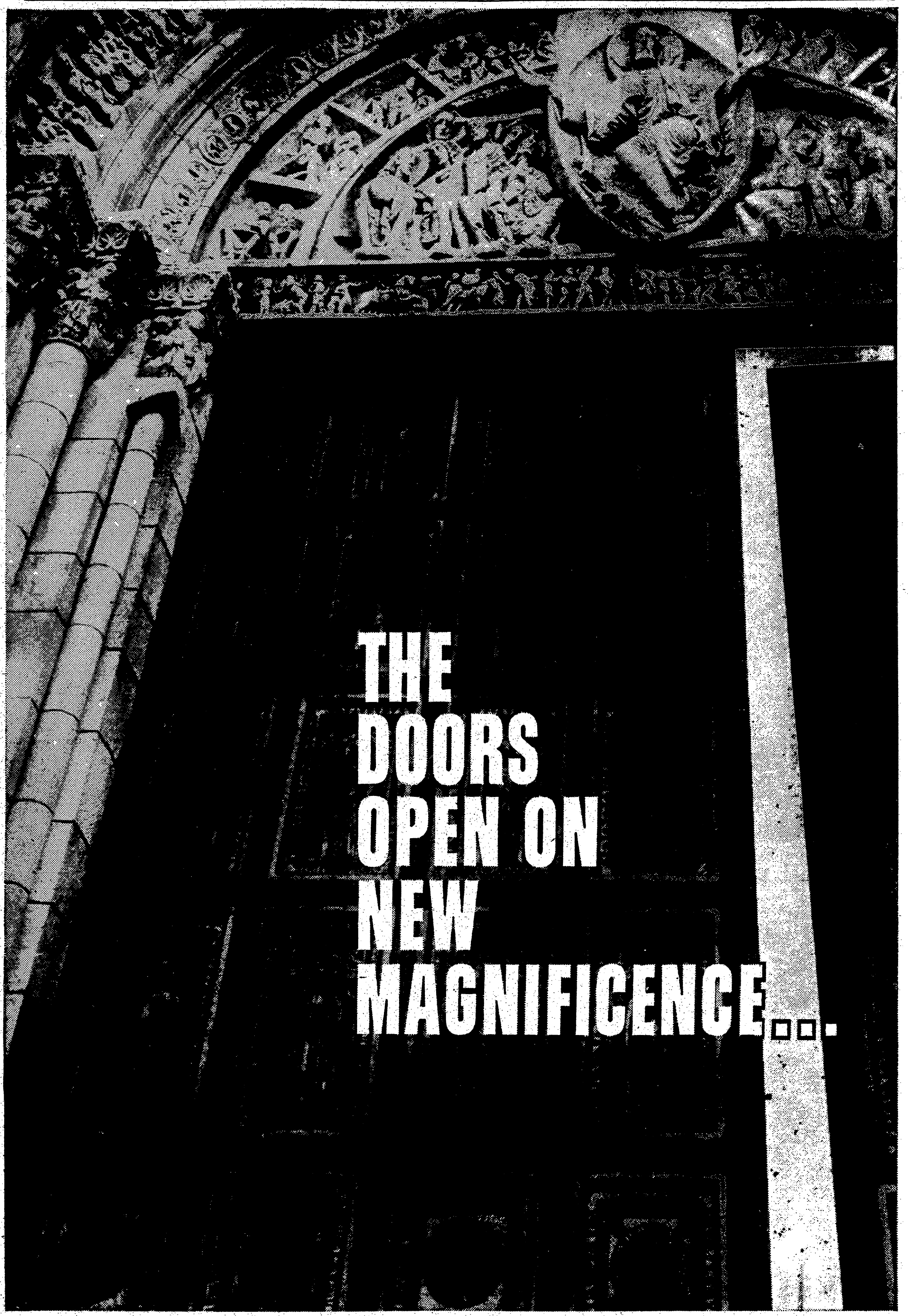
Robert Aldrich set **I. A. Bezzerides** to script "The Greatest Mother of 'Em All," which producer-director launches in summer.

Off From Buffalo

Los Angeles, Jan. 21.

Charles Mancuso, in 20th-Fox sales dept. in Buffalo for 16 years before coming to L.A. five years ago, succeeds Santiago Magdaleno as booker in Allied Artists' L.A. exchange. He also had been with 20th and Paramount in L.A. as a booker.

Magdaleno, who held his post for six years, is now a salesman for AA in local territory.


THE
DOORS
OPEN ON
NEW
MAGNIFICENCE...

RICHARD BURTON

as Becket

HAL WALLIS'

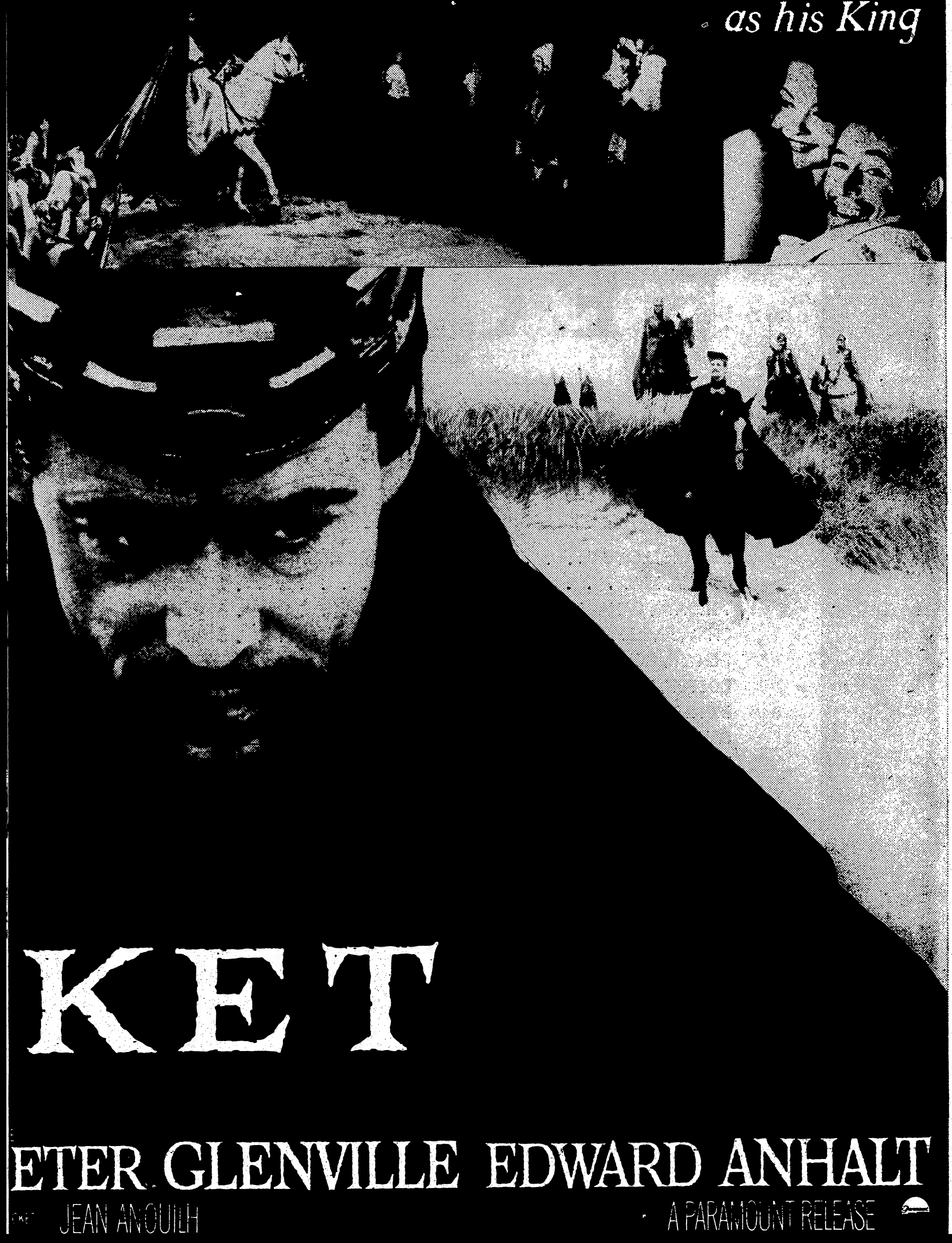
BECKET

JOHN GIELGUD · WALD · GOETZ · MARTELLI · PETERSON · P

PANAVISION · TECHNICOLOR · 70 MM

PETER O'TOOLE

as his King



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ETER GLENVILLE EDWARD ANHALT

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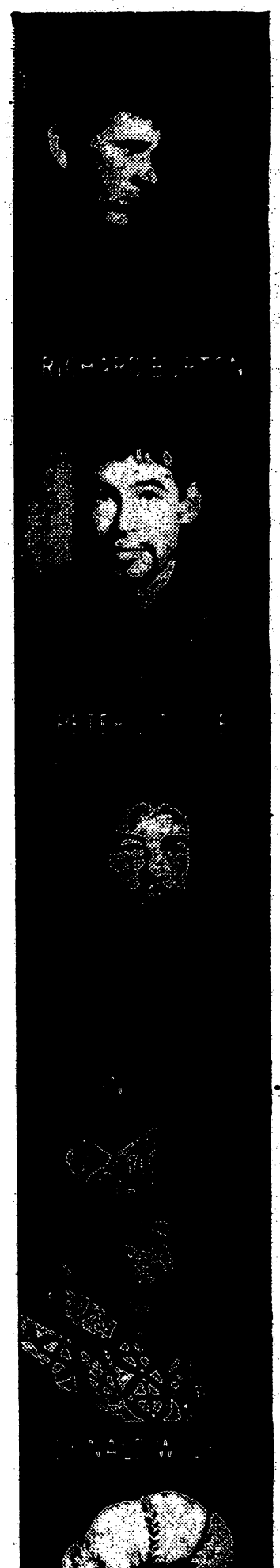
A PARAMOUNT RELEASE



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LOS ANGELES, CAL. . .	STANLEY-WARNER BEVERLY HILLS	MARCH 18th
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TORONTO, CANADA. . .	EGLINTON	MARCH 18th
CHICAGO, ILL.	CINESTAGE	MARCH 19th
DENVER, COLO.	RKO INTERNATIONAL 70 . . .	APRIL 22nd
BOSTON, MASS.	GARY	THIS SPRING
MONTREAL, CANADA . .	SEVILLE	NEXT ATTRACTION
SAN FRANCISCO CAL. . .	UNITED ARTISTS . .	NEXT ATTRACTION
WASHINGTON, D.C. . . .	ONTARIO	NEXT ATTRACTION

INTERNATIONAL ENGAGEMENTS IN....

LONDON
PARIS
ROME
MILAN

Rising Mercury Lifts Chi Biz; 'Prize' Smash $40,000, 'Cardinal' Lofty 21G, 'Home' Sweet 9G, 'Charade' Stout 24G

Chicago, Jan. 21.

June in January weather over the weekend has firstrun biz perking. Most outstanding take is the big $40,000 on preem of "The Prize" at the Oriental. "All Way Home" looks nice at Esquire on opener.

Theatre version of Hallmark-sponsored tv rendering of "Macbeth" is teeing off to a brisk take at World. "Purlie Victorious" is fast on Surf bow. Monroe pair of "Prelude To Ecstasy" and "Violent Years" shapes fast.

"Three Fables of Love" is posting a hardy second Carnegie week. "Young Love" is trim on its Town second round.

The holiday preemers, now all in their fourth rounds, are tapering. "Cardinal" is still tall at the Woods while "Charade" is dandy at the Chicago. "Sword In Stone" is nailing a fine fourth Roosevelt session. "Four For Texas" looks nice in its United Artists fourth. "Who's Been Sleeping In My Bed" is rated sharp fourth Loop round.

"Tom Jones" continued to register weekend holdouts, and shapes sockeroo in fifth Todd stanza. "Lord of Flies" is nabbing a good 17th Cinema frame.

On hardticket, "It's A Mad World" is sighting a big seventh McVickers canto while "Cleopatra" is rated firm at State-Lake in 29th frame.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Three Fables of Love" (Indie) (2d wk). Good $5,000. Last week, $5,500.

Chicago (B&K) (3,900; 90-$1.80) —"Charade" (U) (4th wk). Hefty $24,000. Last week, $24,500.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (17th wk). Good $3,600. Last week, $3,600.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "All Way Home" (Par). Nice $9,000 or near. Last week, "Who's Been Sleeping In My Bed" (Par) (3d wk), $6,000.

Loop (Brotman) (606; 90-$1.80)— "Who's Sleeping In My Bed" (Par) (4th wk). Sharp $9,000. Last week, $11,000.

McVickers (Beacon) (1,100; $2.20-

(Continued on page 17)

'Darling' Smash $17,000, Pitt; 'Journey' Oke 13G; 'Charade' Big 12G, 4th

Pittsburgh, Jan. 21.

"Move Over, Darling" looms boff in first round at the Penn. Other newcomer, "Incredible Journey," shapes good at the Stanley. "Lilies of Field" continues its marvelous pace in 11th session at the Forum.

"It's A Mad World" remains torrid in fifth at Warner. "Cardinal" shapes lofty in fifth session at Fulton. "Charade" shows little sign of letup in fourth at the Gateway, being boffo. "Prize" in nine days at Nixon is tall for final round. "Billy Liar" looms trim in second at Squirrel Hill.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Lilies of Field" (UA) (11th wk). Wham $3,200. Last week, $3,500.

Fulton (Assoc.) (1,900; $1-$1.75) —"Cardinal" (5th wk). Lofty $11,000 or near. Last week, $13,000.

Gateway (Assoc.) (1,900; $1-$1.75) — "Charade" (U) (4th wk). Slick $13,000 and just about maintaining pace of last week's $13,500.

Nixon (Rubin) (1,760; $1.25-$1.75)—"Prize" (MGM) (3d wk-9 days). Neat $9,000. Last week, $7,000.

Penn (UATC) (3,742; $1-$1.50)— "Move Over, Darling" (20th). Wow $17,000 or over. Last week, "Sword in Stone" (BV) (3d wk), $6,200.

Shadyside (MOTC) (623; $1.75) —"Suitor" (Atl) (4th wk). Fairish $2,200. Last week, $2,800.

Squirrel Hill (SW) (800; $1.75)— "Billy Liar" (Cont) (2d wk). Trim $3,300. Last week, $3,500.

Stanley (SW) (3,700; $1-$1.75)— "Incredible Journey" (BV). Good $13,000. Last week, "Who's Been Sleeping My Bed" (Par), $7,500.

Warner (SW) (1,260; $1.50-$3)— "It's A Mad World" (UA) (5th wk). Hotsy $11,000. Last week, $11,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Charade' Pacing Cleve. at $20,000

Cleveland, Jan. 21.

Big news here this session is the launching of "Charade," which is heading for socko take on initial week at the Hipp. Biz is on upswing after bliz of last week. "Cardinal" is okay in second Allen round. "Who's Been Sleeping in My Bed" shapes barely fair on opener at State.

"It's a Mad World" is perking to a smash take in fifth round at Palace. "The Prize" looks fine in first week of moveover at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50)—"Cardinal" (Col) (2d wk). Stout $13,000. Last week, $13,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"All Way Home" (Par) (4th wk). Modest $2,800. Last week, $3,200.

Continental Art (Art Theatre Guild) (925; $1.50)—"Mondo Cane" (Times) (2d wk). Nice $2,900. Last week, $2,700.

Heights Art (Art Theatre Guild) (925; $1.50) — "Knife in Water" (Kana) (2d wk). Okay $2,100. Last week, $2,200.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50) — "Charade" (U). Boffo $20,000. Last week, "Move Over, Darling" (20th) (3d wk), $8,000.

Ohio (Loew) (1,020; $1.25-$1.65) — "Prize" (MGM) (m.o.). Fine $7,500 or over. Last week, "Sword in Stone" (BV) (3d wk), $6,500.

Palace (F&A Theatres) (1,263; $1.50-$3)—"It's a Mad World" (UA) (5th wk). Smash $15,000. Last week, $11,000.

State (Loew) (3,450; $1.50) — "Who's Been Sleeping in My Bed" (Par). Fair $9,000. Last week, "Prize" (MGM) (2d wk), $11,000 for nine days.

Westwood Art (Art Theatre Guild) (955; $1.50) — "Knife in Water" (Kana) (2d wk). Average $2,200. Last week, $2,300.

'Jacket' Smart 10G, Buff; 'Charade' 8G, 4th

Buffalo, Jan. 21.

Firstrun biz is holding up nicely here currently although getting small help from "The Ceremony," lone newcomer. "Strait-Jacket" is rated solid in second round at Paramount. "Charade" looks hefty in fourth at the Buffalo. "The Cardinal" is great in fourth, being better than third, at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.49)— "Charade" (U) (4th wk). Hefty $8,000. Last week, $9,000.

Center (AB-PT) (2,500; 90-$1.49) —"Move Over, Darling" (20th) (4th wk). Big 9,000 or near. Last week, $9,200.

Century (UATC) (2,700; 90-$1.49) —"The Cardinal" (Col) (4th wk). Up to great $13,000. Last week, $11,500.

Paramount (AB-PT) (3,000; 90-$1.49)—"Strait-Jacket" ,Col) (2d wk). Solid $10,000. Last week, $13,000.

Cinema (Martina) (450; 90-$1.49) —"The Ceremony" (UA). Tepid $1,500. Last week, "Who's Been Sleeping My Bed" (Par) (3d wk), $2,600.

Amherst (Dipson) (1,000; 90-$1.49) — "The Ceremony" (UA). Soft $1,500. Last week, "Who's Been Sleeping My Bed" (Par) (3d wk), $3,200.

Granada (Schine) (1,000; 90-$1.25)—"Sword in Stone" (BV) (4th wk). Fair $5,000 or less. Last week, $6,000.

'Number' Smash $14,000, D.C.; 'Jones' Wham 25G

Washington, Jan. 21.

Trade is on forward move this session, after a slight dip last week. "Any Number Can Win" looms sock in opener at Apex. "Ceremony" shapes fair in same at Dupont. "Tom Jones" figures wow in fourth round at Ontario. "Strait-Jacket" looks okay in second in two houses. "Charade" looms lofty in fourth at Town.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; $1-$1.49) — "Strait-Jacket" (Col) (2d wk). Okay $12,000 or close. Last week, $9,500.

Apex (KB) (940; $1.25-$1.40)— "Any Number Can Win" (MGM). Sock $14,000 or near. Last week, "Suitor" (Indie) (3d wk), $3,500.

Dupont (Mann) (400; 90-$1.55)— "Ceremony" (UA). Fair $3,000 or over. Last week, "Lawrence of Arabia" (Col) (subrun), $4,000.

Embassy (Loew) (567; $1.25-$2)— "Prize" (MGM) (4th wk). Trim $8,000. Last week, $11,000.

Keith's (RKO) (1,838; $1-$1.49)— "Kings of Sun" (UA) (5th wk). Oke $6,500. Last week, $8,000.

McArthur (KB) (900; $1.25-$1.40) —"Murder at Gallop" (MGM) (10th wk). Okay $4,000. Last week, $4,500.

Ontario (KB) (1,240; $1-$2) — "Tom Jones" (UA) (4th wk). Wow $25,000. Last week, $24,500.

Palace (Loew) (2,360; $1.25-$1.80) —"Move Over, Darling" (20th) (4th wk). Fairish $8,000. Last week, $14,000.

Playhouse (TL) (459; $1.25-$1.80) —"Lord of Flies" (Cont) (5th wk). Fast $5,300. Last week, $6,000.

Plaza (TL) (278; $1.25-$1.80)— "At Lil's Place" (Indie) (4th wk). Busy $6,000. Last week, $6,500.

Town (King) (800; $1.25-$1.80)— "Charade" (U) (4th wk). Lofty $12,000. Last week, $15,000.

Trans-Lux (TL) (899; $1.49-$2)— "Cardinal" (Col) (5th wk). Brisk $8,000. Last week, $8,500.

Warner (SW) (1,250; $1.50-$2.75) —"Cleopatra" (20th) (29th wk). Okay $10,000. Last week, $8,500.

'World' Sock 13G, K.C.; 'Jacket' 9G

Kansas City, Jan. 21.

Though the recent bliz here didn't match the one in the East, it served to drag down grosses at most firstruns. Only new pic is "Love on a Pillow" at the Kimo, which looks strong in this midtown arty house.

"Cardinal" still is solid at Brookside in fourth. "Strait-Jacket" is rated slick at Paramount in second. "The Prize" shapes solid at the Roxy in fourth. "It's a Mad World" is socko at Empire in fifth. The mercury has done a fast reverse back to not-so-cold levels.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (4th wk). Okay $4,500. Last week, $5,000.

Capri (Durwood) (1,260; $1.80-$3)—"Cleopatra" (20th) (10th wk). Good $11,000. Last week, $12,000.

Empire (Durwood) (886; $1.50-$2.50)—"It's a Mad World" (5th wk). Sock $13,00. Last week, $14,000.

Kimo (Dickinson) (504; $1.50)— "Love on Pillow" (Col). Hep $2,500. Last week, "Devil and 10 Commandments" (Indie) (3d wk), $1,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"Strait-Jacket" (Col) 2d wk). Stout $9,000 or less depending on weather. Last week, $8,000.

Plaza (FMW) (1,630; $1.25-$1.50) —"Move Over, Darling" (20th) (4th wk-4 days). Okay $5,000. Last week, $6,500.

Rockhill (Art Theatre Guild) (821; $1-$1.50)—"The Trial" (Indie) plus "Black Orpheus" (Indie) (reissue) (2d wk). Nice $2,200. Last week, "Trial" alone was $2,000.

Roxy (Durwood) (664; 75-$1.50) —"The Prize" (MGM) (4th wk). Slick $7,000. Last week, $8,000.

Uptown (FMW) (2,043; $1.50) — "Sword in Stone" (BV) (4th wk). Slow $5,000 or near. Last week, disappointing $6,500 in wake of bliz.

Additional Picture Grosses On Pages 15 & 17

Warmer Weather Boosting B'way Biz; 'Doll' Amazing $19,700; 'Charade' Hep 114G, 7th; 'Stranger' Boff 40G, 4th

Much milder weather, without any snow, and clear skies until the rain hit Monday (20) afternoon will give Broadway firstruns a firmer tone this round. However, the cinemas which have weeks ending last Sunday and Monday were handicapped by snow-clogged streets until Wednesday and Thursday of last week. While all theatre managers figured the blizzard to hurt for two or three days but few anticipated the drastic drop that occurred in trade until last Thursday.

Standout newcomer in a week heavy with extended-runs is "The Doll," which soared to wow $19,700 opening week at the Embassy finished last Sunday (19). Pic opened in the blinding snowstorm of Monday (13) but showed strength right from start. Unusual lobby display and bally that pic was banned in England all contributed to rousing preem week.

Biggest coin still is going to "Charade" with holiday stageshow at the Music Hall, with a nice $114,000 likely in the current (7th) and final week. Sixth week suffered a loss of more than $15,000 in the three-day storm period. "The Prize" with new stageshow opens tomorrow (Thurs.).

"Love With the Proper Stranger" held with boffo $40,000 in fourth round, daydating the State and Murray Hill.

"The Cardinal" looks big $36,000 in sixth session at the DeMille. "Sword in Stone" shapes passable $14,000 or close in fifth-final week at the Palace, with "Comedy of Terrors" replacing today (Wed.) "Four For Texas" wound its fourth session with fair $22,500, daydating the Paramount and Trans-Lux 52d Street.

"It's a Mad World" held with smash $33,000 in ninth session ended last Saturday (18) at the Warner. "The Victors" continued big with $14,600 in fifth round for three days at the Criterion. "Tom Jones" was smash $35,711 in 15th Cinema One week.

"Move Over, Darling" was fine $17,500 in fourth stanza, daydating the Astor and Trans-Lux 85th Street. Playing in 19 houses on preem showcase, pic hit $87,000 in first five days of current week.

"Lawrence of Arabia," playing its initial popscale engagement on blanket booking, looks to hit better than $600,000 on initial round in 50 theatres of the N.Y. Metropolitan area, including many Loew houses.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Move Over, Darling" (20th) (5th-final wk). Fourth week ended yesterday (Tues.) was fine $11,500 after $13,000 in third. "Charade" (U) (m.o.) opens Jan. 29.

Cinerama (Loew) (1,552; $1.50-$3)—"Best of Cinerama" (Cinerama) (5th wk). The fourth round finished yesterday (Tues.) was okay $15,000 after $17,000 for third.

Criterion (Moss) (1,520; $1.50-$2.50)—"Victors" (Col) (5th wk). Three days of this week ended Sunday (19) was big $14,600 after $25,000 in fourth week. Stays on.

DeMille (Reade) (1,463; $1.50-$3.50)—"The Cardinal" (Col) (6th wk). This session ending today (Wed.) is heading for a big $36,000 or near after $35,000 in fifth. Continues indef.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Doll" (Kana) (2d wk). Initial round completed Sunday (19) soared to wow $19,700, amazing in view of having to open in Monday's (13) snowstorm.

Forum (Norel) (813; $1.25-$1.80) —"Wheeler Dealers" (MGM) (m.o.) Opens today (Wed.), daydating with Trans-Lux 85th Street. Last week, "Love on Pillow" (Col) (5th wk-9 days), very good $7,000, and nice for run.

Palace (RKO) (1,642; $1.25-$2) —"Comedy of Terrors" (AA). Opens today (Wed.). Last week, "Sword in Stone" (BV) (4th wk), passable $14,000 or near, after three big sessions previously.

Paramount (AB-PT) (3,665; $1-$2)—"Four For Texas" (WB) (5th-final wk). Fourth week ended yesterday (Tues.) was fair $18,000 or close after $18,500 for third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Charade" (U) and annual holiday stageshow (7th-final wk). This session ending today (Wed.) is heading for fine $114,000 after $115,000, way below hopes, being sloughed by bliz for three days, in sixth week. "The Prize" (MGM) and new stageshow open tomorrow (Thurs.).

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (33d wk). The 32d round completed yesterday (Tues.) was good $18,000 after $17,000 for 31st week when hurt by bliz.

State (Loew) (1,850; $1.50-$2.50) —"Love With Proper Stranger" (Par) (5th wk). Fourth stanza finished yesterday (Tues.) was great $29,000 after $28,000 for third, over hopes. Now set to stay on until "Becket" (Par) opens March 8.

Victoria (City Inv.) (1,003; $1.25-$2)—"Who's Been Sleeping in My Bed" (Par) (5th-final wk). Fourth frame ended yesterday (Tues.) was nice $10,000 after $9,000 in third. "Dr. Strangelove" (Col) opens Jan. 29.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (10th wk). Ninth round finished Saturday (18) was socko $33,000 after $34,000 for eighth. Ninth week was hurt some by the storm, of course.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) — "Billy Liar" (Cont) (5th-final wk). Fourth stanza completed Sunday (19) was nice $9,500 after $11,000 in third. "Dr. Strangelove" (Col) opens Jan. 29, daydating with Victoria.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Point of Order" (Indie) (2d wk). First round ended Monday (20) was sock $15,000.

Carnegie Hall Cinema (F&A)

(Continued on page 17)

'Sword' Socko $17,000, Det.; 'Charade' Boff 14G; 'Cardinal' Wow 22G, 5th

Detroit, Jan. 21.

Biz continues great among the downtown firstruns currently, with oldies doing best. Only newcomer, "Any Number Can Win" at the Michigan, shapes thin. "Cardinal" stays wham in fifth session at the Madison.

"Sword in Stone" continues smash in fourth at the Grand Circus. "Charade" looks hotsy in fourth round at the Mercury. "Love on Pillow" is rated great in second week at Trans-Lux Krim. "Prize" is big for fourth at Adams.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Children of Damned" (MGM) and "Gladiators Seven" (MGM) (2d wk). Big $16,000. Last week, $35,000.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Any Number Can Win" (MGM). Dull $8,000. Last week, "Four for Texas" (WB) (2d wk-4 days), $7,000.

Palms (UD) (2,995; $1.25-$1.49) —"Move Over, Darling" (20th) (4th wk). Socko $17,000. Last week, $19,000.

Madison (UD) (1,408; $1.25-$1.49) —"The Cardinal" (Col) (5th wk). Wow $22,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Sword in Stone" (BV) and "Disneyland After Dark" (BV) (4th wk). Smash $17,000 or near. Last week, $18,000.

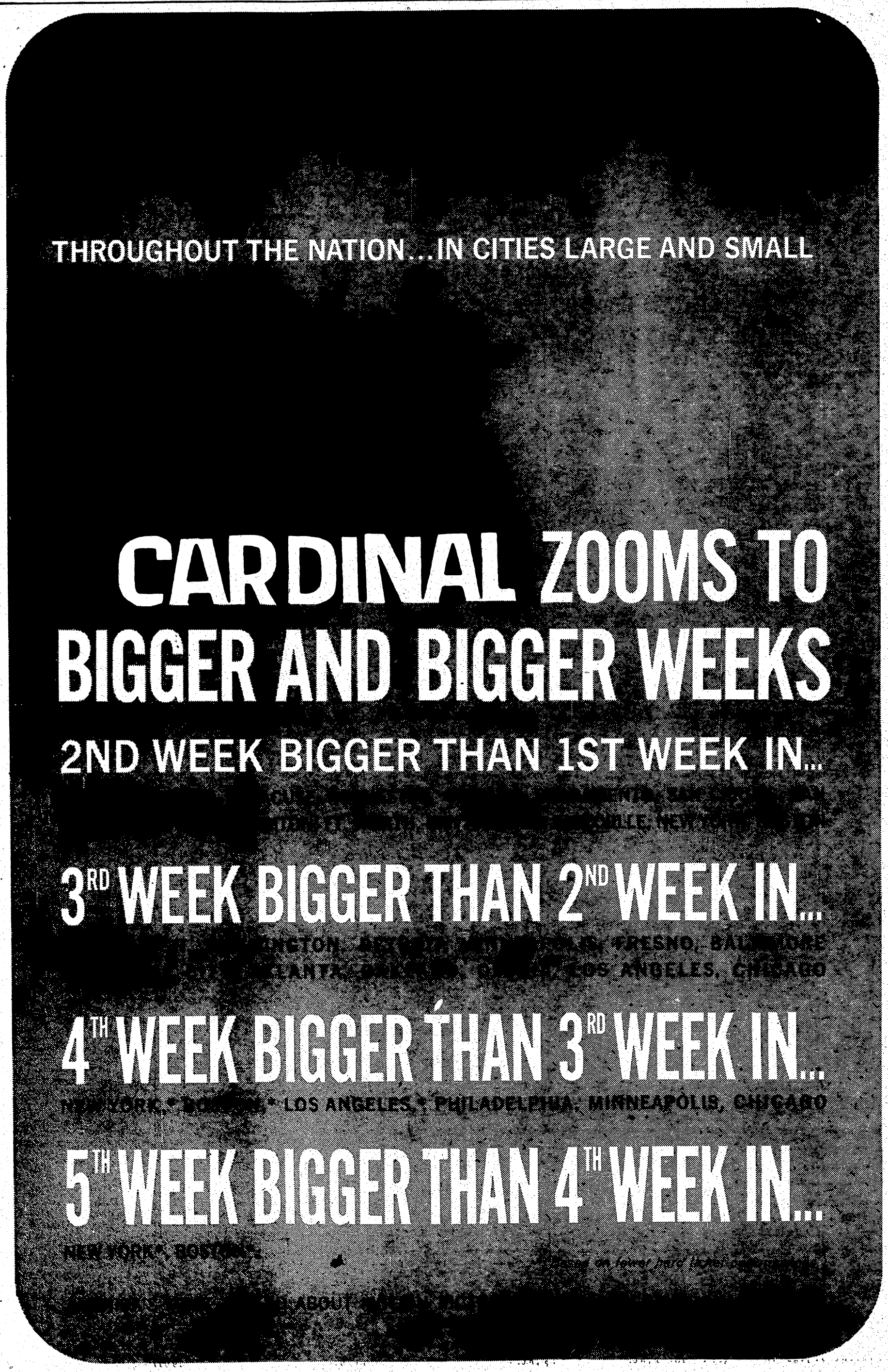
Adams (Community) (1,450; $1.23-$1.50)—"The Prize" (MGM) (4th wk). Big $9,000. Last week, $10,000.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (30th wk). Good $7,500. Last week, $7,800.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"How West Was Won" (MGM) (47th wk). Swell $17,000. Last week, $17,500.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Charade" (U), (4th wk). Hotsy $14,000. Last week, $14,600.

Trans-Lux Krim (T-L) (980; $1.49-$1.65)—"Love on Pillow" (Col) (2d wk). Great $9,000. Last week, $11,200.


THROUGHOUT THE NATION...IN CITIES LARGE AND SMALL
CARDINAL ZOOMS TO
BIGGER AND BIGGER WEEKS
2ND WEEK BIGGER THAN 1ST WEEK IN..
3RD WEEK BIGGER THAN 2ND WEEK IN..
4TH WEEK BIGGER THAN 3RD WEEK IN..
LOS ANGELES, PHILADELPHIA, MINNEAPOLIS, CHICAGO
5TH WEEK BIGGER THAN 4TH WEEK IN...

Philly Climbs; 'Bed' Sturdy $11,000, 'Jacket' Boffo 21G; 'Charade' 15G, 4

Philadelphia, Jan. 21.

Helped by some strong newcomers, trade at firstruns this session is looking up after the snows of last week. "Who's Been Sleeping in My Bed" looms bright on opener at the Goldman. "Strait-Jacket" is rated sockeroo for initial round at Stanton.

"Charade" still is lively in fourth stanza at the 500-seat Trans-Lux. "The Cardinal" looks loud in fifth session at the Midtown. "It's a Mad World" shapes torrid in fifth at the Boyd. "Move Over, Darling" is rated rugged in fourth stanza at the Fox.

Estimates for This Week

Arcadia (S&S) (823; $1.20-$1.80) —"Prize" (MGM) (4th wk). Fancy $12,000. Last week, $7,500.

Boyd (SW) (1,536; $2-$2.75) — "It's a Mad World" (UA) (5th wk). Fat $15,000 or over. Last week, $17,000.

Bryn Mawr (Goldman) (630; $1.49)—"Knife in Water" (Kana) (2d wk). Okay $2,600. Last week, $4,000.

Fox (Milgram) (2,400; 95-$1.80)—"Move Over, Darling" (20th) (4th wk). Lusty $12,000. Last week, $14,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Who's Been Sleeping in My Bed" (Par). Bright $11,000. Last week, "Sword in Stone" (BV) (4th wk), $7,000.

Lane (SW) (1,000; $1.49)—"Billy Liar" (Cont) (2d wk). Good $3,900. Last week, $3,800.

Midtown (Goldman) (1,200; 95-$2.50)—"Cardinal" (Col) (5th wk). Loud $17,000. Last week, $15,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Sword in Stone" (BV) (4th wk). Trim $6,000. Last week, $7,000.

Stanley (SW) (1,450; $2-$2.50)—"Cleopatra" (20th) (30th wk). Hep $13,000. Last week, $12,000.

Stanton (SW) (1,483; 95-$1.80)—"Strait-Jacket" (Col). Socko $21,000. Last week, "Four for Texas" (WB) (4th wk), $10,000.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (U) (4th wk). Brisk $15,000 or close. Last week, $14,000.

World (Rugoff) (499; 95-$1.80)—"Knife in Water" (Kana) (2d wk). Trim $3,600. Last week, $4,500.

Yorktown (SW) (1,000; $1.49)—"Affair of Skin" (Indie) (2d wk). Thin $1,800. Last week, $3,000.

'Jacket' Great $20,000, Hub; 'Store' Bright 14G, 'Soldier' Oke $10,000

Boston, Jan. 21.

There's a slight lull in the Hub film biz this week with big new musical, "Funny Girl" at the Shubert, and "Man for All Seasons" at Colonial, both selling out. But openers are doing well despite this. "Strait-Jacket" is rolling up a smash take at Astor on opener. "Who's Minding Store" is a winner on first at Paramount.

"Soldier in Rain" shapes okay opening round at Music Hall. Entrenched big ones getting coin are "Charade," still sock at Memorial in fourth round; "Cardinal," sturdy at Saxon in sixth, "Mad World," forging ahead in its 10th round at the Boston; and "Tom Jones," still wow at Beacon Hill in fifth stanza.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Strait-Jacket" (Col). Hotsy $20,000, helped by Joan Crawford's presence for press, radio, tv bally. Last week, "Who's Been Sleeping My Bed" (Par) (3d wk), $7,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (5th wk). Sock $21,000. Last week, $23,000.

Boston (Beacon Ent) (1,354; $1.20-$3.95)—"Mad World" (UA) (10th wk). Ninth week ended Jan. 20 was smash $17,000 or over. Last week, $18,000.

Capri (Sack) (850; 90-$1.50) — "Move Over, Darling" (20th) (4th wk). Oke $6,500. Last week, $7,500.

Center (E. M. Loew) (1,250; 90-$1.25) — "Summer Holiday" (AI) and "Calvary Command", (Indie). Oke $6,500. Last week, "Tales of Terror" (AI), "House of Usher" (AI) and "Raven" (AI), $6,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90) — "To Bed or Not to Bed" (Cont) (4th

(Continued on page 17)

Key City Grosses

Estimated Total Gross

Last Year $2,607,730
(Based on 22 cities and 271 theatres).

This Week $2,526,700
(Based on 23 cities and 276 theatres, chiefly first runs including N. Y.)

'Jacket' Big 13G, Mpls.; 'Charade' 8G

Minneapolis, Jan. 21.

With the bulk of loop films continuing to hang on, downtown firstruns are devoted to a mass of holdovers. This week there's one newcomer. This fresh entry, "Strait-Jacket" is huge on opener at the State. "The Cardinal" has moved over to the Lyric for an extension of its downtown firstrun, making this its fifth Loop week.

The Park, leading uptown firstrun, has the reissued "Fantasia" for healthy returns. "Charade" still is smash in fourth round at the Mann. "Move Over, Darling" shapes socko, also in fourth, at the Gopher.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50)—"Who's Been Sleeping in My Bed" (Par) (3d wk) (m.o.). Neat $4,500. Last week, touring legit show.

Century (Par) (1,300; $2.10-$3.50) —"Cleopatra" (20th) (30th wk). Nice $5,000. Last week, $6,000.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (46th wk). Great $10,200. Last week, $9,500.

Gopher (Berger) (1,000; $1.25-$1.50) — "Move Over, Darling" (20th) (4th wk). Hefty $8,000. Last week, same.

Lyric (Par) (1,000; $1.25-$1.50)—"Cardinal" (Col) (m.o.). Modest $4,500 for fifth week downtown. Last week, "Four for Texas" (WB) (4th wk), $5,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Charade" (U) (4th wk). Smash $8,000. Last week, $9,000.

Park (Mann) (1,000; $1.50)—"Fantasia" (BV) (reissue). Fine $4,000. Last week, "To Catch Thief" (Par) and "Vertigo" (Par) (reissues) $2,500.

State (Par) (2,200; $1-$1.25)—"Strait-Jacket" (Col). Huge $13,000. Last week, "Cardinal" (Col) (4th wk), $7,000 at $1.25-$1.50 scale.

Suburban World (Mann) (800; $1.25)—"Pair of Briefs" (Davis). Mild $1,800. Last week, "Eclipse" (Times), $1,500.

World (Mann) (400; $1.25-$1.50) —"Prize" (MGM) (4th wk). Solid $5,000. Last week, $6,000.

'Charade' Crisp $7,000, Omaha; 'Irma' Trim 9½G

Omaha, Jan. 21.

Firstrun biz slipped here as temperatures plunged below zero for several days. However, "Charade" shapes solid in first at Orpheum "All the Way Home" looks sad on opener at the Omaha. "Irma La Douce" is lusty in three openers.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25) — "Charade" (U). Solid $7,000 for opener. Last week, "Four for Texas" (WB) (3d wk), $5,000.

Omaha (Tri-States) (2,066; $1.25) —"All Way Home" (Par). Sad $3,000. Last week, "The Cardinal" (Col) (3d wk), $4,500.

Cooper (Cooper) (687; $1.25)—"The Prize" (MGM) (4th wk). Fair $4,000. Last week, $3,000.

State (Cooper (752; $1.25) — "Sword in Stone" (BV) (4th wk). Okay $4,500 but off from $6,000 of third week.

Indian Hills (Cooper) (804; $2.20) —"How West Was Won" (MGM) (35th wk). Fine $8,000. Last week, $9,000.

Admiral, Chief, Skyview (Ralph Blank) (1,000-1,234-1,122 cars; $1.25)—"Irma La Douce" (UA). Lusty $9,500 for subrun. Last week, "Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI), $6,000.

Terrors' Lusty $16,000, Frisco; 'Jacket' 18G

San Francisco, Jan. 21.

A couple of newcomers plus sustained strength by extended-runs makes the firstrun picture shape well currently. "Comedy of Terrors" looks fine on opener, daydating the Warfield and Geneva Drive-In. "Strait-Jacket" shapes socko in first round at Paramount. "Tom Jones" still is wow in fifth session at United Artists. "Charade" looms big for fourth at Golden Gate.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5) — "Cleopatra" (20th) (30th wk). Brisk $15,500. Last week, $15,000.

Clay (Ros) (370; $1.49)—"Nurse on Wheels" (Janus) (2d wk). Nice $3,200. Last week, $4,200.

Embassy (Dibble - McLean) (1,400; $1.75)—"Move Over, Darling" (20th) (4th wk). Big $8,500. Last week, $8,000.

Esquire (No. Coast) (846; $1.25-$1.50)—"Who's Minding the Store" (Para) (4th wk). Fair $3,600. Last week, $4,800.

Geneva Drive-In (Syufy) (910 cars; $1.25 person)—"Comedy of Terrors" (AI). Fair $4,000. Last week, "Four For Texas" (WB) (3d wk), $5,000.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Charade" (U) (4th wk). Big $14,000 or near. Last week, $17,000.

Larkin (Ros) (384; $1.49)—"The Suitor" (Wilshire) (5th wk). Okay $2,200. Last week, $2,600.

Metro (United Calif.) (1,000; $1.75-$2)—"8½" (Emb) (10th wk). Bright $4,500. Last week, $5,000.

Music Hall (Ros) (364; $1.49-$1.75) — "Love on Pillow" (Col) (4th wk). Fair $2,100. Last week, $2,400.

Orpheum (Cinedome) (1,439; $2.50-$3.50)—"It's a Mad World" (UA) (5th wk). Great $33,000 or close. Last week, $32,000.

Paramount (Par) (2,646; $1.50-

(Continued on page 17)

'Terrors' Big $12,000 In St. Loo; 'Jacket' Hot 15G; 'Darling' Dandy 21G, 2d

St. Louis, Jan. 21.

Balmy weather is booming firstrun biz currently, aided by two important newcomers. "Comedy of Terrors" at the St. Louis and "Strait-Jacket" at Ambassador shape big on their opening rounds. "Move Over, Darling" looks lofty in second, running ahead of initial week, at the Fox.

"The Prize" is pushing ahead of second stanza for stout returns in third at State. "Sword in Stone" shapes neat in fourth at Mid-City to top its third session. "Charade" looms hep in fourth at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Strait-Jacket" (Col). Fine $15,000. Last week, "Who's Been Sleeping My Bed" (Par) (2d wk), $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"My Life to Live" (Indie) and "Therese" (Indie). Good $2,000. Last week, "David and Lisa" (Cont) and "Sporting Life" (Cont) (2d wk), $1,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25) — "Charade" (U) (4th wk). Hep $9,000. Last week, $9,400.

Fox (Arthur) (5,000; 90-$1.25)—"Move Over, Darling" (20th) (2d wk). Big $21,000. Last week, $17,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Sword in Stone" (BV) (4th wk). Neat $9,000. Last week, $8,000.

State (Loew) (3,600; 60-90) — "Prize" (MGM) (3d wk). Solid $12,000. Last week, $10,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (41st wk). Big $7,500. Last week, $7,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (3d wk). Nice $2,500. Last week, $2,000.

Paris Art (Chernoff) (800; $1.50) —"Eclipse" (Indie). Good $1,800. Last week, "Love and Frenchwoman" (Indie) and "Kitchen" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90) —"Comedy of Terrors" (AI). Big $12,000. Last week, "Who's Minding Store" (Par) (3d wk), $6,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Lord of Flies" (Cont) (7th wk). Okay $1,500. Last week, $1,000.

L.A. Solid; 'Tree' Rousing $31,000; 'Jones' Boffo 35G, 'Charade' Solid 21G, 'Newman' 17G; 'World' 24G, 11th

Broadway Grosses

Estimated Total Gross

This Week $527,600
(Based on 32 theatres)

Last Year $563,300
(Based on 31 theatres)

'Sword' Sharp 12G, Denver; 'West' 13G

Denver, Jan. 21.

Although only one new picture is in the lineup here currently, nearly all houses are doing fine. Two films, "Sword in Stone" at the Denver in fourth round, and "How West Was Won," in 46th session at Cooper, are running ahead of their last weeks.

"Charade" shapes big in fourth at the Aladdin while "Move Over, Darling" still is strong at Centre, also playing fourth week. "Four For Texas" is rated trim in fourth at Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1.45) — "Charade" (U) (4th wk). Big $10,000. Last week, $10,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Move Over, Darling" (20th) (4th wk). Strong $11,000 or close. Last week, $12,500.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (46th wk). Big $13,000 or better. Last week, $10,500.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (30th wk). Nice $5,200. Last week, $5,000.

Denver (Fox) (2,432; $1.25) — "Sword in Stone" (BV) (4th wk). Great $12,000 or over. Last week, $11,000.

Esquire (Fox) (600; $1.25) — "Fourth Sex" (Indie). Fine $3,100. Last week, "Conjugal Bed" (Embassy) (2d wk), $1,900.

Paramount (Wolfberg) (90-$1.25) —"Four For Texas" (WB) (4th wk). Trim $10,000. Last week, $12,000.

RKO International 70 (RKO) (1,380; $1.25-$1.80) — "Cardinal" (Col) (4th wk). Good $7,500. Last week, $8,500.

Towne (Indie) (600; $1.25-$1.45) —"The Prize" (MGM) (4th wk). Dandy $5,000. Last week, $4,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Lord of Flies" (Cont) (4th wk). Fine $2,700. Last week, $3,000.

'Prize' Boffola 12G, L'ville; 'World' 9G, 5

Louisville, Jan. 21.

"The Prize" at the United Artists is showing the way at downtown houses this week as snow has about disappeared after the recent heavy (seven inches) deposit of the white stuff last round. Penthouse is doing well with "Fantasia" on reissue. "Charade" continues strong in fourth at the Kentucky. "It's Mad World" playing fifth at the Rialto is hotsy. "Move Over, Darling" in third at the Ohio is brisk.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Charade" (U) (4th wk). Hot $5,000. Third was $5,400.

Mary Ann (People's) (1,100; 75-$1.25)—"Cry of Battle" (AA) and "Lieutenant Wore Skirts" (WB) (reissue). Fair $4,500. Last week, "Four For Texas" (WB) (3d wk), $3,500.

Ohio (Settos) (900; 75-$1.25) — "Move Over, Darling" (20th) (3d wk). Bright $5,000. Second was $5,600.

Penthouse (Fourth Avenue) (900; 75-$1.25) — "Fantasia" (BV) (reissue). Strong $8,000. Last week, "Who's Been Sleeping In My Bed" (Par) (3d wk), $6,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50) — "It's Mad World" (UA) (5th wk). Hotsy $9,000. Fourth was $10,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25) — "The Prize" (MGM). Sock $12,000. Last week, "Sword In Stone" (BV) (3d wk), $10,000.

Los Angeles, Jan. 21.

L.A. firstrun biz still is on the impressive side this week, with "Under Yum Yum Tree," in first general release, heading for a sockeroo $31,000 in four theatres. "New Kind of Love," also on first general release, is slender $11,000 or close in trio of site.

Much of strength is coming from several potent holdovers, topped by "Tom Jones," which is aiming for a boffo $35,000 in eighth Orpheum week, fourth frame at Vogue, Picfair. "Charade" is shaping to solid $21,000 at the Chinese in fourth week.

"Capt. Newman" shapes bright $17,000 or better in fourth at Hollywood Par while "America, America" is rated breezy $12,000 at Beverly, also fourth. "The Prize" is handsome $13,000 or near in fourth at Warner Bev.

On hardticket front, "It's a Mad World" looks socko $24,000 in 11th week at Cinerama and "Cardinal" is fatso $18,000 in fifth at Egyptian.

Estimates for This Week

Fine Arts (FWC) (631; $2-$2.40) "Billy Liar" (Cont). Slim $3,000. Last week, "Thomasina" (BV) (4th wk), $2,700.

Warren's, Pix, Wiltern, Baldwin (Metropolitan-Prin-SW-State) (1,757; 756; 2,344; 1,800; $1-$1.49)—"Under Yum Yum Tree" (Col) and "French Style" (Col) (1st general release). Socko $31,000 or near. Last week, Warren's, "Who's Minding Store" (Par), "Under 10 Flags" (Par) (reissue) (2d wk), $3,500. Pix with Hillstreet, Four Star, "V.I.P.s" (MGM) (1st general release), "Man Who Couldn't Walk" (Indie), $14,900. Wiltern, Baldwin with Los Angeles, "Strait-Jacket" (Col), "Siege of Saxons" (Col), $20,100.

Hillstreet, Iris, El Rey (Metropolitan-FWC) (2,752; 825; 856; $1-$1.49)—"New Kind of Love" (Par)

(Continued on page 17)

'World' Wow $18,000 In Toronto; 'Jones' Capac. 28G, 'Charade' Huge 16G

Toronto, Jan. 21.

With the exception of dualed "Pyro" and "Vampire," nice daydating six Taylor hardtops, biz is confined to holdovers and extended-runs. "Charade" is still wham in fourth stanza at Uptown. "Four for Texas" looks nice.

"Move Over, Darling" shapes big in four spots. "It's A Mad World" looms wow in fifth at Carlton. "Tom Jones" shapes capacity in fourth Hyland round.

Estimates for This Week

Carlton (Rank) (2,058; $2-$3)—"It's a Mad World" (UA) (5th wk). Wow $18,000. Last week, $18,500.

Coronet, Danforth, Humber, Fairlawn (Rank) (779; 1,324; 1,165; 1,203; $1-$1.75)—"Move Over, Darling" (20th) (4th wk). Big $30,000 or near. Last week, $36,000.

Downtown, Glendale, Metro, Prince of Wales, Scarboro, State (Taylor) (1,059; 995; 696; 1,197; 682; 696; 50-$1)—"Pyro" (Astral) and "Vampire" (Astral). Swell $20,000. Last week, "Cry of Battle" (IFD) and "War is Hell" (IFD), $17,500.

Hollywood (FP) (1,080; $1.25-$1.50)—"Take Her, She's Mine" (20th) (5th wk). Neat $6,500. Last week, $8,000.

Hyland (Rank) (1,357; $1.25-$1.50) — "Tom Jones" (UA) (4th wk). Capacity $28,000, with turnaways. Last week, record $28,300.

Imperial (FP) (3,216; $1-$1.75)—"Four for Texas" (WB) (3d wk). Nice $8,000 or close. Last week, $10,000.

Loew's (Loew) (1,641; $1-$1.50)—"The Prize" (MGM) (3d wk). Fine $10,000 or over. Last week, $13,000.

Tivoli (FP) (935; $1.50-$2.50)—"Cardinal" (Col) (5th wk). Big $12,000. Last week, $14,000.

Towne (Taylor) (693; $1-$1.50)—"Conjugal Bed" (IFD) (5th wk). For five days, satisfactory $3,500. Last week, $4,500.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (30th wk). Staunch $11,000 or close. Last week, $12,000.

Uptown (Loew) (2,245; $1.25-$1.75)—"Charade" (U) (4th wk). Mighty $16,000 or near. Last week, $19,000.

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Cincy OK After Snow; 'Jacket' Boff 10G, 'World' Big $12,500, 'Charade' 8G

Cincinnati, Jan. 21.

A snug film biz session is in prospect here in the wake of last week's traffic crippling snowfall which closed ozoners and cancelled showing one night of "Cleopatra." "Strait-Jacket," only downtown entry currently, looms smash at Keith's. "It's a Mad World" rates boffo in fifth frame at Capitol.

Other potent holdovers are "Charade" at Albee, "Kings of Sun" at Palace and "Move Over, Darling" at Valley. "Cleopatra" looks fairish in 30th round at Grand. Easy breathing shapes for the arties, including "A Family Diary" at Guild and "Viridiana" at Plazza.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"Charade" (U) (4th wk). Okay $8,000 or near after $9,000 for third week.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"It's a Mad World" (UA) (5th wk). Socko $12,500 or better. Last week, $12,000. Consistent Saturday night sellouts.

Esquire Art (Cin-T-Co) (500; $1.25)—"Two Women" (Indie) and "Sky Above" (Indie). Fair $1,200. Last week, "Conjugal Bed" (Embassy) (2d wk), $1,600.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (30th wk). Fairish $5,000. Last week, $4,500.

Guild (Kilgore) (272; $1.25)—"A Family Diary" (MGM). Good $1,600. Last week, "Small World Sammy Lee" (Indie) (3d wk), $1,200.

Hyde Park Art (Cin-T-Co) (700; $1.25)—"Two Women" (Indie) and "Sky Above" (Indie). So-so $1,100. Daydating with Esquire. Last week, "Conjugal Bed" (Embassy) (2d wk), $1,000.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Strait-Jacket" (Col). Smash $10,000 or near. Last week, "Sword In Stone" (BV) (3d wk), $7,500.

Palace (RKO) (2,600; $1.25-$1.50) —"Kings of Sun" (UA) (4th wk). Nice $6,000. Last week, $6,500.

Plaza (Fine Arts) (600; $1.50) — "Viridiana" (Indie) (2d wk). Fair $1,200 after $1,500 preem.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Palm Springs Weekend" (WB) and "Rampage" (WB) (subruns). Fair $3,500. Last week, ozoner was snowed out.

Valley (Cin-T-Co) (1,275; $1.50) —"Move Over, Darling" (20th) (4th wk). No complaint at $5,000. Last week, $6,500.

LOS ANGELES

(Continued from page 15)

(1st general release) and various second feature pix. Slender $11,000. Last week, Iris with Lido, "Mary, Mary" (WB) (1st general release), and second feature pix, $7,200. El Rey with Hollywood, Loyola, "Move Over, Darling" (20th), "Bachelor Flat" (20th) (reissue) (3d wk), $13,400.

Lido (FWC) (876; $1-$1.49)—"Mondo Cane" (Emer) and "Women of the World" (Emb) (reissues). Dull $2,500.

Los Angeles (Metropolitan) (2,049; $1-$1.49) — "Strait-Jacket" (Col) and "Siege of Saxons" (Col) (2d wk). Okay $7,000.

Music Hall (Ros) (720; $2-$2.40) —"Devil and 10 Commandments" (Indie) (2d wk). Soft $4,000. Last week, $4,400.

Four Star (UATC) (868; $1.49-$2)—"C.I.P.s" (MGM) and "Man Who Couldn't Walk" (Indie) (2d wk). Drab $1,500.

Loyola (FWC) (1,298; $1-$1.49)—"Mary, Mary" (WB) (m.o.) and "Bye, Bye Birdie" (Col) (repeat). Slow $4,500.

Crest (State) (740; $1-$2)—"Sword in Stone" (BV) (4th wk) and "Wheeler Dealers" (MGM) (repeat). Thin $2,500. Last week, $3,000.

Hollywood (FWC) (856; $1-$1.49) —"Move Over, Darling" (20th) and "Bachelor Flat" (20th) (reissue) (4th wk). Mild $3,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"The Victors" (Col) (4th wk). Brisk $10,000. Last week, $14,000.

Chinese (FWC) (1,403; $2-$2.40) —"Charade" (U) (4th wk). Solid $21,000. Last week, $24,600.

Beverly (State) (1,150; $2-$2.40) —"America, America" (WB) (4th wk). Breezy $12,000. Last week, $12,500.

Hollywood Paramount (State) (1,468; $1.55 - $2.40) — "Captain Newman, M.D." (U) (4th wk). Bright $17,000 or near. Last week, $17,500.

Warner Beverly (SW) (1,316; $2-$2.40)—"The Prize" (MGM) (4th wk). Handsome $13,000 or close. Last week, $14,600.

Village (FWC) (1,535; $1.49-$2.40) — "Love With Proper Stranger" (Par) (4th wk). Rosy $12,000 or thereabouts. Last week, $14,800.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (5th wk). Fatso $18,000. Last week, $20,000.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2,213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (8th wk. Orpheum 4th wk, Vogue, Picfair). Boffo $35,000. Last week, $41,600.

Cinerama (Pac) (915; $1.49-$3.50) —"Mad World" (UA) (11th wk). Socko $24,000. Last week, $24,300.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (31st wk). Bustling $26,500. Last week, $26,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (48th wk). Beefy $20,000. Last week, $19,000.

'Darling' Sockeroo 9G, Prov.; 'Jacket' $7,000

Providence, Jan. 21.

With only two new shows in town, Majestic currently is riding high with "Move Over, Darling." Strand is also on the happy side with initial round of "Strait-Jacket." Rated nifty is RKO Albee's 4th week of "Charade." State is neat in third of "The Prize."

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"Charade" (U) (4th wk). Groovy $6,500. Third was $7,500.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (25th wk). Happy $6,800. The 24th week was $7,200.

Majestic (SW) (2,300; 90-$1.25)—"Move Over, Darling" (20th). Very heavy weekend biz helping to sock $9,000. Last week, "Four for Texas" (20th) (4th wk), $4,000.

State (Loew) (3,200; 90-$1.25)—"The Price" (MGM) (3d wk). Neat $6,000. Last week was $9,000.

Strand (National Realty) (2,200; 90-$1.25) — "Strait-Jacket" (Col). Shapes nice $7,000. Last week "Who's Been Sleeping My Bed" (Par) (2d wk), $3,500.

BOSTON

(Continued from page 15)

wk). Neat $4,000. Last week, same.

Exeter (Indie) (1,276; 90-$1.49) —"Any Number Can Win" (MGM) (4th wk). Slick $7,000. Last week, $7,700.

Fenway (Indie) (1,276; 90-$1.49) —"As Nature Intended" (Indie) and "Nature Girl and Slave" (Indie). Dull $2,200. Last week, "Playgirls and Bellboy" (Indie) and "Geisha Playmates" (Indie) (reissues) (2d wk), $1,900.

Gary (Sack) (1,277; $2-$3.90)—"Cleopatra" (20th) (m.o.) (10th wk). Oke $8,000. Last week, $9,000.

Mayflower (ATC) (689; 90-$1.50)—"Lilies of Field" (UA) (subrun) and "Birdman of Alcatraz" (UA) (reissue). Oke $4,000. Last week, "West Side Story" (UA) (rerun), $3,100.

Memorial (RKO) (3,000; 90-$1.50)—"Charade" (U) (4th wk). Smash $20,000 or close. Last week, $22,000.

Music Hall (Sack) (4,300; 90-$1.80) — "Soldier in Rain" (AA). Okay $10,000 or near. Last week, "Sword in Stone" (BV) (3d wk), $8,000.

Orpheum (Loew) (2,900; 90-$1.65)—"Prize" (MGM) (4th wk). Third week was neat $12,000.

Paramount (NET) (2,357; 90-$1.65) — "Who's Minding Store" (Par) and "No Trees in Street" (Indie). Bright $14,000. Last week, "Four for Texas" (WB) (4th wk), $8,500.

Pilgrim (ATC) (1,909; 75-$1.25) —"Fourth Sex" (Davis) "Lust to Kill" (Indie). Fat $10,000. Last week, "Mr. Peter's Pets" (Indie) and "European Nights" (Indie) (reruns), $5,500.

Park Square (Indie) (300; $1.80) —"Lord of Flies" (Cont) (subrun). Nice $4,200. Last week, "Ladies Who Do" (Cont) (3d wk), $2,800.

Saxon (Sack) (1,100; $2-$3.90) — "Cardinal" (Col) (6th wk). Solid $20,000 with advance booked groups. Last week, $23,000.

State (Trans-Lux) (730; $1-$1.50) — "Orgy at Lil's Place" (Mishkin) (4th wk). Still wham with $10,000. Last week, $12,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Pair of Briefs" (Davis) (3d wk). Bright $5,000. Last week, $5,700.

'CHARADE' LOFTY 8G, COL.; 'West' 5½G, 40th

Columbus, O., Jan. 21.

Steady business is anticipated at all firstruns this round where holdovers continue at all spots. "Charade" moved into a fourth week at RKO Palace and is sturdy. "The Prize" is holding well in third session at Loew's Ohio. "How West Was Won," in 10th month at RKO Grand, is rated okay.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (40th wk). Okay $5,500. Last week, $4,500.

Ohio (Loew) (3,079; 50-$1.50)—"The Prize" (MGM) (3d wk). Good $8,000 or near. Last week, $9,500.

Palace (RKO) (2,845; 50-$1.50)—"Charade" (U) (4th wk). Sturdy $8,000. Last week, $9,500.

BROADWAY

(Continued from page 13)

(330; $1.50-$2)—"Der Rosenkavalier" (Show) (5th wk). Fourth week ended yesterday (Tues.) great $9,000 for 10 performances after $9,400 for third. This week pic will go to 11 shows to meet public demand.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (16th wk). The 15th week ended Sunday (19) was smash $35,711 after $37,000 for 14th round.

Coronet (Reade) (590; $1.50-$2) —"To Bed or Not To Bed" (Cont) (5th wk). Fourth stanza finished Saturday (18) was sturdy $13,000 after $16,000 for third.

Festival (Embassy) (546; $2-$2.50)—"Easy Life" (Embassy) (5th wk). Fourth round ended Saturday (18) was big $16,200. Third week was $18,000.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Hallelujah the Hills" (Indie) (6th wk). Fifth round ended Sunday (19) was okay $3,200 after $3,000 in fourth.

Fine Arts (Davis) (468; $1.80-$2) — "Moderato Cantabile" (Royal) (3d wk). Second round finished Sunday (19) was fair $6,000 after $8,000 opener. Won't be here much longer.

Guild (Guild) (450; $1-$1.75)—"The Guest" (Janus). Opened Monday (20). In ahead, "Thomasina" (BV) (6th wk-6 days), fair $5,000.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (5th wk). Fourth round ended yesterday (Tues.) was big $11,000 or near after $10,000 for third week.

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (5th wk). Fourth round finished Thursday (16) was big $10,700 after $10,600 for third.

Plaza (Lopert) (525; $1.50-$2)—"City Lights" (Indie) (reissue) (9th-final wk). Eighth round ended Monday (20) was solid $8,500 after $8,400 for seventh week. Charles Chaplin Revue, consisting of three reissued Chaplin featurettes and shorts, opens Jan. 28.

Sutton (Rugoff Th.) (561; $1.50-$2)—"The Victors" (Col) (5th wk). This round ending tomorrow (Thurs.) is heading for big $8,000 after $8,500 for fourth.

Toho Cinema (Toho) (299; $1.50-$2)—"Bandits on Wind" (2d wk). First session completed Monday (21) was good $6,500.

Tower East (Loew) (588; $1.50-$2)—"Hud" (Par) (subrun). First week ended yesterday (Tues.) was fine $8,000 or near. In ahead, "Fantasia" (BV) (reissue) (10th wk), was $5,000, below expectancy.

Trans-Lux East (T-L) (600; $1.25-$2)—"Act One" (WB) (4th wk). This week ending tomorrow (Thurs.) looks like okay $6,000 after $5,000 for third. "The Silence" (Janus) opens Feb. 3.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Four For Texas" (WB) (5th-final wk). Fourth round ended yesterday (Tues.) was passable $4,500 after $5,000 for third "Seventh Juror" (T-L) opens Jan. 27.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Wheeler Dealers" (MGM) (m.o.). Opens today (Wed.), daydating with Forum. Last week, "Move Over, Darling" (20th) (4th wk), was nice $6,000 after same in third.

World (Perfecto) (390; 90-$1.50) —"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (13th wk). The 12th stanza finished Monday (20) was solid $6,000 after $4,800 in 11th week.

'Jacket' Snappy $7,000, Port.; 'Charade' 9G, 4th

Portland, Ore., Jan. 21.

Strong holdovers are keeping mainstem biz on upbeat here this stanza. Top newcomer is "Strait-Jacket," rated snappy at the Fox. "Who's Been Sleeping in My Bed" shapes okay on opener at Music Box. "Charade" romps into a fourth session at Broadway where it's socko. "Sword in Stone" looms brisk in fourth at Orpheum. "It's a Mad World" looks wow in fifth round at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Charade" (U) (4th wk). Socko $9,000 or near. Last week, $11,100.

Cinema 21 (Foster) (648; $1.50)—"Yum Yum Tree" (Col) (9th wk). Solid $4,000. Last week, $4,500.

Esquire (Cruikshank) (476; $1.25) —"McLintock" (UA) (m.o.) (4th wk). Five $3,000. Last week, $3,200.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue). Nifty $3,500. Last week, "L-Shaped Room" (Col) and "French Style" (Col) (m.o.) (5th wk), $2,600.

Fox (Evergreen) (1,600; $1-$1.49) —"Strait-Jacket" (Col) and "Siege of Saxons" (Col.). Snappy $7,000 or close. Last week, "Four For Texas" (WB) and "Man From Galveston" (WB) (4th wk), $5,000.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's A Mad World" (UA) (5th wk). Wow $14,000. Last week, $13,200.

Irvington (Smith) (650; $1.50)—"Move Over, Darling" (20th) (4th wk). Hotsy $6,000. Last week, $7,200.

Laurelhurst (Cruikshank) (650; $1.25)—"Kings Of Sun" (UA) and "Summer Holiday" (UA) (4th wk). Okay $3,000. Last week, $4,500.

Music Box (Hamrick) (640; $1-$1.50)—"Who's Been Sleeping In My Bed" (Par) and "Paris Pick-Up" (Par). Okay $5,000. Last week, "Who Minding Store" (Par) and "Last Train From Gun Hill" (Par) (reissue) (3d wk), $3,400.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Sword In Stone" (BV) (4th wk). Brisk $5,000. Last week, $7,100.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (30th wk). Mild $4,500 or near. Last week, $5,100.

U. S. Experts to Help British Marineland

London, Jan. 21.

American expertise is to be made available for Britain's first Marineland, a joint project by Associated British Picture Corp., Smart's New World Circus and Butlins, the holiday camp experts. The three outfits have formed a joint company, and, subject to approval, hope to complete their first phase of the project early in 1965.

The British company has signed with Marineland of the Pacific, Cal., for a 10-year deal.

SAN FRANCISCO

(Continued from page 15)

$1.75) — "Strait - Jacket" (Col). Boffo $18,000 or over. Last week, "Sword in Stone" (BV) (3d wk), $9,000.

St. Francis (Par) (1,400; $2) — "The Cardinal" (Col) (5th wk). Smash $17,000 or near. Last week, $21,000.

United Artists (No. Coast) (1,148; $2-$2.40)—"Tom Jones" (UA) (5th wk). Wow $22,000 or better. Last week, $23,500.

Vogue (S.F. Thtrs) (365; $2) — "Knife in Water" (Kana) (5th wk). Big $4,500. Last week, $5,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Comedy of Terrors" (AI). Fine $12,000. Last week, "Four For Texas" (WB) (3d wk), $7,700.

'Jacket' Boffo $10,000, Balto; 'Prize' 8G, 'McLintock' 10G, 'Charade' 12G, 4

Baltimore, Jan. 21.

The New Theatre is having a big week with the opening of "Strait - Jacket." Others that look good are "The Prize," healthy in fourth week at the Charles; "McLintock," big in fourth at the Senator and "Charade" fine in same at the Stanton. "Four for Texas" is still hot in fifth round at the Town, "Ladies Who Do" is oke in second week at the Playhouse.

"The Cardinal" is holding nicely in fifth session at Mayfair. "Move Over, Darling" is pleasing in fourth round, daydating the Little and suburban Uptown. "Cleopatra" is okay in 30th week at the Hippo.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"The Prize" (MGM) (4th wk). Nice $8,000 or close. Last week, $8,000.

Five West (Schwaber) (435; 90-$1.50) — "Murder at Gallop" (MGM) (5th wk). Oke $1,800. Last week, $2,000.

Hippodrome (T-L) (2,200; $1.50-$2)—"Cleopatra" (20th). (30th wk). Fair $9,000. Last week, same.

Little (T-L) (300; 50-$1.65)—"Move Over, Darling" (20th) (4th wk). Nice $4,900. Last week, $5,000.

New (Fruchtman) (1,600; 50-$1.50) — "Strait-Jacket" (Col.). Smash $10,000 or near. Last week, "Who's Been Sleeping My Bed" (Par) (4th wk), $7,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"The Cardinal" (Col) (5th wk). Pleasing $10,000 or over. Last week, same.

Playhouse (Schwaber) (265; 90-$1.50)—"Ladies Who Do" (Cont) (2d wk). Oke $1,800. Last week, $2,300.

Rex (Freedman) (500; $1.50)—"On Lovers' Island" (Indie). Fair $2,000. Last week, "House Bare Mountain" (Indie) (3d wk), $1,500.

Senator (Durkee) (960; 65-$1.65) —"McLintock" (UA) (4th wk). Big $10,000. Last week, $12,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Charade" (U) (4th wk). Fine $12,000. Last week, same.

Town (T-L) (1,125; 50-$1.50)—"Four for Texas" (WB) (5th wk). Warm $6,800. Last week, $7,000.

Arcades Escape Rap

Chicago, Jan. 21.

Charges of showing obscene films have been dropped against the operators of eight South State Street amusement arcades on the basis of the decision in a trial against one of them. The operators were indicted after raids on "peep shows" Sept. 24 at which time 22 films were seized.

CHICAGO

(Continued from page 13)

$3.80)—"It's A Mad World" (UA) (7th wk). Big $22,000. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)—"Prelude To Ecstasy" (Indie) and "Violent Years" (Indie). Fast $6,000. Last week, "2 Nights With Cleopatra" (Indie) and "Fatal Desire" (Indie) (2d wk), $4,000.

Oriental (Indie) (3,400; 90-$1.80) —"The Prize" (MGM). Sock $40,000. Last week, "Kings of Sun" (UA) (4th wk), $13,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Sword In Stone" (BV) and "Disneyland After Dark" (BV) (4th wk). Fine $12,000. Last week, $13,000.

State-Lake (B&K) (2,400; $1.50-$4)—"Cleopatra" (20th) (29th wk). Firm $19,000. Last week, $17,500.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Purlie Victorious" (Indie). Slick $7,750. Last week, "No, My Darling Daughter" (Cont) (2d wk), $3,000.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (5th wk). Torrid $24,000 or close. Last week, $22,500.

Town (Teitel) (640; $1.25-$1.50) —"Young Love" (Teitel) (2d wk). Nice $1,700. Last week, $2,200.

United Artists (B&K) (1,700; 90-$1.80)——"Four For Texas" (WB) (4th wk). Nice $11,000. Last week, $13,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (4th wk). Socko $21,000. Last week, $26,000.

World (Teitel) (608; 90-$1.80)—"Macbeth" (Indie). Brisk $5,000. Last week, "My Life To Live" (Pathe) (4th wk), $4,000.

TWENTIETH CENTURY-FOX FILM CORPORATION
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SEYMOUR POE
EXECUTIVE VICE PRESIDENT

January 16, 1964

TO: ALL TWENTIETH CENTURY-FOX OFFICES WORLD-WIDE

I am sure all of you know of our forthcoming picture WHAT A WAY TO GO! with its great cast of Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly, Bob Cummings and Dick Van Dyke.

Richard Zanuck has just shown me a first rough cut of this film.

I have never seen a picture like WHAT A WAY TO GO! It cannot be compared to any other film. If I had to describe it, I would call it a $5,000,000 female "Tom Jones".

Without music or sound effects, the rough cut was a delight. We sat in the Studio screening room and laughed our heads off. J. Lee Thompson has fashioned a towering successor to "The Guns Of Navarone" which he also directed, demonstrating unbelievable change of pace and an enormous talent for comedy. He has made not only a great film, he has created "an entertainment."

Shirley MacLaine who was signed by producer Arthur Jacobs for her first picture since "Irma La Douce", is more beautiful than she has ever appeared before and, in addition, is charming and amusing with plenty of sex which is displayed in a wardrobe that will absolutely stun women everywhere.

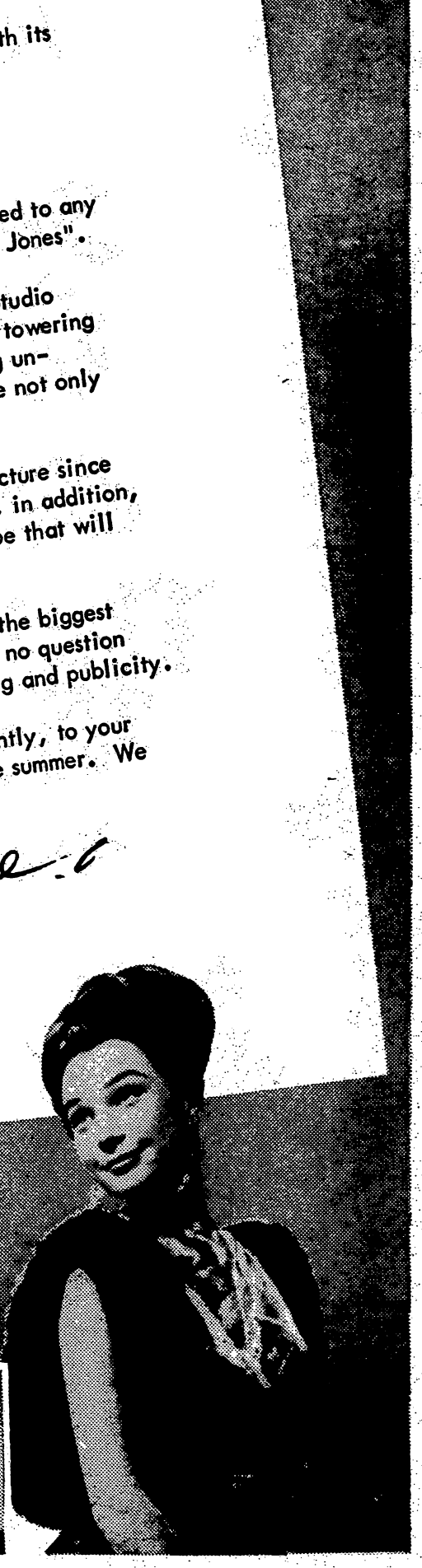
I don't think there is any question that WHAT A WAY TO GO! is one of the biggest and most important pictures our company has ever handled. There is also no question that it will receive top treatment in every phase of its selling, advertising and publicity.

Please pass the word along to your organization, and even more importantly, to your customers that WHAT A WAY TO GO! will be 20th's big release for the summer. We are all in for a tremendous experience.

Sincerely,

Seymour

SP/dm



Film Reviews

Continued from page 6

Man's Favorite Sport

for this film with a snip here and there.

Handsomely photographed by Russell Harlan, the picture boasts some colorful rustic settings by art directors Alexander Golitzen and Tambi Larsen and a characteristically novel, infectiously effervescent musical score by Henry Mancini, along with a springhtly title tune he wrote in partnership with lyricist Johnny Mercer. *Tube.*

This is My Street

(BRITISH)

Seamy tale of the back streets, with novelettish ingredients in a modishly realistic setting; favorable b.o. prospects.

London, Jan. 15.

Warner-Pathe release of a Peter Rogers production. Stars Ian Hendry, June Ritchie. Directed by Sidney Hayers. Screenplay by Bill McIlwraith from Nan Maynard's novel; music, Eric Rogers; camera, Alan Hume; editor, Roger Cherrill. Reviewed at Warner-Pathe Private Theatre, London. Running time, 94 MINS.

Harry	Ian Hendry
Margery	June Ritchie
Lily	Avice Landon
Steve	Meredith Edwards
Kitty	Madge Ryan
Charlie	John Hurt
Jinny	Annette Andre
Maureen	Philippa Gail
Sid	Mike Pratt
Paul	Tom Adams
Doris	Hilda Fenemore
Phyllis	Susan Burnet
Mark	Robert Bruce
Joe	John Bluthal
Conny	Margaret Boyd
Fred	Carl Bernard
Ransome	Patrick Cargill
Isabel	Margo Johns
Fingus	Derek Francis
Molly	Ursula Hirst
Gindy	Sheraton Blount

"Live Now, Pay Later" in 1962 was the film that registered Ian Hendry as a highly watchable personality. And now "This is My Street" gives him a similar role as a fast-talking and feckless womanizer and hitches him again to his partner in the earlier film, June Ritchie. If comparisons have to be made, this successor lacks the cunning and the veracity of the earlier pic, but much of the crudity in the plotting is disguised by the crisp direction of Sidney Hayers and by the excellent performances of both Hendry and Miss Ritchie. Only those with vivid memories of the past will be disappointed in this one.

Ian Hendry is the flashy Harry, lodger in a mean London street close to the railroad tracks. His eyes rove constantly over the worthy contours of Margery (June Ritchie), who lives next door with her chunky and dreary husband. Not daunted by her marital status, Harry makes an insolent play for her, and, she haughtily rebuffs him. Togetherness is achieved when her little girl gets lost, and Harry does a Galahad routine in finding her.

Margery is ripe for romance, being churned up with her sordid surroundings, her unimaginative and clumsy spouse, and the general lack of purpose. So they torridly bed down in the backroom of a drinking club in which Harry has an interest. He's also a peddler of fake jewellery.

So far, so illicitly sexy — until Margery's educated sister returns for a visit. She has an upper-crust suitor in tow but this again does not frighten Harry. He is tiring of Margery's jealousy and possessive grip, and chases her sister with added zest. Margery is brusquely discarded, and doesn't like it. When Harry succeeds to the extent of planning marriage with sister Jinny, Margery settles for suicide. She doesn't succeed, but the notes she leaves behind enlightens everyone about Harry's lack of scruples, and it ends in boy-leaves-girls bit.

Not content with this meaty, but more or less adequate, storyline, scripter Bill McIlwraith indulges in a sub-plot that topples into unconvincing melodrama. It also connects little with the main proceedings, and it is couched in such corny and contrived terms that it rouses unwanted yocks. The flighty Maureen (Phillipa Gail) picks up a rich dentist and milks him for money without much finesse.

But while Hendry and Miss Ritchie are around, the film keeps up interest. Hendry, in particular, is exactly right, filling out the conventional character of the guy who won't settle for as much as the material allows. He also scores with some glib dialog allotted him.

Miss Ritchie is also fine as the embittered Margery, and gives her best pic portrayal to date. She effectively translates Margery's frustration, and makes her credible and moving. Avice Landon is also quietly correct as her mother. Newcomer Annette Andree registers as Jinny, with a capacity for fun.

Phillipa Gail overplays the grasping Maureen, turning her to caricature, but admittedly she has little chance in the part. Other performances are often stiff and exaggerated, though John Hurt makes an impression as a highly irrelevant barman who privately dotes on Maureen. Mike Pratt is well suited as the coarse Sid, Margery's husband.

Sidney Hayer's direction never loiters, and makes fine use of the seedy London settings. Editor Roger Cherrill also knows when to stop. Alan Hume's photography is sharp. An appropriately jazzy musical soundtrack come from Eric Rogers, and it tends to sum up the whole hectic affair. It looks like a promising contender at local firstruns, and marks a further step in the progress of Hendry, who has international potential outside of this type pic. *Otta.*

Children of The Damned

(BRITISH-PANAVISION)

Unsatisfactory followup to 1960 British sci-fi shocker. Approached too pretentiously.

Hollywood, Jan. 9.

Metro release of Lawrence P. Bachmann production. No star credits. Directed by Anton Leader. Screenplay, Jack Briley; camera, David Boulton; editor, Ernie Walter; assistant director, Ted Sturgis. Reviewed at the studio, Jan. 9, '64. Running time, 90 MINS.

Col. Tom Lewellin	Ian Hendry
Dr. David Neville	Alan Badel
Susan Eliot	Barbara Ferris
Colin Webster	Alfred Burke
Diana Looran	Sheila Allen
Paul	Clive Powell
Mark	Frank Summerscales
Rashid	Mahdu Mathen
Aga Nagalo	Gerald Delsol
Nina	Roberta Rex
Mi-Ling	Franchesca Lee
Harib	Harold Goldblatt
Mr. Davidson	Patrick Whyte
General Miller	Tom Bowman
Professor Gruber	Martin Miller
Russian Official	Andre Mikhelson

Like most sequels, "Children Of The Damned" isn't nearly as good as its predecessor — Metro's 1960 release, "Village Of The Damned," nor is it likely to be as successful at the boxoffice. What weakens this sequel is the fact that, unlike the original, it is burdened with a "message." The attempt at endowing it with moral significance is heavyhanded, unnecessary and too pretentious an aim for so relatively modest a production venture.

The Lawrence P. Bachmann production, filmed in England by Englishmen, is apt to rely commercially on the same exploitation angles that helped sell the earlier production. The same customers, recalling the above average quality of the original, figure to be attracted back, but they will be disappointed. The new but unsatisfactory approach to the same basic situation will confuse and irritate them. As for those who weren't there the first time around, they should be completely mystified by the events of this film.

Jack Briley's screenplay broadens the scope to an international scale of what was originally a taut little sci-fi shocker. This time those strange, handsome, parthenogenetic children with the genius IQ's, destructive dispositions and raygun eyes are not mere invaders from the outer limits bent on occupying earth, but are actually premature samplings of man as he will be in, say, a million years. And they have arrived for a curious purpose—to be destroyed, presumably to enable the silly, warlike contemporary man to learn some sort of lesson. The only lesson to emerge clearly from all of this, however, is—if you're going to get eyeball to eyeball with modern man, you'd better blink because if you don't he'll just blow you to bits.

There are one or two genuinely funny lines in Briley's scenario and they are inherited by the character of a geneticist played engagingly by Alan Badel. A few of Badel's scenes with Ian Hendry, who plays an idealistic psychologist, are the best in the picture. Otherwise it's tedious going, and Anton Leader's lethargic direction doesn't help any. Barbara Ferris has a key role, as do Alfred Burke, Sheila Allen and moppet Clive Powell. Memorable they aren't. Technical credits are generally capable, but not especially distinguished. *Tube.*

491

(SWEDISH)

Stockholm, Jan. 14.

Svensk Filmindustri production and release. Stars Lars Lind, Leif Nymark, Stig Tornblom, Lars Hansson, Sven Algotsson, Torleif Cederstrand, Bo Andersson, Lena Nyman; features Frank Sundstrom, Ake Gronberg, Mona Andersson. Directed by Vilgot Sjoman. Screenplay by Lars Goerling after his best selling novel; camera, Gunnar Fischer; music, Georg Riedel. Reviewed at Svensk Filmindustri, Stockholm. Running time, 105 MINS.

Krister	Lars Lind
Nisse	Leif Nymark
Egon	Stig Tornblom
"Pyret"	Lars Hansson
"Jingis"	Sven Algotsson
"The Butcher"	Torleif Cederstrand
"The Fish"	Bo Andersson
Steva	Lena Nyman
The Inspector	Frank Sundstrom
The Preacher	Ake Gronberg
Kajsa	Mona Andersson
The Examiner	Jan Blomberg
German sailor	Siegfried Wald
German sailor	Wilhelm Fricks
Policeman	Erik Hell
Policeman	Leif Liljeroth

This is the most-discussed film in Sweden at the present time. The State Censorship Board voted to ban it, giving as a reason for the action that the pic was against the law of pornography. The producer has appealed to the government, and chances are that it will allow the film to be shown eventually, after certain cuts.

The title, "491," was taken from the Bible, where one of the disciples asked Jesus: "How many times shall I forgive my enemies, will seven times be enough" and Jesus answered: "Not seven times, but 70 times seven times . . ." the preacher in the film saying this means that we have promised the forgiveness for 490 sins, but the Lord has said nothing about the 491st sin.

This is a so-called social drama about six criminal teenagers, who are chosen by the authorities for an experiment. Together with a teenage social worker and student, they live in a house where they are free to do almost anything they like. But every morning they must report to the authorities and describe how they have spent their day.

However, not everything is as it should be. The Inspector to whom they report every day shows homosexual tendencies and gets involved with two of the teenagers. When they ask him for payment, he refuses saying: "People in my position are accused so often that the authorities pay no attention to it any longer; you are welcome to go to the police with your complaints."

One night the teenagers sneak aboard a German ship in the harbor, looking for alcohol. There they meet the teenage girl Steva (Lena Nyman) who has been raped by one of the sailors. They take her along back to where they live. And later on, they use her as a prostitute when they need money.

The film ends tragically. In their desire to hurt everybody around them, the teenagers force Steva to have unnatural sexual contact, a scene well described in the novel. This is not actually shown in the film except that certain noises together with the dialog give a very good idea of what's happening.

The film is said to have been made as a social drama in order to describe that not everything is as wonderful as it could be in a welfare country. If the idea has been to shock, the producer has been very successful.

Nudity does not exist in the picture except for a few, and compared with other films, innocent scenes. The girl, Steva, is seen nude backside a couple of times, and that is about all. In other cases, as when she is raped, the camera shows the faces of the people around and just about how they feel.

This film presents no happy ending, and there is no "crime does not pay" angle.

Most of the actors are non-pros. Lars Lind, as Krister, a social worker who lives with the boys, is a widely known actor here. Same applies to Frank Sundstrom as the homo Inspector. The six teenagers are all new faces, who have never appeared in films before, but all contribute fine performances. Lena Nyman, as Steva, has been seen in pix and tele, playing minor roles. She does very well in an unsympathetic role. Direction and screenplay is tops.

However, this still is a dark, cruel film. The teenagers speak an obscene language. The most surprising thing is that the censors banned this under the law against pornography. Since Swedish censors are very careful about films showing violence, this film could have been banned for this alone.

This is the second pic made by director Vilgot Sjoman, a disciple of Ingmar Bergman. His first film, "Alskarinnan," has been picked as a foreign production for the next Oscar race.

"491" seems very dubious for export, except in countries where "Swedish sin" has a market. Since the Swedish censors are known as one of the most liberal regarding sex, the question is what censorship in other countries will say.

Overlooking the dark, brutal story this tells, the film is artistically a masterpiece as far as acting, direction, camerawork and music are concerned. *Wing.*

Mondo Cane No. 2

(ITALIAN—COLOR)

Rome, Jan. 15.

Cineriz production and release. A film by Gualtiero Jacopetti and Franco Prosperi. Directed by Mario Maffei and Giorgio Cecchini. Camera (Technicolor), Benito Frattari; music, Nino Oliviero; editor, Mario Morra; commentary, Gualtiero Jacopetti. At Modernissimo, Rome. Running time, 97 MINS.

Followup film to the much-discussed and successful "Mondo Cane" may have the same bite and controversiality as its prototype. But it in no way measures up to the No. 1 pic. Its returns, though very promising, are likely to pay the consequences of this.

Subject is naturally exploitable. It's once again a discussion piece, has many unusual facets to it. But somehow, this lacks the sweep, the feeling for humanity (sick and controversial though it may have been) which contributed to the wide success of the first one.

Once again, here we have the justaxposition by contrast of beast and man, and their treatment in distant corners of the earth. Once again, one is made to ponder on the follies of civilization and the sanity of the native. Once again, the sacred is closely matched to the profane, allowing the audience to draw its own conclusions. But here more than before, there is a feeling of construction, of following a pre-set pattern rather than happening on to the unusual by chance.

The sequence showing cranes dying out because of a lake polluted by a man-made factory, for one obvious example, closely resembles the one in "M.C. No. 1" showing the extermination of tortoises on a Bikini atoll, both in montage and theme. Other sequences border on the revolting, though it's unfortunately known that there's an audience for such footage somewhere.

In every way, the picture is faithful to its predecessor (lush lensing and music score, etc.), but only rarely measures up to it—though, often topping other similar local efforts of the recent past. Gualtiero Jacopetti's commentary is incisive and outspokenly characteristic. But one again has the feeling that pic is less his personal effort than that of a team attempting to get the "feel" of his previous hits ("Women of the World" was the other) into material which he himself did not shot. *Hawk.*

Batmanova, Singing Slave

(RUSSIAN-COLOR-SONGS)

(Kinopanorama)

Paris, Jan. 12.

Mosfilm production and release. With Tamara Semina, Dimitri Smirnov, Evgueni Leonov, Sergue Filippov. Directed by Roman Tikhomirov. Screenplay, L. Zakharov, E. Guerken, S. Vogelsohn; music, Nicolai Strelnikov; camera (Sovcolor), E. Chapiri; editor, M. Pen. At Kinopanorama, Paris. Running time, 92 MINS.

Batmanova	Tamara Semina
Andrei	Dimitri Smirnov
Nikita	Evgueni Leonov
Prince	Sergue Filippov

Russia now comes up with a one-projector Kinpanorama (akin to the Yank one-camera Cinerama) process and uses it for an operetta pic. It is set in an old style sort of Graustarkian Russia of old, with a wicked Prince and two lovers. Not the sort of pic for arty houses abroad but with enough general entertainment aspects for lingo spots.

Batmanova is an ex-Russian serf who comes back to the Court of a ruthless selfish 19th Century Prince as his lead singer after conquering Paris. The Prince wants her but she loves a young nobleman who is technically still a serf to the Prince since his papers have been lost.

All the obvious plotting finally leads to the happy ending. There is the comic sidekick and his girl, ballroom scenes, some nice terp bits, and rhythmic songs and pleasant voices. Playing and song dubbing is good. This also makes its social points about classes if it is disguised in the usual operetta shenanigans.

Players have the right larger than life-stances, and, if pic sometimes repeats itself, this has movement and lightness not usually seen in Russo musical pic. Sovcolor seems less washed out than usual. *Mosk.*

La Pupa

(The Doll)

(ITALIAN)

Rome, Jan. 15.

Cineriz release of a Guido Giambartolomei production for Royal Films. Stars Michele Mercier; features Ettore Manni, Riccardo Garrone, Lia Zoppelli, Francesco Mule, Rossella Como. Directed by Giuseppe Orlandini. Screenplay, Ugo Guerra, Luciano Martino, Roberto Gianviti, from story by Martino and Guerra; camera, Raffaele Masciocchi; music, Nino Oliviero. At Mazzini, Rome. Running time, 107 MINS.

Pupa	Michele Mercier
Barone	Riccardo Garrone
Gianni	Ettore Manni
Elena	Lia Zoppelli

Exploitable item which could overcome basically local story approach via adroit selling for foreign market possibilities.

Rather confused story line has several people in a small north Italian town trying to buy what formerly was the local call house from its onetime madam, who refuses to sell out. When she eventually dies, a series of intrigues finally winds place in hands of a onetime employee, the "Pupa" of the title.

Humor is frequently gross and lowdown, and the situations overelaborated and obvious. But here and there, between leers, there's a genuine laugh or two. Most of acting honors go to Michele Mercier, as the enterprising fille-de-joie. A colorful cast with Francesco Mule, Riccardo Garrone, and Ettore Manni gives okay backstopping. Other credits are consistent. *Hawk.*

Aussie Film Biz as Hot as Torrid Weather; Yank Pix Pace Field

Sydney, Jan. 21.

Despite blistering mid-summer heat, cinema biz started off the New Year with a powerful boxoffice intake which should continue buoyant for some months.

The product lineup presently is very strong, with U.S. pix topping the marquees coast-to-coast. Youngsters on vacation until the end of this month have boosted matinee biz to a new high.

Blockbuster biz is holding up strongly in the key cities with "How West Was Won" (MGM) swinging into its second year. "Cleopatra" (20th) is finding buyers on two-a-day and should record a solid run. Big coiners include: "55 Days at Peking" (BEF), 23d week. "Lawrence of Arabia" (Col), 10th week; "Great Escape" (UA), third week; "Charade" (U), second week; "Fun in Acapulco" (Par) 3rd week; "Irma La Douce" (UA), third week; plus "In Search of Castaways" (MGM) and "Flipper" (MGM), both in third weeks.

Also doing well are "Spencer's Mountain" (WB), "Sammy Going South" (BEF), "Jason and Argonauts" (Col), "Beach Party" (Blake) and "Queen Bee" (Blake).

Suburban biz is tops with general release of "Guns of Navarone" (Col), "Longest Day" (20th), "West Side Story" (UA) and "Bye, Bye Birdie" (Col).

Aussie showmen now believe that a continuous flow of quality product, currently in evidence on marquees in this territory, will finally beat hot opposition coming from nightclubs, hotels spotting floor shows and clubs playing 16m pix as a biz come-on to boost slot machines and other gambling setups.

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ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 0

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year .. 0

COLUMBIA
Starts, This Year 0
This Date, Last Year 0

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"LORD JIM"
(Richard Brooks Production)
(Shooting in Hong Kong)
Prod.-Dir.—Richard Brooks
Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas, Daliah Lavi
(Started Dec. 9)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 0
This Date, Last Year 1

"JUDGMENT IN THE SUN"
(Harvest-February-Ritt-Kayos Prod.)
(Shooting in Arizona)
Prod.—Ronald Lubin
Dir.—Martin Ritt
Paul Newman, Claire Bloom, Laurence Harvey, Edward G. Robinson, William Shatner, Howard Da Silva, Albert Salmi, Thomas Chalmers, Paul Fix
(Started Dec. 9)

PARAMOUNT
Starts, This Year 0
This Date, Last Year 0

"CIRCUS WORLD"
(Samuel Bronston Prods.)
(Shooting in Barcelona)
Prod.—Samuel Bronston
Dir.—Henry Hathaway
John Wayne, Claudia Cardinale, Rod Taylor, Rita Hayworth, Lloyd Nolan
(Started Sept. 23)

"ROBINSON CRUSO ON MARS"
(Schenck-Zabel Prod.)
Prod.—Aubrey Schenck
Dir.—Byron Haskin
Paul Mantee, Vic Ludin, Adam West
(Started Dec. 2)

"WHERE LOVE HAS GONE"
(Joseph E. Levine Prod.)
Prod.—Joseph E. Levine
Dir.—Edward Dmytryk
Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton, George Macready, Jane Greer, Anne Seymour, DeForest Kelley
(Started Dec. 10).

"THE PATSY"
(Jerry Lewis Prod.)
Prod.—Ernest D. Glucksman
Dir.—erry Lewis
Jerry Lewis, Ina Balin, Keenan Wynn, Peter Lorre, Phil Harris, John Carradine, Everett Sloane
(Started Jan. 6)

20th CENTURY-FOX
Starts, This Year 1
This Date, Last Year 0

"FATE IS A HUNTER"
(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Ralph Nelson
Glen Ford, Rod Taylor, Nancy Kwan, Suzanne Pleshette
(Started Jan. 5)

UNITED ARTISTS
Starts, This Year 2
This Date, Last Year 1

"THE TRAIN"
(Les Productions Artists-Ariane-DEAR Film)
(Shooting in France)
Prod.—Jules Bricken
Dir.—John Frankenheimer
Burt Lancaster, Jeanne Moreau, Paul Scofield, Claude Dauphin, Michele Gordon, Suzanne Flon, Albert Remy
(Started Aug. 5)

"TOPKAPI"
(Filmways, Inc.)
(Shooting in Istanbul, Greece and Paris)
Prod.—Martin Ransohoff
Dir.—Jules Dassin
Melina Mercouri, Maximillian Schell, Peter Ustinov, Robert Morley, Akim Tamiroff, Gilles Segal, Jess Hahn
(Started Aug. 12)

"MR. MOSES"
(Frank Ross-Talbot Prod.)
(Shooting in Kenya)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen
(Started Jan. 9)

"THE SATAN BUG"
(Mirisch-Kappa Prod.)
(Shooting in Palm Springs)
Prod.-Dir.—John Sturges
George Maharis, Richard Basehart, Joan Hackett, Dana Andrews
(Started Jan. 6)

UNIVERSAL
Starts, This Year 1
This Date, Last Year 1

"MARNIE"
(Alfred Hitchcock Prod.)
Prod.-Dir.—Alfred Hitchcock
Tippi Hedren, Sean Connery, Diane Baker, Mariette Hartley, S. John Launer
(Started Nov. 25)

"SEND ME NO FLOWERS"
(Universal-Martin Melcher Prod.)
Prod.—Harry Keller
Dir.—Norman Jewison
Rock Hudson, Doris Day, Tony Randall, Clint Walker, Edward Andrews
(Started Dec. 19)

"I'D RATHER BE RICH"
(Ross Hunter Prod.)
Prod.—Ross Hunter
Dir.—Jack Smight
Sandra Dee, Robert Goulet, Andy Williams, Maurice Chevalier, Gene Raymond, Charles Ruggles, Hayden Rorke
(Started Dec. 27)

"KITTEN WITH A WHIP"
Prod.—Harry Keller
Dir.—Douglas Heyes
Ann-Margret, John Forsythe, James Ward, Peter Brown, Patricia Barry
(Started Jan. 8)

WARNER BROS.
Starts, This Year 0
This Date, Last Year 0

"SEX AND THE SINGLE GIRL"
Prod.—William T. Orr
Dir.—Richard Quine
Tony Curtis, Natalie Wood, Henry Fonda, Lauren Bacall, Diane McBain, Otto Kruger, Fran Jeffries, Edward Everett Horton, Count Basis, Leslie Parrish
(Started Nov. 1)

INDEPENDENT
Starts, This Year 0
This Date, Last Year..... 2

Resume Stage Title Of Ossie Davis' 'Victorious,' New Sales Strategist

"Purlie Victorious" is now the official title of the film based on Ossie Davis' Broadway play of that name which had been called "Gone Are the Days" originally. Ben Gladstone has been signed by the Hammer Film Corp. as general manager in charge of world-wide distribution of the film.

The satire on the racial situation in the south met with strong critical approval but weak attendance during a few-week premiere run in New York last fall. Since then it has played several cities, some in the south and opened last Friday (17) in Chicago, where hopes for the film's eventual bail out are pinned. In several of its other dates the picture is reported as having done satisfactorily in both Negro and ofay situations.

Nonetheless, "Purlie" is still without a distributor, save the Hammer outfit which produced it. The picture continues to encounter resistance from distribs, Milt Hammer reports, but good results in Chicago could help that situation. The New York showing frightened most off originally. There are still plans for the continued distribution of the pic, come what may, the overseas market still a possibility if dubbing can be straightened out.

Meanwhile, it will be Gladstone's job to keep the film in circulation and earning. While handling "Purlie," he will continue his present position of buying and booking for Town and Country Theatres.

Twins for Toledo Mart

Toledo, O., Jan. 21.

Construction permit has been obtained for the new theatre to be built by the National Amusement Co. on Secor Road, near the Westgate Shopping Center, in suburban Toledo. This will be the first indoor theatre to be built here since 1941. Value of the building project was listed at $400,000, which represent about half the cost of the entire investment.

National Amusement Co., Boston (of the Redstone Circuit), is building the theatre, with plans calling for the construction of two separate auditoriums, to be known as Cinema I and Cinema II. Both auditoriums, sharing a common lobby, will offer first-run films. The project is on a six-acre site. Construction is expected to be completed some time this summer.

'Children of the World': Morris Engel to Roll The American Segment

New York indie filmmaker Morris Engel, who is credited by many young French directors for having served as the inspiration for France's short-lived *nouvelle vague*, has been signed by Walter Reade-Sterling to produce and direct the U.S. section of a multi-seg feature to be titled "Children of The World." Fred Orain, French producer-director, will serve as exec producer for the overall pic, which will also include segs made in France, Russia, Japan and, possibly, Africa.

Engel's feature pix include "The Little Fugitive," "Lovers and Lollipops" and "Weddings and Babies." Latter won the Venice fest's Critics' Prize in 1958. In addition to producing, directing and writing, Engel has also developed his own, specially designed camera and sound equipment, keyed to the problems of location shooting and portability. It's expected that his seg of the R-F feature will be done entirely on New York locations.

Deal with Engel was negotiated by Irving Wormser, prez of R-S' Continental Division, and Saul J. Turell, R-S prez. Latter will go to Paris this spring for talks with Orain about the French and Japanese segs of the pic.

U May Have 26 Features for 1964

Universal Pictures, which released 22 films in 1963, will probably put as many as 26 pictures into release this year, v.p.-general sales manager Henry H. (Hi) Martin reported at a trade press conference last Thursday (9) to discuss past performances and future plans.

Reflecting management's policy to realize the U studio's maximum potential, he said, is the fact that of this year's total releases, 75% will be studio-made and only 25% acquired outside, compared with an estimated 55% studio-made and 45% acquired outside in 1963.

Without revealing any figures, the exec described 1963, in terms of domestic sales, as "a damned successful year — the best since 1956," the company's previous high. This year will be the best, he predicted. All of this year's releases, he noted, are either finished, being edited or now shooting. There'll be no "wet prints" being released by U.

As part of the company's efforts to alert exhibs to its upcoming product, the veep announced that it is reviving a series of special regional screenings of two specific pix, a plan first tried out two years ago under the heading of "A Day With Universal." This year the company is plugging "The Chalk Garden," which will be a Radio City Music Hall feature the date for which hasn't been set, and "Bedtime Story," to be shown "back to back" separated by a luncheon at which U prez Milton R. Rackmil and Martin will be hosts.

First such "day" will be Jan. 30 in Dallas, to be followed by similar affairs Feb. 4 in Chicago, Feb. 6 in Atlanta and Feb. 20 in Toronto. At each affair, exhibs from neighboring states will come in at their own expense to see the films, with between 400 and 600 expected to attend.

Governor Films Spreads To 1964 Total of 7

Governor Films, indie distrib which released four pix in 1963, will send out seven in 1964.

Sked includes:

"Serious Charge," starring Anthony Quayle, Sarah Churchill and Cliff Richard, directed by Terrence Young; "Tomorrow at Ten," suspense pic, with John Gregson and Robert Shaw; "Carry On Cabby," with Sidney James and Liz Fraser, produced by Peter Rogers and directed by Gerald Thomas; "Carry On Cruising," with James, Miss Fraser, produced by Rogers and directed by Thomas; "Doctor in Distress," starring Dirk Bogarde, produced by Betty Box; "Carry on Venus," with Cecil Parker and Kenneth Williams, and "The Lady Doctor," starring Vittorio De Sica, Abbe Lane and Toto.

Unionists Eye Govt. Intervention As Sole Solution for British Woes

London, Jan. 21.

Amid the political wrangling, the toing and froing of intra-industry pressures, and the issuing of various modus operandi which portend a way out of the current film industry crisis here, the Assn. of Cinematograph, Television and Allied Technicians has now put forth its ideas.

In a pamphlet "A Policy For British Films", the union asserts: "The trade will not or cannot (because of the monopoly situation) effectively tackle its problems." Union believes the Government must intervene by increased participation in the industry and with "advice" which, if ignored, "must become an instruction".

According to the union: "One should not underestimate the value of Government participation. Without it, British film production would not have been re-established after the first world war . . . and subsequently it has been the sheet anchor against the complete extinction of independent film production."

Revoicing the old cry for one or more additional outlets for local pix which would give producers equivalent fiscal returns to those garnered from the Rank and ABC chains, ACTT suggests that the Government-backed film bank, National Film Finance Corporation, should be empowered—and given sufficient coin for the purpose—to set up with British Lion and Shepperton studios a third circuit equal in size, booking power and financial take to the two big loops.

Further, the union urges that local authorities should exercise their power under the Local Government Act to acquire cinemas (as advocated by the Trades Union Council). Such "municipal theatres" might be a part of the proposed NFFC/British Lion/Shepperton group to form a third release to form a new circuit on their own.

Union also urges that "outworn booking policies and restrictive practices of cinemas" must be abolished, as must barring policies. Major distribs should have less influence over films which are made and he suggested standard fair contracts might be drawn up to give producers a fairer deal (particularly for second feature producers, whose pix are being driven out of the market "because of the uneconomic prices which distributors are prepared to offer for them.").

The 30% British quota, the ACTT maintains, is "far too low" particularly bearing in mind the ever increasing popularity of local films and the heavy decline in American production. Quota level should be geared to offset the decline in theatres so that producers' revenue is at least maintained and the number of films made is no fewer than at present. ACTT wants a 50% quota.

Earlier in its pamplet the technicians union blasts the report of the Structure and Training Practices Sub-Committee of the Cinematograph Films Council, published in the fall. While the union feels its analysis of the present difficulties of the film biz is "faultless," the union says, its conclusions "ran away from the case it had made."

"Report should have faced up frankly to (a) the harmful nature of duopoly and (b) the outmoded trading practices and policies.

"The former means that Rank and ABC virtually control film production. Two people decide as to the success or failure of a film, or in effect whether it gets made. As a result film production is stifled and the independent producer is gradually being squeezed out of existence," the union's pamphlet concludes.

New Stock Option Plan on Agenda Of Nat'l General Meet

Los Angeles, Jan. 21.

In a proxy statement issued yesterday, advising stockholders of the annual meeting here on Feb. 18, National General Corp. reveals salaries of its top executives who earn over $30,000 yearly, for fiscal annum ended Sept. 24. The officers and remuneration follow:

Prexy-board chairman Eugene Klein, $90,000; exec veepee Irving H. Levin, $57,200; veepee-treasurer Alan May, $46,000; theatre operations veep Robert W. Selig, $46,100; senior veepee (and mobile subsid chief) M. E. Hersh, $34,346.

Salaries of all officers and directors totalled $347,961. Klein May & Selig are down for estimated annual remuneration of $25,000 each upon retirement, at this point.

At the meeting, stockholders will vote on an amended stock option plan, updating the one shareholders originally approved in 1955 and the two amended versions, in 1959 and 1960. Basically, new amendment extends termination date on plan from 1965 to 1970. Option proposal is that salaried execs (maximum of 70 be granted stock option not to exceed 100,000 shares) may exercise at a price not to be less than 85% of closing price of stock on the day it is picked up. To date Klein is down for most share options, a total of 78,000. Levin is up for 36,400.

At the session, stockholders also will elect 10 directors. The only known entries in field are the incumbent 10.

'Valley of the Fallen' Short to Paramount

Madrid, Jan. 21.

Paramount Pictures will be the distributor in the U.S. of "The Valley of the Fallen," documentary film made by Samuel Bronston about the national shrine erected to honor the dead of both sides in Spain's 1930's civil war.

The short subject has enjoyed considerable playoff in several parts of the world, being distributed in Britain by the Rank Organization. Film was directed by Andrew Martan and the cameraman was Jack Hilliard, who is currently lensing Bronston's "Circus World" in Madrid. Paramount, coincidentally, is also distributing the feature. In addition to Britain, the film has been shown to solid response in Spain and throughout many parts of Latin America.

Bronston makes these shorts from time to time to maintain goodwill with the Spanish government and, also, to fill the growing need for short subject material for exhibitors, less and less shorts being made these days. In the case of the "Valley" pic, any profits go to the maintenance of the shrine, another goodwill gesture.

The producer also made a short film about the life of Juniperio Serra, founder of Mission Trail in California. This trail contains the original Spanish missions in the U.S. and is also a source of great pride to the Spanish people. This film has also done well in its showings.

Bronston is now planning to make another such film, this one to be about Spanish festivals. It will be filmed at all the important festival cities and all the principal fests themselves will be lensed. Other such pix will also be made as time goes by, as Bronston is keenly aware of the role of public relations in his operations in Spain.

McGLONE SIDESTEPS CHAIR

Lucinda N. Madden, Columbus attorney, was elected to a one-year term as chairman of the Columbus film review board.

Ed McGlone, sole film industry members of the review board, declined to accept a nomination for the chairmanship.

'Sword' In the Bank

Denver, Jan. 21.

"Sword in the Stone," Disney's color cartoon feature which opened at the Denver Theatre here on Christmas Day, topped records for that house, according to Marvin Goldfarb, Buena Vista district manager.

The 31,800 first week gross exceeded the previous top gross of $31,100 set by the 2,432 seater on another Disney product, "101 Dalmations," according to Goldfarb.

Second week of "Stone" was reported as $22,000 which gives promise of a very healthy and extensive run.

VIET-NAM
IS HOT AND
ALLIED ARTISTS
HAS IT!
A FIGHTING U.S. MARINE IN THE . . .
TIME BOMB OF THE WORLD!
The FIRST searing story of the VIET-NAM WAR!
actually filmed under gun-fire!
a YANK in VIET-NAM
. . . where the next bullet may start World War III
Starring MARSHALL THOMPSON ENRIQUE MAGALONA Introducing KIEU CHINH An ALLIED ARTISTS Release
Screenplay by JANE WARDELL and JACK LEWIS • Produced by WRAY DAVIS • Directed by MARSHALL THOMPSON
LOOK
WHAT PRESIDENT JOHNSON FACES IN VIETNAM
Vietnam Attack on Reds

Insider Stock Buys & Sells

Oct. 11 - Nov. 10

Washington, Jan. 14.

Insiders' dealings in show business stock were light in the Oct. 11-Nov. 10 period, as reported by Securities & Exchange Commission.

CBS—William S. Paley sold 4,100 personal shares in CBS but picked up 890 in trust shares. He personally holds 717,380 plus 144,383 through a holding company and another 3,810 in trusts.

Columbia Pictures Corp.—Abraham Schneider sold 1,088 leaving him 63,931.

Desilu Productions—Edwin Holly disposed of 1,700 leaving him 1,000.

Loew's Theatres Inc.—Herbert Hofman picked up 100 boosting holdings to 2,400 plus 707 held in trust.

MCA Inc.—Continued buying into Decca Records Inc, with 4,765 shares purchased this round. MCA's total is now 1,382,812.

Radio Corp. of America—Walter Bain bought 1,248 for total 4,227. Exercising options were John Cannon for 624 uping total to 1,883; Howard Letts for 432 boosting holdings to 2,648; Delbert Mills, his first 2,000 and Theodore Smith for 3,118 for total 11,732. Ernest Gorin sold 215 leaving him 2,554 and Frank Sleeter let go of 1,000 with 2,823 remaining.

Reeves Broadcasting — Morris Schechter bought 500 for 800 total.

Stanley Warner Corp. — David Fogelson purchased 500 for total 1,000. Picking up the same amount and having the same total was Stewart McDonald.

Storer Broadcasting Co.—Harry Lipson picked up 1,000 upping total to 2,000.

Taft Broadcasting Co.—Donald Chapin and Roger Read exercised options on 1,157. Chapin's total is 1,914 and Read's is 1,510. Charles P. Taft disposed of 100 leaving him 16,054.

Walt Disney Prods.—Joseph Fowler sold 300, picked up option on 446 for total 780.

Warner Bros. Pictures—Herman Starr sold 900 with 3,000 remaining. Charles Allen Jr. and Allen & Co. disposed of 20,000 with 80,000 remaining.

Nov. 11 - Dec. 10

Washington, Jan. 21.

Dealings in film stocks highlighted insider transactions for Nov. 11-Dec. 10 round. Securities & Exchange Commission also reported MCA Inc. continued buying capital holdings in Decca Records Inc. This round MCA purchased 7,763 capital shares boosting total to 1,390,575. Transactions reported (common unless otherwise noted) were:

Allied Artists—Roger Hurlock in a private purchase picked up 400 upping total to 40,700.

American Broadcasting—Paramount Theatres—Edward Hyman exercised option on 663 raising total holdings to 6,787.

Columbia Broadcasting System—Eight officers took options and Board Chairman William S. Paley sold 6,600. His personal total is 732,103 plus 148,714 through a holding company and another 3,923 he holds as a trustee. Exercising options were (new totals in parenthesis): Peter Abel 453 (782), Julius Brauner 2,386 (2,590), Ralph Briscoe 349 (433), R.A. Forsling 1,054 (1,085), Peter Goldmark 4,276 (4,419), Lewis Gordon 2,858 (5,123), Walter Rozett 1,021 (1,051) and Geraldine B. Zorbaugh 639 (658).

Also purchasing 127 for new total of 19,779 was J.A.W. Inglehart.

Movielab Inc.—Saul Jaffe picked up 400 for total 228,890.

Paramount Pictures—Jacob Karp took option on his first 3,000.

Screen Gems Inc.—Alfred Hart disposed of 900 held through foundations. His personal total is 901 plus 100 remaining from foundation shares.

Storer Broadcasting Co.—George Haggarty sold 3,600 leaving him 1,000.

Taft Broadcasting Co.—Charles P. Taft dropped 100 with 15,954 remaining.

Trans Lux Corp.—Harry Brandt picked up 900 upping his personal holdings to 129,250. Through corporations he purchased 2,300 raising that total to 19,368. Through foundations he bought 300 and sold 1,900 leaving him 50,727 in that slot. Through his wife, Brandt holds another 22,765 shares.

Twentieth Century-Fox—Francis S. Levien disposed of 10,000 leaving him 17,000.

Warner Bros.—Charles Allen Jr., through Allen & Co. sold 10,000 leaving him 70,000. Stephen Trilling purchased 1,900 for total 22,100.

So What's New In Weeki Wachee?

Continued from page 4

not make it as scheduled because of a snowstorm which was not pre-aranged. The Texans just couldn't get off the ground, no herons or egrets they.

WB nonetheless collected a covey of about 250 in all, and all to the good. The rain fell with almost masterful consistency, and this of course is a blessing to anyone who dislikes dry weather. TV's blurb impresario, who invites northerners to "come on down," might ought to be spoken to privately.

The film, a John Rose production, was actually shown underwater. A screen was engineered in the Weeki Wachee spring for the audience housed in a submerged theatre constructed for a presentation of prettily stacked girls who go by the name of mermaids. A visitor from Manhattan was heard to describe the young things as "picturesque."

The projection was surprisingly good, winding water and all, and indeed superior to the screen quality sometimes available in Jackson Heights. No kidding, the onlookers looked through a vast amount of water and could see the picture with unimpaired quality—or almost. More amusing than disconcerting was the appearance of fish in their natural Weeki Wachee habitat swimming around in front of the screen. The John Rose film is done underwater in many scenes and three fish in living color might have appeared to blend in except that they were terribly much off cue.

Junketeers included, along with Rose, director Arthur Lubin, WB ad-pub v.p. Richard Lederer, players Don Knotts, Carole Cook, Jack Weston and Andrew Duggan, author Theodore Pratt and musicmen Sammy Fain and Harold Adamson.

Also on hand was a greyhound canine who, like everyone else, was forced to endure a stage wait when a bus taking the visitors from Crystal River to Weeki Wachee broke down. To repeat, the dog was a greyhound, and figures in transportation promotion.

While weather conditions were short of ideal, the fact remains that the WB masterminds handled the "dive-in" exposure of a provocative picture with a strong amount of on-the-ballness. Cost to the film company was about $75,000 and for this they received a vast amount of space in key dailies around the country and tapes galore via local radio and television stations. This is good kind of showmanship buying, if undertaken with the right kind of savvy.

The guys from press and electronics clearly were impressed with the aforementioned WB savvy, apparently seeming to think it was unusual. The facts of life are that picture company personnel are called to be so on the beam—and they just were delivering.

Alden Corp's Treasurer

Bert K. Bergenfield, certified public accountant who has been doing liaison work for Glen Alden Corp., mostly with the coal company division, has been appointed treasurer for the company.

Derek Draycott, who has been associated with Glen Alden and its subsidiaries for the last eight years, has been named assistant compiroller.

RALPH NELSON PAIR VIA UNITED ARTISTS

United Artists is working on a deal with director Ralph Nelson whereby he will make two features. One of these will probably be a followup to "Lilies of the Field," the Sidney Poitier starrer which has performed nicely for UA.

Nelson has a few projects of his own which he has been working on for some time now. One of these may be included in the UA deal. The "Lilies" followup is the one UA is most interested in, however, the picture having met with considerable artistic favor and being a modest success for the company.

Nelson, meanwhile, has been working on various directorial assignments since "Lilies," having lensed "Soldier In the Rain" for Allied Artists and presently working on an assignment for 20th-Fox.

Elsewhere on UA's deal horizon is a pact with Italo composer Riz Ortolani. He's been inked to score "The Seventh Dawn" for producer Charles K. Feldman and there is also a pact with UA Records involved in the deal. The Italian, who scored in 1963 with his music for "Mondo Cane" and also composed the backgrounds for "Women of the World," will be giving a concert in Carnegie Hall with his wife, singer Katyna Raniere, Feb. 8.

Amusement Stock Quotations

Week Ended Tues. (21)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	142	14	13	13⅜	+ ⅛
38¼	27⅞	Am Br-Par Th	253	30¼	28⅝	29	— ⅝
22¼	14½	Ampex	730	16¾	15⅞	16¼	— ⅜
84¾	42½	CBS	667	79¼	73⅝	78	+5½
18¾	12⅛	Chris Craft	136	13⅝	12⅞	13⅜	— ¼
29½	21⅛	Col Pix	110	21⅞	21⅛	21⅝	
46	45⅛	Decca	14	45¾	45¾	45¾	..
46⅜	27¾	Disney	87	39¾	38⅜	39⅜	+ ⅜
122⅜	106⅛	Eastman Kdk	336	116½	114⅝	115⅛	— ⅝
6⅜	5¼	EMI	137	6⅛	5⅞	5⅞	— ⅛
27⅞	20⅝	General Tire	711	22¾	22	22¼	+ ⅛
16½	9⅝	Glen Alden	290	13⅜	12⅞	12⅞	— ½
23¾	15¾	Loew's Thea.	122	18⅜	17¾	18⅛	— ⅛
68¾	48	MCA Inc.	50	59	56⅝	59	+3½
38⅜	15	Metromedia	314	31¾	29	30⅞	— ⅛
37¼	26½	MGM	310	31	29⅛	29⅞	+ ⅞
24¾	20½	Outlet	†460	22⅛	22	22⅛	..
12¾	7⅞	Nat. G'l Corp.	359	9¾	8¾	9⅝	+ ⅝
58¼	35¼	Paramount	99	57⅜	54⅞	54⅞	—2
211½	120½	Polaroid	607	178¼	157	163⅜	—13⅛
111¼	56	RCA	3070	109⅞	105⅛	107¼	—3
10¼	6¾	Republic	38	8⅞	8½	8⅝	— ¼
16¾	14	Rep., pfd.	5	15½	15⅛	15⅛	— ⅛
27⅞	20½	Stanley War.	69	27⅝	26¼	26¼	—1⅜
45⅜	31	Storer	99	39¾	38⅝	39	+ ½
28¼	17⅞	Taft Bdcst.	56	23¾	22⅝	23	— ¾
37	20	20th-Fox	359	24⅜	22⅝	23¼	+ ¾
32	17¾	United Artists	136	20⅞	19½	19¾	—1⅛
16¼	12⅞	Warner Bros.	113	14⅛	13⅝	13¾	— ⅜
84¼	51	Zenith	1047	80½	73⅛	79½	+5

American Stock Exchange

4	2⅛	Allied Artists	25	2⅜	2¼	2¼	..
11¼	5	BalM'nt GAC	65	11⅜	10	11⅜	+1⅛
12¼	6¾	Cam-P'kway	21	7¾	7½	7½	— ¼
24⅞	16⅞	Cap. Cit. Bdc.	169	22½	21¾	21¼	— ⅞
17½	10⅝	Cin'rama Inc.	900	11⅝	10	11⅛	..
9	6½	Desilu Prods.	60	7	6¾	6⅞	— ⅛
9⅞	4¾	Filmways	44	9⅛	8¼	9	+ ⅝
11⅞	8½	Movielab	16	10¼	9¾	9⅞	— ⅛
13⅞	5¾	MPO Vid.	32	11¾	10½	11	+ ¼
3⅝	2⅛	Reeves Bdcst.	60	3	2⅝	2¾	+ ¼
5⅛	2½	Reeves Ind.	85	2⅝	2½	2⅝	
17¾	13¼	Rollins Bdcst.	13	15¾	13⅜	14⅜	—1¼
25⅜	16¾	Screen Gems	14	22⅛	20⅝	20⅝	— ⅜
22	8⅝	Technicolor	816	19½	18⅛	19½	+ ½
6¾	4⅛	Teleprompter	22	5	4¾	4¾	— ¼
2¾	⅝	Tele-Indus.	20	⅞	⅞	⅞	+ ⅛
14½	10½	Trans-Lux	20	11½	10	10¾	— ⅞

*Week Ended Mon. (20).

†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5¾	6⅞	+ ⅛
Four Star Television	6⅞	7⅝	— ⅛
Gen. Aniline & Film	320	347	..
General Artists Corp.	7¾	8⅛	— ¼
General Drive-in	9⅞	10⅝	— ⅛
Magna Pictures	1½	1⅞	— ⅛
Medallion Pictures	20½	22	+ ½
Pickwick International	4⅝	5⅛	+ ¼
Premier Albums	7¾	8⅝	+ ¾
Rust Craft Greeting Cards	11	12	+ ⅛
Seven Arts Productions	9½	10½	+1⅛
Transcontinent Television	19¾	21	
U. A. Theatres	7	8⅜	—1½
Universal Pictures	68	70	..
Walter Reade-Sterling Inc.	2¾	3¼	+ ⅛
Wometco Enterprises	33¼	35½	+ ¼
Wrather Corp.	4⅛	4¾	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

Manhattan's Fear of Hollywood

Screen Directors of N.Y. 'Favor' Merger But Have To Think a Lot More About It

Proposed merger of the Hollywood-based Directors Guild of America and the New York-based Screen Director International which is in abeyance involves more than disagreement between the two coasts. There was a division additionally within the ranks of the New Yorkers.

A majority of 11-5 of the SDIG board voted in favor of merger but not on the terms presently proposed by the Hollywood unit. The minority also favors merger but it does so on what is charged an "at all costs" premise and accepts the terms as offered by the DGA at present.

These two points of view will be presented to the SDIG membership at a meeting this Saturday (25) in the Henry Hudson Hotel, N.Y., along with the actual propositions as finally existed at the time DGA stopped talking. The majority is led by Jack Glenn, who is also chairman of the SDIG merger negotiating committee, and includes such as Robert Braveman, Peter H. Cooper and Leo Hurwitz. The minority is led by ex-exec secretary George L. George and includes such as prez Don Hershey, ex-prez Willard Van Dyke, v.p. Kingsley and others.

The majority claims that merger as proposed by the DGA has several major points of weakness, primarily in the area of broad representation and the making of constitutional amendments. As far as representation is concerned, it is proposed that there be one board member for each 100 SDIG members. It was agreed that dual card holders, of which the SDIG has 47 and 48 honorable withdrawals would be counted out. DGA also wanted to count out SDIG's non-resident members, who number 58. The result of all this, the majority claims, is that whereas the SDIG's 452 members should be represented with four votes on the merged board, according to the DGA's way, they would get only three.

The minority points out that this situation would only exist for a two-year period of assimilation following merger, or until the DGA 1965 bi-annual convention. It also notes that, in the matter of excluding non-resident members, the DGA proposed an alternate instead of a permanent board member. The minority accepts this proposal.

In the matter of making constitutional amendments, the majority rejects DGA's proposal that 200 membership signatures be necessary to effect such changes. The minority accepts this idea because the SDIG counter proposal was for 150 signatures instead of the 200 and feels that 50 John Hancocks should not be an issue large enough to cripple a merger.

Overriding these issues is the SDIG majority's fear that the guild would be swallowed up by DGA rather than amalgamated with it. The feeling is that DGA is looking for a way to find work for the growing Coast labor surplus and sees it in the growing eastern commercial-industrial market. It also feels that more features wouldn't necessarily go to easterners with the merger beause the name is the thing in features and also fears that the Hollywood "names" would soon begin to dominate eastern commercial filming as well.

Those fearful of merger on present terms are also weary that the alleged DGA system of board domination of membership will be carried forth on the merged body. SDIG, it is claimed, is run by the membership and not the board and would like to see this policy retained. The midwest is also a bone of contention in that DGA wants such members to pay an additional initiation fee starting the third year after merger, in order to direct in the east. The minority supports this plan whereas the majority opposes it.

These and other points, like services of counsel and election of exec secretary, divide the SDIG. Should the membership vote "yes" on Saturday to merger proposals as they presently stand, the matter would then go to referendum for final approval. Should the vote be "no," the majority views it as supporting its position that merger is good but not on present terms. The minority is quick to point out that DGA is finished bargaining and claims that it is these terms or nothing, adding that the opposition doesn't really want merger in the first place. Counter charges are levied that merger is definitely wanted but that it would be a sell-out to have it according to DGA proposals as they stand.

Gasparini New Chief Of New Mexico's Operators

Albuquerque, Jan. 21.

Lou Gasparini, longtime Albuquerque theatreman, has been named president of the New Mexico Theatre Assn. He fills the term of the late Elmo Courtney of Clovis, who died last month.

Gasparini, currently manager of the Fox Winrock Theatre here, has been a vice-president of the NMTA for several years.

Board of the 150-member association also voted to change the site of the 1964 state convention from Santa Fe to the Hilton Hotel in Albuquerque. Annual session will be June 16-17.

Scoreboard On '63 Acad Awards: 18 Pictures in April Derby With United Artists in Fanciest Silks

Hollywood, Jan. 21.

A total of 18 pictures appear taking the major edge in the race for the upcoming 36th Annual Academy Awards, which will be held at Santa Monica Civic Auditorium April 13. This is based upon a poll conducted by VARIETY, which revealed that probable entrants this year are down slightly from the 22 films mentioned as possible competitors at this same time last year.

Breakdown of the list shows United Artists with its hopes on eight films, while Columbia, Metro and Universal each listed two. Warner Bros. and 20th-Fox have one each and Allied Artists and Walt Disney disclose nothing in the feature category.

All figures are from official sources, with the exception of Paramount which indicated hopes are high on two films, but took the position that every picture released by the company is eligible for awards and declined to name specifics.

Eight United Artists hopefuls, of 29 released during the year, are "Tom Jones," "Lilies of the Field," "The Caretakers," "The Ceremony," "The Great Escape," "Irma La Douce," "It's A Mad, Mad, Mad, Mad World" and "Ladybug, Ladybug." Columbia is up with "The Cardinal" and "The Victors," Metro-Goldwyn-Mayer with "How the West Was Won" and "The Prize," and Universal for "Captain Newman M.D." and "Charade." Twentieth appears to place its eggs in the "Cleopatra" basket, while Warner Bros. looks to "America, America." Total releases for the year, were Allied Artists, 9; Columbia, 18; MGM, 35; Paramount, 16; Disney, 7; 20th-Fox, 11; Universal, 15, and Warner Bros., 14. Two pix that seem most likely at Paramount are "Hud" and "Love With A Prooer Stranger."

In the various top level categories, the following were estimated by studio reps:

Best Actor

Tom Tryon, "The Cardinal"; George Peppard and George Hamilton, "The Victors"; Paul Newman, "The Prize"; Rex Harrison, Richard Burton, "Cleopatra"; Albert Finney, "Tom Jones"; Sidney Poitier, "Lilies of the Field"; Steve McQueen, Richard Attenborough, "The Great Escape"; Jack Lemmon, "Irma La Douce"; Gregory Peck, "Captain Newman M.D."; Cary Grant, "Charade"; Marlon Brando, "The Ugly American"; Stathis Giallelis, "America, America."

Best Actress

Romy Schneider, Carol Lynley, "Cardinal"; Leslie Caron, "L-Shaped Room"; Debbie Reynolds, "How the West Was Won"; Elizabeth Taylor, "Cleopatra"; Polly Bergen, "The Caretakers"; Shirley MacLaine, "Irma La Douce"; Geraldine Page, "Toys in the Attic"; Susannah York, "Tom Jones"; Doris Day, "The Thrill of It All"; Audrey Hepburn, "Charade."

Best Supporting Actor

John Huston, "Cardinal"; Eli Wallach, "Victors"; Nick Adams, "Twilight of Honor"; Ronny Howard, "Courtship of Eddie's Father"; Donald Pleasance, "The Great Escape"; Hugh Griffith, "Tom Jones"; Lou Jacobi, "Irma La Douce"; Jonathan Winters, "Mad World"; Bobby Darin, Eddie Albert, "Captain Newman"; Edward Andrews, "Thrill of It All."

Best Supporting Actress:

Margaret Rutherford, Maggie Smith, "The V.I.P.s"; Janis Paige, "Caretakers"; Joyce Redman, Joan Greenwood, Dame Edith Evans, "Tom Jones"; Lilia Skala, "Lilies of the Field"; Margaret Rutherford, "Mouse on the Moon."

Best Director:

Otto Preminger, "Cardinal"; Carl Foreman, "Victors"; Bryan Forbes, "L-Shaped Room"; Henry Hathaway, John Ford, George Marshall, "How the West Was Won"; Joseph L. Mankiewicz, "Cleopatra"; Tony Richardson, "Tom Jones"; Ralph Nelson, "Lilies"; John Sturges, "Great Escape"; Billy Wilder, "Irma La Douce"; Stanley Kramer, "Mad World"; Frank Perry, "Ladybug"; Laurence Harvey, "Ceremony"; David Miller, "Captain Newman"; Stanley Donen, "Charade"; Elia Kazan, "America America."

Best Screenplay (adaptation):

Carl Foreman, "Victors"; Robert Dozier, "Cardinal"; Bryan Forbes, "L-Shaped Room"; Ernest Lehman, "The Prize"; James R. Webb, "How West Was Won"; Abby Mann, "Condemned of Altona"; Richard Breen, Phoebe and Henry Ephron, "Captain Newman"; Stewart Stern, "Ugly American"; John Osborne, "Tom Jones"; James Poe, "Lilies of the Field," Eleanor Perry, "Ladybug," James Clavell and W. R. Burnett, "The Great Escape," and Billy Wilder and I. A. L. Diamond, "Irma La Douce."

Best Screenplay (original):

Joseph L. Mankiewicz, Ranald MacDougall, Sidney Buchman, "Cleopatra"; William and Tania Rose, "Mad World"; Peter Stone, "Charade"; Carl Reiner, "The Thrill of It All"; Elia Kazan, "America America."

Best Art Direction (Black & White):

"The Victors," Geoffrey Drake; "The Stripper," Travilla; "The Caretakers," Rolland M. Brooks and Claudio Guzman; "Five Miles to Midnight," Alexander Trauner; "America America," Gene Callahan.

Best Art Direction (Color):

"55 Days at Peking," Ventero Colasanti, John Moore; "Cardinal," Lyle Wheeler; "The Wheeler Dealers," George W. Davis and Addison Hehr; "The Prize," Davis and Urie McCleary; "Courtship of Eddie's Father," Davis and McCleary; "How West Was Won," Davis, William Ferrari and Addison Hehr; "Cleopatra," Jack Martin Smith, Hillard Brown, Herman Blumenthal, Elven Webb, Maurice Polling, Boris Juraga, with production design by John DeCuir; "Tom Jones," Jocelyn Herbert, Ralph Brinton, Ted Marshall; "Dr. No," Syd Cain; "Great Escape," Fernando Carrere; "Irma La Douce," Alexander Trauner; "I Could Go on Singing," Wilfred Shingleton; "Mad World," Rudy Sternad; "Kings of the Sun," Alfred Ybarra; "Love Is a Ball," Jean D'Eaubonne and Fernand Bernardi; "McLintock," Hal Pereira and Eddie Inazu; "Stolen Hours," Wilfred Shingleton; "Thrill of it All," Alexander Golitzen and Robert Boyle; "PT 109," Leo Kuter; "Four For Texas," William Glasgow.

Best Cinematography (Black & White):

"Victors," Christopher Challis; "The Haunting," Davis Boulton; "Lilies," Ernest Haller; "Ladybug," Leonard Hirschfield; "Toys in the Attic," Joseph F. Biroc; "Caretakers," Lucien Ballard; "Five Miles to Midnight," Henri Alekan; "America America," Haskell Wexler; "Wall of Noise," Lucien Ballard.

Best Cinematography (Color):

"Peking," Jack Hildyard; "Cardinal," Leon Shamroy; "How West Was Won," William H. Daniels, Joseph Lashelle, Milton Krasne, Charles Lang Jr.; "Flipper," Lamarr Boren, James Bran; "Cleopatra," Leon Shamroy; "Tom Jones," Walter Lassally; "Dr. No," Ted Moore; "Great Escape," Daniel Fapp; "I Could Go on Singing," Arthur Ibbetson; "Irma La Douce," Joseph LaShelle; "Mad World," Ernest Laszlo; "Kings of the Sun," Joseph Macdonald; "Love Is a Ball,' Edmond Sechan; McLintock," William H. Clothier; "Stolen Hours," Harry Waxman; "Charade," Charles Lang Jr.; "PT 109," Robert Surtees; Rampage," Harold Lipstein; "Spencer's Mountain," Charles Lawton; "Critic's Choice," Charles Lang.

Best Costumes (Black & White):

"The Stripper," Travilla; "Five Miles to Midnight," Guy Laroche; "Toys in the Attic," Bill Thomas; "America," Anna Hill Johnstone.

Best Costumes (Color)

"Cardinal," Donald Brooks; "Courtship of Eddie's Father," Helen Rose; "How West Was Won," Walter Plunkett; "Cleopatra," Irene Sharaff, Vittoria Nino Novarese, Renie; "Tom Jones," Jocelyn Herbert; "Irma La Douce," Orry-Kelly; "Love Is A Ball," Frank L. Thompson; "Kings of the Sun," Norma Koch; "Stolen Hours," Beatrice Dawson; "Thrill of It All," Jean Louis; "Charade," Givenchy; "Critic's Choice," Edith Head; "Four For Texas," Norma Koch.

Best Editing

"Peking," Robert Lawrence; "Cardinal," Louis R. Loeffler; "Victors," Alan Osbiston; "L-Shaped Room," Anthony Harvey; "How West Was Won," Harold F. Kress; "Cleopatra," Dorothy Spencer; "Tom Jones," Tony Gibbs; "Lilies," John McCafferty; "Great Escape," Ferris Webster; "Irma La Douce," Daniel Mandell; "Mad World," Fred Knudtson; "Caretakers," William B. Murphy; "Dr. No," Peter Hunt; "Ladybug," Armand Lebowitz; "Toys in the Attic," Stuart Gilmore; "Captain Newman," Alma Macrorie; "Thrill of It All," Milton Carruth; "PT 109," Folmar Blangstead; "America, America," Dede Allen.

Best Music Scoring (Drama or Comedy)

"Cardinal," Jerome Moross; "Victors," Sol Kaplan; "How West Was Won," Alfred Newman; "V.I.P.s," Miklos Rozsa; "Prize," Jerry Goldsmith; "Cleopatra," Alex North; "Tom Jones," John Addison; "Great Escape," Elmer Bernstein; "Irma La Douce," Andre Previn; "Mad World," Ernest Gold; "Lilies," Jerry Goldsmith; "Caretakers," Elmer Bernstein; "Dr. No," Monte Norman; "Love Is a Ball," Michel Legrand; "Toys in the Attic," George Duning; "McLintock!," Frank Devol; "Johnny Cool," Billy May; "Charade," Henry Mancini; "Spencer's Mountain," Max Steiner; "Peking," Dimitri Tiomkin; "Of Love and Desire," Ronald Stein.

Best Song

"So Little Time," from "Peking," Tiomkin and Paul Francis Webster; "Bye Bye Birdie," Charles Strouse and Lee Adams; "Flipper," By Dunham and Henry Vars; "How West Was Won," Alfred Newman and Ken Darby; "Wheeler Dealers," Randy Sparks; "Move Over Darling," Joe Lubin, Hal Kanter, Terry Melcher; "I Could Go On Singing," Harold Arlen and E. Y. Harburg; "Mad World," Ernest Gold and Mack David; "McLintock's Theme," Frank Devol and By Dunham; "Underneath the Mango Tree," from "Dr. No," Monte Norman; "Charade," Henry Mancini, Johnny Mercer; "America America," Manos Hadjidakis.

Best Sound

"Cardinal," Harold Lewis; "Victors," Buster Ambler; "Birdie," James Z. Flaster; "How West Was Won," Franklin Milton; "Cleopatra," Fred Hynes and James Corcoran; "Tom Jones," Peter Handford; "Great Escape," Harold Lewis; "Irma La Douce," Robert Martin; "Mad World," John Kean; "Lilies," C. W. Faulker; "Kings of the Sun," Bert Hallberg; "Ladybug," Stanley Kasper; "McLintock!," Jack Solomon; "The Birds," Waldon O. Watson and William Russell.

Best Special Effects

"Victors," Cliff Richardson and Wally Veever; "Captain Sindbad," Tom Howard; "How West Was Won," A. Arnold Gillespie, Robert R. Hoag; "Cleopatra," L. B. Abbott, Emil Kosa Jr.; "Great Escape," Paul Pollard; "Dr. No," Frank George; "Mad World," Danny Lee; "Kings of the Sun," Roscoe Cline; "Birds," Lawrence A. Hampton; "PT 109."

While no official listings have been shown for Paramount, there have been numerous reports voiced in the past indicating nomination possibilities for Paul Newman, as best actor for "Hud" and Patricia Neal, best actress for "Hud." Miss Neal won New York Drama Critic's Award for the picture, which also won the screenplay award for writers Irving Ravetch and Harriet Frank Jr. Considerable attention also has been aimed toward director Martin Ritt.

Coursey Heads Tent 20

Memphis, Jan. 21.

Dan Coursey, 20th Fox branch manager, was elected chief barker of Memphis Variety Club, Tent No. 20 in annual election. He succeeds Richard Lightman, veepee of the Malco theatre chain.

The balance of the new 1964 slate includes: Bailey Prichard, first assistant chief barker; Fordyce Kaiser, second assistant; Watson Davis, Malco exploitation chief now doing a terrif weekly stint as emcee of tv "chiller" on WHBQ-TV, property master and George Overton, dough boy. The Memphis Tent's major charity project is maintenance of the Variety Children's Health Institute here.

New York Sound Track

Sophia Loren gifted **Joe Levine** with a one-of-a-kind Rolls Royce convertible as a belated Christmas present recently. Among her upcoming pix will be "Imperial Woman" for Levine and Paramount . . . that newspaperwoman's ball which finally was held recently at the N. Y. Hilton had quite a history: it was originally to be held at the Astor late in November but assassination postponed it, then it was rescheduled for the Astor again but a fire in the ballroom postponed it again, then it was to be in the Plaza Hotel ballroom but that didn't work out and it finally ended up at the Hilton.

UA decided to pull a switch and play a gag on its pressagents around the country last week as part of a promotion for "From Russia, With Love" by sending them to various newspaper offices handcuffed to attache cases which contained material on the film. The entertainment editors had the keys to the cuffs but UA had pulled a fast one by giving the scribes the wrong ones, meaning that the cuffs would have to be cut off the pressagents, thereby getting news space. In most cases, however, the scribes got so involved helping the touters out of their jams, they neglected to write about the incident.

The AIP ad boys obviously had fun with their "Comedy of Terrors" campaign. Sample ad lines: (re **Peter Lorre**) "a fiend in need is a fiend indeed", and (re **Joyce Jamieson**) "a pretty ghoul is like a melody" . . . **Nat Mirsky**, assistant traffic manager for Columbia International, got his gold watch last week for his 25 years with the company . . . **Tony Curtis** has acquired film rights to "Summer Music," a comedy based on a **John Collier** short story, with script by **Richard** and **Evelyn Condon.**

Jean Goldwurm, prez of Times Film, and **Mrs. Goldwurm** leave tomorrow (Thurs.) for a six-to seven-week stay on the Continent . . . **Paul Sandars Jr.**, associated with Titra Sound & Dubbing Co. here for the last 17 years, has been named veep. He also retains his post as general manager of the Titra labs . . . East coasters have been invited to a demonstration of the new big screen process, Dimension-150, at the Skouras Syosset Theatre Jan. 30 . . . **Sholom Secunda**, composer ("Bei Mir Bist du Schoen") and conductor, has been appointed consultant on liturgical music by 20th-Fox Records. His son **Gene**, meanwhile, is national mag contact in the h.o. of the parent picture company.

The Rialto on Times Square, longtime home of nudies and various types of sex-exploitation pix, may not be going as "legit" as first press handouts indicated, with its upcoming booking of the new **Ingmar Bergman** pic, "The Silence," day-date with the Trans-Lux East. The pic, though undoubtedly a prestige item, is figured (from overseas reviews) to contain enough erotica to keep Rialto regulars awake. Janus Films reports, incidentally, that it had no problems in getting the film past the U.S. Customs.

It will be "Razz Goldstein Week" Feb. 22-29 at Warners, this winding up the company's sales drive with a salute to the sales boss . . . "Move Over, Darling," 20th-Fox, set for a Royal Film Performance Feb. 24 at London's Odeon Leicester Square . . . **Adolph Zukor** on annual safari to Hollywood . . . **Nicolas Reisini** trekked to Europe . . . **Sig Schwartz**, manager of Loew's Paradise Theatre, the Bronx, joined MGM International as administrator of theatres, replacing **Harold Goldgraben**, who became booker . . . MGM picked up global distribution rights (except Italy) to the Italian-made "Hercules, Samson & Ulysses" . . . Col's "Lawrence of Arabia" set to open today (Wed.) in 62 metropolitan N.Y. houses, including Loew's.

Committee of the Motion Picture Industry will hold its 14th annual corporate communion breakfast Feb. 9 with members attending mass as St. Patrick's Cathedral, thence to Waldorf-Astoria . . . Dell Books is publishing a paperback novelization of Par's "Paris When It Sizzles," with a cover tieing in with the pic and ad promotions in its fan mags . . . "Kitten With a Whip" now rolling at Universal, bringing the number of pix in action there to four . . . UA setting up a special booth as part of its participation in the Texas Drive-In Theatre Owners Convention at the Statler-Hilton Hotel, Dallas, Feb. 11-13.

Federico Fellini cabled **Joe Levine** from Rome asking him to accept his N. Y. Film Critics award for "8-1/2," giving praise to the Gotham scribes for their work on behalf of foreign films throughout the years. Fellini's next, incidentally, an untitled project now being written, will be distributed by Levine's Embassy Pictures, which handled "8-1/2."

Harold Salemson back at his Embassy pub desk after a prolonged illness . . . **Arlene Herson** has departed her post as secretary to UA v.p. **David Picker** planning to do only parttime work, having recently gotten married . . . the **Beatles** are now skedded to arrive in New York Feb. 7 . . . with all the phenom success of "Tom Jones" at Cinema I, N. Y., UA is not issuing any passes . . . **Don Murray** planed to Puerto Rico for a short vacation over the weekend, to be followed by a month of promotional activities for "One Man's Way" starting early in February.

Jack L. Warner presented with W. Germany's Cross of Merit, First Class in ceremonies at the Burbank studios participated in by **Hans Rolf Kiderlen**, German Consul General of Los Angeles . . . Signet Books will publish a film edition of **Alberto Moravia's** "The Empty Canvas," keyed to the Embassy Pictures release, skedded for February issue . . . UA's "Pink Panther" has opened big in London with a first-week gross of $28,512 at the Odeon Theatre . . . mail orders are being accepted for "Becket" which world preems March 11 at Loew's State Theatre, N. Y.

Al Steen succeeds **Herman Silver** as pubrel director for TOA, Silver having joined the Landau Co. . . . joining the "Satan Bug" cast are **John Bull, Simon Oakland, John Larkin** and **Edward Asner** . . . Look mag features a spread on **Peter Sellers** in its current edition . . . Embassy Pictures has won a Certificate of Merit from the Printing Industries of Metropolitan N. Y. for its Channel Selector, a merchandising brochure prepared for its array of pix for tv . . . **Charles Crichton** to direct "The Major and the Private," which **Hal Mason** will produce for Embassy.

Leslie Winik, International Telemeter prez, in London conferring with British Telemeter Home Viewing execs . . . Embassy's "Ghost at Noon" **Brigitte Bardot-Jack Palance** starrer has been retitled "Contempt" for showing in the U.S., the handle under which it is playing in France . . . **Clayton Pantages**, Cinema Distributors of America general sales manager, back in Gotham after Mobile huddles with prez **M. A. Ripps** . . . "Seven Days In May" lauded in the Feb issue of Seventeen mag . . . **Laurence Rosenthal's** soundtrack music for "Becket" will be released by Decca Records.

Patricia Neal in New York over the weekend to accept her N. Y. Film Critics best actress award for her performance in "Hud" . . . **Steve Landers** into "Where Love Has Gone" . . . Paramount and the New American Library have set a book promotion for "Becket," in which the latter will issue a special paperback of the **Jean Anouilh** play, complete with a section of stills from the pic . . . Embassy Pictures has acquired the U.S.-Canada distrib rights to the Italo comedy-drama "Crazy Desire," **Ugo Tognazzi-Catherine Spaak** starrer.

George Englund back at Metro for final editing of "Signpost to Murder" following a two-week vacation in Mexico . . . tenor **John Guarniere** to sing "Santa Lucia" in a fantasy sequence of AA's "Naked Kiss" . . . UA and Fawcett Publications have worked out a cross promotion to plug the various tomes of **Norman Vincent Peale** and UA's biofilm "One Man's Way" . . . "Irma La Douce" is being teamed with "Some Like It Hot" for a special **Billy Wilder** program at the Fox Theatre, Bklyn., starting next Wednesday (29) . . . U's "Captain Newman, M.D." awarded Parent's Magazine's "special merit award."

Harry Saltzman, coproducer with **Albert R. Broccoli** of the James Bond series for UA, in Gotham huddling with the company on release plans for "From Russia, With Love" . . . Cooper Theatre, Omaha, the tenth house set for Par's roadshowing of "Becket" . . . "Hud" playing a special return engagement at Loew's Tower East, N. Y. . . . "The

(Continued on page 26)

A Picture Like You've Never Seen Before...

...and grosses in its two pre-release engagements like you've rarely seen either!

from VARIETY, Jan. 15, 1964

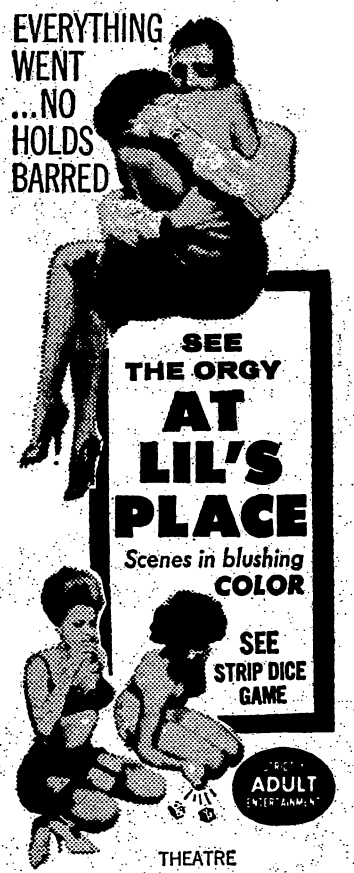
Boston, Jan. 14.
"Orgy at Lil's Place," which opened at the State during the holidays broke house records for two weeks, and may hit a new third round high.

Washington, D.C., Jan. 14.
Plaza (TL) (278; $1.25-$1.80)—"At Lil's Place" (Indie) (3d wk). Wow $7,000. Last week, $7,900.

State (Trans-Lux) (730; $1-$1.50)—"Orgy at Lil's Place" (Mishkin) (3d wk). Torrid $12,000, breaking record. Last week $14,000, also record.

No Other Engagements
Accepted Until Picture
Goes Into General Release March 28, 1964

The film can be advertised with emphasis on either "The Orgy" or emphasis on "At Lil's Place"



Full and exciting line of accessories including trailer in black and white and color, full color one sheets, ad-mats, pressbooks and a large selection of stills.

Despite the bold and intimate scenes, because of the good taste of its presentation, "The Orgy at Lil's Place" has been passed without any cuts whatsoever by the Censor Board of the State of New York.

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Special Screenings

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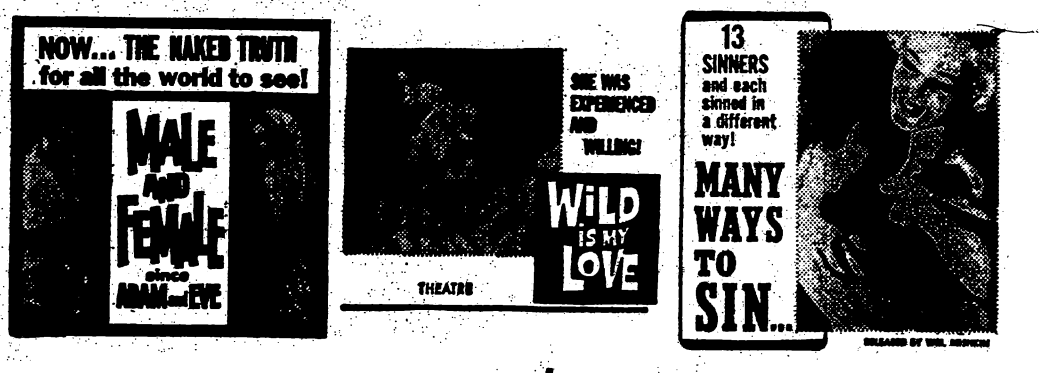

and many, many more

Press Agents Must Create Own Color When Tout-Touring Sans Players

The trend toward use by film companies of advance men for pix, and not just the roadshow variety, may be gaining wider acceptance at least there's an upsurge. Touters replace stars and directors, often unavailable for or unwilling to travel. Some advance "specialists" are becoming stars of a sort themselves.

One company which does a lot of this type of thing is United Artists. It dates back to Mori Krushen's long reign. In recent times, the company has sent out pub Jim Denton, sans stars or other "name" assistants, to trumpet the virtues of "Taras Bulba" and, more recently, "Kings of the Sun" which is now playing off. The company is also continuing the practice of sending out performers as well, as it did with Chill Wills for "McLintock" and is currently doing in Europe with George Chakiris for "Kings."

One of UA's potentially hot ones of 1964 is "From Russia With Love," calculated from b.o. performance in England and the success of the first James Bond picture, "Dr. No." For "Russia," UA is sending Tom Carlile, unit touter on the Bond pix, on an extensive road trip. Not going are topliner Sean Connery or other players. The tour begins Jan. 12 and will run for about a month, covering 17 cities.

Billed as "possibly the world's tallest press agent" (he's six feet, six inches tall), Carlile will be visiting newspaper editors, radio-tv commentators and exhibitors during the cross-country swing. In addition to his own patter about the film, he'll be carrying an "intrigue and excitement" bally kit full of all kinds of promotional goodies, including photos, a threatical trailer, special filmed supplements, recordings of the film's score, advance stories, photo layouts and other accessories.

Although the idea isn't a new one, it is one which is gaining in popularity with companies like UA. Aside from the effectiveness it has demonstrated on behalf of the pix it has plugged, the plan is making local celebs out of the traveling pubs. Some feel that this is a potentially tricky business though, giving these pubs too much limelight. The star system is tough enough as it is, is the tongue in cheek comment, without involving publicity men as well.

PRESS AGENT HIMSELF AS VISITING 'STAR'

Atlanta, Jan. 21.

Tom Carlile, traveling touter for United Artists-Eon Productions Ltd., now based in London, spent Friday (17) in Atlanta after having made Toronto, Cincinnati, Cleveland, Detroit and Pittsburgh plugging Eon's "To Russia With Love."

Carlile worked with Leonard Allen, UA's Atlanta rep.

First appointment was to appear on WSB-TV's morning show, Today in Georgia, followed by a pair of interview sessions on WAII-TV, with spieler Freddy Miller and film show host Snooky Lanson.

Then came a taping session on WSB Radio's Night Beat with Tommy Thompson, followed by an appearance on same station's Key Word Game, a portion of Mill's Family Fare afternoon program.

Hustling over to WGST, Georgia Tech's radio station, Carlile was interviewed by Bill Conover.

After that came sessions with motion picture editors and critics of Atlanta Journal and Constitution.

And topping off his day, Carlile met with a group of Atlanta and out-of-town exhibitors in Columbia Pictures' screening room, talked to them about the film and the campaign and showed them trailers prepared for "To Russia."

Aubrey Schenck & Edwin Zabel, prepping "Robinson Crusoe on Mars" for Paramount release, talking expansion of deal with studio, under discussion both a film and teleseries based on Frank Buck's adventure tome, "Bring 'Em Back Alive."

270 In Producers Guild

Hollywood, Jan. 21.

Screen Producers Guild has hit a record high in membership, according to prexy Lawrence A. Weingarten, figure now reaching to 270 with additional of three new members.

Trio includes Lawrence Turman, Leonard J. Ackerman and James B. Dogerty.

CHART ALLIED ARTISTS OPERATING POLICIES

Allied Artists exec board met in Hollywood last week to discuss the company's business prospects for the new year and to chart operating policy for the term. Session has been described as being rather routine, with no startling developments forthcoming.

Participating in the meeting were board chairman Claude Giroux, president Steve Broidy, exec v.p. George Burrows, veep Roger Hurlock and board member Sherrill Corwin. The session takes on significance primarily because AA is quitely undergoing a transitional period in its thinking presently, moving toward a policy of dealing more on the outside for properties, pix and filmmakers.

This "UA approach," as it has been termed, is known to be the theory of operation favored by Giroux and speculation has existed for some time that the chairman would be taking a more active part in Allied's activities. In light of this, exec committee meetings of the kind held last week take on significance beyond the routine.

Exactly what was actually accomplished at the session along these or other lines isn't revealed but it is known that Allied has already begun to deal on the outside for some properties. Two such completed indie pix are known to have been picked up, although details are presently unavailable. More along these lines is expected as AA attempts to chart a new course for itself along more open and aggressive lines.

Horne of AIP Building Overseas Sales Staff

Dave Horne, American International Pictures' new foreign distribution veep, plans to spend between six to 10 months a year travelling around his overseas territory, he told the trade press in New York yesterday (Tues.).

Noting that AIP does not now have any overseas offices, Horne said that within the near future he expects to appoint an AIP rep in Rio de Janeiro who will cover all of Latin America. Similarly, he expects to name a rep in Singapore or Hong Kong to cover Asia, and three or four other men in key spots to give AIP coverage on almost every continent. Company already is repped by Bill Levy in London.

Horne reported AIP is now closing a deal for the acquisition of 17 foreign pix, some of which will be released worldwide by AIP and some in just overseas markets.

Exec plans to leave New York on his first overseas hop within the month. He'll be going to Far East where, he says, AIP product is not yet fully exploited.

Texas Ozoners Rallying

Dallas, Jan. 21.

Texas Drive-Theatre Owners Assn. has set its 12th annual convention here Feb. 11-13, again at the Statler-Hilton Hotel. President Albert H. Reynolds of Dallas, zone manager of Stanley Warner Texas Inc., expects attendance of over 500 from Texas and neighboring states.

Keynote speaker at opening business session Feb. 12 will be James H. Nicholson, president of American International Pictures. Other speakers at the conclave will be John Rowley of Dallas, head of Rowley United Theatres and prexy of Theatre Owners of America, and Edward S. Redstone of Boston, prexy of the National Assn. of Concessionaires.

AS TEXAS RATED FILMS

Volunteer Group Put 257 Under Scrutiny In 1963

Ft. Worth, Jan. 21.

A total of 257 feature films were rated by the Texas Motion Picture Board of Review in 1963. Results of such ratings are published twice monthly and distributed by the Texas Council of Motion Picture Organizations to newspapers, magazines, church groups, civic groups and other interested parties.

Largest recommended audience category screened was that rated for General Audience with 121 pix or 47% of the total number of films released for commercial showing in Texas. Next largest category was the Adult-Mature Young People slot, into which 92 pix or 36% of the total fell. The least number of films fell into the "recommended for adults" category, where 44 or 17% qualified. Within this last category, 20 features bore the MPAA code seal while the other 24 did not have Code approval.

The review board is composed of a voluntary group of 12 women repping various church denominations.

Crucial Tests Of Memphis Censors

Memphis, Jan. 21.

Memphis film censorship, long celebrated, faces two court test cases. These just might "break the censors back."

The first case is centered around the French made film—"I Spit on Your Grave" and is skedded for hearing Jan. 27. "Spit" was screened by the censor board on Dec. 1962 and opened on Christmas Day of the same year at the Studio Theatre. Less than three days later, the Memphis Vice-Squad shuttered the theatre, arrested manager Bill Kendall and literally took the negative to police headquarters. Kendall was indicted pronto and has been freed since under $500 bail waiting the action which starts next week.

U. S. District Judge Bailey Brown (long time supporter of the late Estes Kefauver) is expected to sit in on the other case involving "Women of the World," which was cut and later banned by the Memphis censor board last July.

Memphis barrister George Grider and Michael Cody, repping Embassy films of "Women" have already filed suits against the Censor board, the City Commission and Police Chief Jim MacDonald. The Embassy legalites are asking a "declaratory judgment" giving them the Right (their client) to show the film in Memphis and at the same seek to show that the Memphis censorship laws declared "unconstitutional." Grider is a member of the Civil Rights Liberties Union.

Lewis Partly Involved On Judge's View a Producer Talks Plot at Own Risk

Hollywood, Jan. 21.

Jerry Lewis was granted summary judgment on charge of plagiarism brought by Lor-Ann Land in $1,500,000 damage suit, but was denied summary judgment on breach of contract charge, in ruling handed down yesterday (Mon) by Superior Judge Macklin Fleming, who had taken case under submission. Comedian thus faces trial on Miss Land's allegation that comedian failed to compensate her for material submitted at his request.

In written opinion, Judge Fleming noted a relationship between Lewis and Land, described as a secretary, had started in Blum's soda fountain, where, he said, Land spoke to Lewis after he sat down beside her and she told him she'd written a script with him in mind and asked him to consider it.

"In this state," Fleming wrote, "producers who discuss plots with would-be script writers, even at cocktail parties or soda fountains, do so at their peril. The contractual relationship between the parties can only be untangled by a resolution of the conversations, promises, events and disclosures which took place at Blum's."

New York Soundtrack

Continued from page 24

Prize" bows tomorrow (Thurs.) at Radio City Music Hall . . . **Lindsley Parsons Jr.** appointed assistant to **Ed Morey,** exec production manager at Metro Studios . . . "Kings of the Sun" posted a nifty $343,731 in three weeks on "premiere showcase" in Gotham.

Murray Kaplan, national sales supervisor for Bronston Distributions' "War of the Buttons," Chicago conferring with exhibs about the film . . . "Mister Moses" has begun filming in Nairobi, Kenya, starring **Robert Mitchum** and **Carroll Baker,** directed by **Ronald Neame** . . . **Ivan Tors** in Nassau prepping "Flipper's New Adventures" for Metro" . . . **Martin Ritt** and **Ronald Lubin** spotlighted in the Jan. 25 Saturday Review.

MGM brass, including **Robert H. O'Brien, Robert Weitman, Maurice Silverstein, Ben Melniker** and **Frank Rosenfeld** in Rome for confabs . . . "Mad World" will have seven regional preems in February, bringing its total of playdates at the end of that month to 28 . . . Globe Photos will make a special five-minute featurette on "Judgment in the Sun" . . . **Joseph A. Jackson,** longtime standin for **Sammy Davis Jr.,** inked for "Sex and the Single Girl" . . . **Annette Funicello** touring presently on behalf of **Walt Disney's** "The Misadventures of Merlin Jones" . . . **William Pearlberg** and **George Seaton** will produce "The Claim Check," based on an original story by columnist **Art Buchwald,** for Metro.

Samuel Cohen, UA foreign pub manager, going on an extended leave of absence for health reasons, during which period **Ashley Boone,** who has been administrative assistant in UA ad-pub departments, will fill in with Cohen acting as a consultant . . . **Andrew L. Stone** has completed his treatment for Metro's "Winning of the Skies" and **Ernest Gann** is now scripting . . . Par has set 400 dates during the Lincoln-Washington birthday period in February for "Seven Days in May."

Don Kopaloff, an exec at William Morris, and **Phyllis Sandra Liverman** will be married here Feb. 23 . . . "Galina Ulanova," documentary featurette about the great Russ ballerina, will be on the bill with "Dimka" when latter opens at the Carnegie Hall Cinema next month . . . Col is tubthumping its "Dr. Strangelove: or How I Learned to Stop Worrying and Love The Bomb" via a 45-rpm disc called "Love That Bomb," recorded by Dr. Strangelove and the Fallouts . . . **Omar Sharif** in town.

Col veeps **Stanley Schneider** and **S. H. Malamed** to the Coast for studio talks . . . Oops! Walter Reade-Sterling had to call off the U.S. preem of its new Wonderama process at Hartford when it was discovered that Zeiss-Ikon in Germany had sent over the wrong lenses.

Pathe-Contemporary has added two more imports to its 1964 release sked, **Vittorio De Seta's** "The Bandits of Orgosolo" (Italo), and "14-18", a French feature documentary on World War One . . . **Elsa Lanchester,** who recently wound Metro's "Honeymoon Hotel," planning to go on the road again with her one-woman show, "Elsa Lanchester Herself." She's cover the Caribbean, Florida and London . . . 20th is signing big names for its "Agony and Ecstacy," with director **Sir Carol Reed** and stars **Charlton Heston** and **Rex Harrison.**

Ben Gladstone has been engaged by Hammer Film to act as general manager for worldwide sales on "Gone Are The Days" ("Purlie Victorious"). He continues his buying and booking activities for the Town and Country Theatres . . . **Harold L. Spero,** formerly general sales manager for **Richard Davis'** UMPO, has joined Lionex Films as national sales director . . . Sigma III, now indie distribbery, has joined IFIDA, with **Leonard Gruenberg** repping his firm on the IFIDA board . . . Former New Yorker **Henry F. Ehrlich** has joined John F. Dugan Enterprises in Hollywood as exec veep. For the last 18 years, Ehrlich has been in production and distribution in Mexico.

Saul Jeffee, chairman of the board and prez of Movielab, and **John Kowalak,** veep, are on a biz swing through Paris and Rome . . . **San Francisco** fest topper **Irving Levin** and wife **Irma,** in town for the IFIDA dinner last (Tues.) night, cocktailed industry friends Monday (20) night at the Park Sheraton.

Martin Rackin, Par production exec, in Madrid to confer with Samuel Bronston re "Circus World," which is finishing filming presently, and "Nightrunners of Bengal," which will begin in a few months. **Paul Lazarus** exec v.p. of the Bronston operation, also arrived in Madrid from New York over the weekend . . . **Pamela Tiffin** and **Doug McClure** set for Universal's "The Lively Set" . . . **Charles Mancuso** has succeeded **Santiago Magdaleno** as Allied Artists Los Angeles exchange booker, Magdaleno becoming a salesman in the territory for the distrib.

Charles Ruggles and **Gene Raymond** signed for **Ross Hunter's** "I'd Rather Be Rich" . . . the Museum of Modern Art, N.Y., is presenting a series of programs of documentary and avant garde films on consecutive Thursdays through Feb. 13, the first of which was screened last week . . . **Edward Andrews** inked for Universal's "Send Me No Flowers" . . . singer **Jack Jones** in Gotham for a nitery date at the Living Room, some tv appearances and to do some press work for Paramount on behalf of "Love With the Proper Stranger" in which he sings the title song . . . **Robert Sweeney** inked for a featured role in **Alfred Hitchcock's** "Marnie."

Par has retitled "Stagecoach to Hell" "Stage to Thunder Rock" . . . **Adam West** inked for "Robinson Crusoe On Mars" . . . Chicago's Festival of Leadership Committee gave native son **Tom Bosley** its "actor's award" in ceremonies held recently . . . An $100,000 collection of contemporary art is being filmed in scenes for "Where Love Has Gone."

Joseph E. Levine will bow "Yesterday, Today and Tomorrow" in the U.S. in New York in February, no theatre or date having yet been set. The **Marcello Mastroianni-Sophia Loren** starrer is currently cleaning up in opening dates in Rome, Milan and Naples . . . U's "The Brass Bottle" will have a series of territorial openings starting with its world preem at Loew's Theatre, Houston, Feb. 12. with a group from the film including **Tony Randall, Barbara Eden** and **Lulu Porter** participating in advance work for the film . . . Bantam Books conducting a contest in connection with "Seven Days in May," asking readers to write in why they want to see the film version (Par) and offering two Saab cars, two Honda motor bikes and a Lambert home tractor as prizes.

Producer-director **Stanley Kramer** considers **Spencer Tracy** not only the world's greatest actor but also "an institution even over and beyond many of the big stars of today." Kramer, interviewed by Honolulu columnist **Eddie Sherman,** added that **Cary Grant** approaches that category. **Marlon Brando,** he opined, "is a big star, but his vehicles have not been in recent years the kind which give credence to the position of so-called super-star." Kramer, readying "Ship of Fools," said he's not planning to use stars, as such, but is hunting for "the best cross-section of actors and actresses I can find."

Metro execs went into huddles with exhibitors and radio-tv people —the first meeting was in Boston—on more saturation bookings with electronics hypo . . . "8½" won the Joseph Burstyn Award as best foreign-language feature and "Tom Jones" was best English-language film, decided the Independent Importers & Distributors of America.

Rex Harrison will portray role of Pope Julius in 20th-Fox' production of "The Agony and the Ecstacy," in which **Charlton Heston** plays Michelangelo, and **Carol Reed** has been set to direct. Filming is slated for about June 15 in Rome.

"The trouble with hanging around this town is that it's filled with yes-men. You can't find anyone who'll tell you the truth. The flattery is sickening." Thus film star **Shirley MacLaine** is quoted from Hollywood by **Lloyd Shearer** in Canada's Weekend Magazine (11). She then excepts her agent **Herman Citron,** who "tells me the truth. But you should hear the agents who try to steal me away. Honestly, they make me sick. And the pressagents—they're even worse!"

Council of Motion Picture Organizations set Feb. 4 as kickoff date for its annual dues collection campaign, with exhibitor contributions to be matched dollar for dollar by the MPAA companies . . . **Stanley**

(Continued on page 28)

THE MICHAEL MYERBERG STUDIOS

MM STUDIOS

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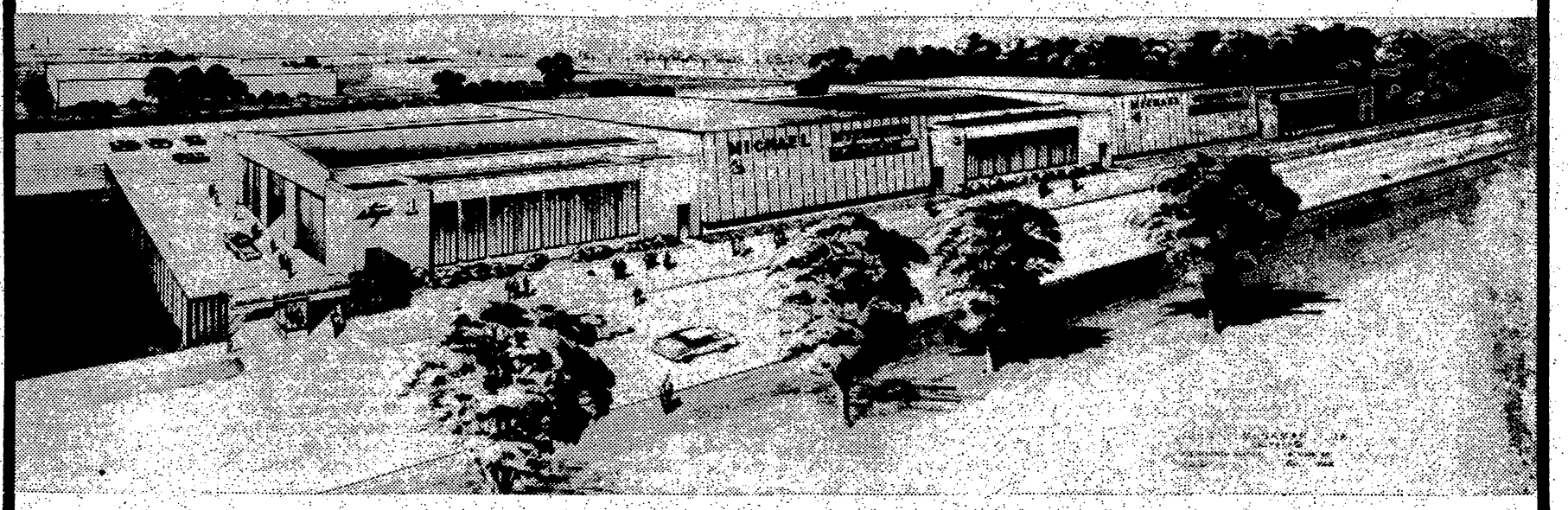
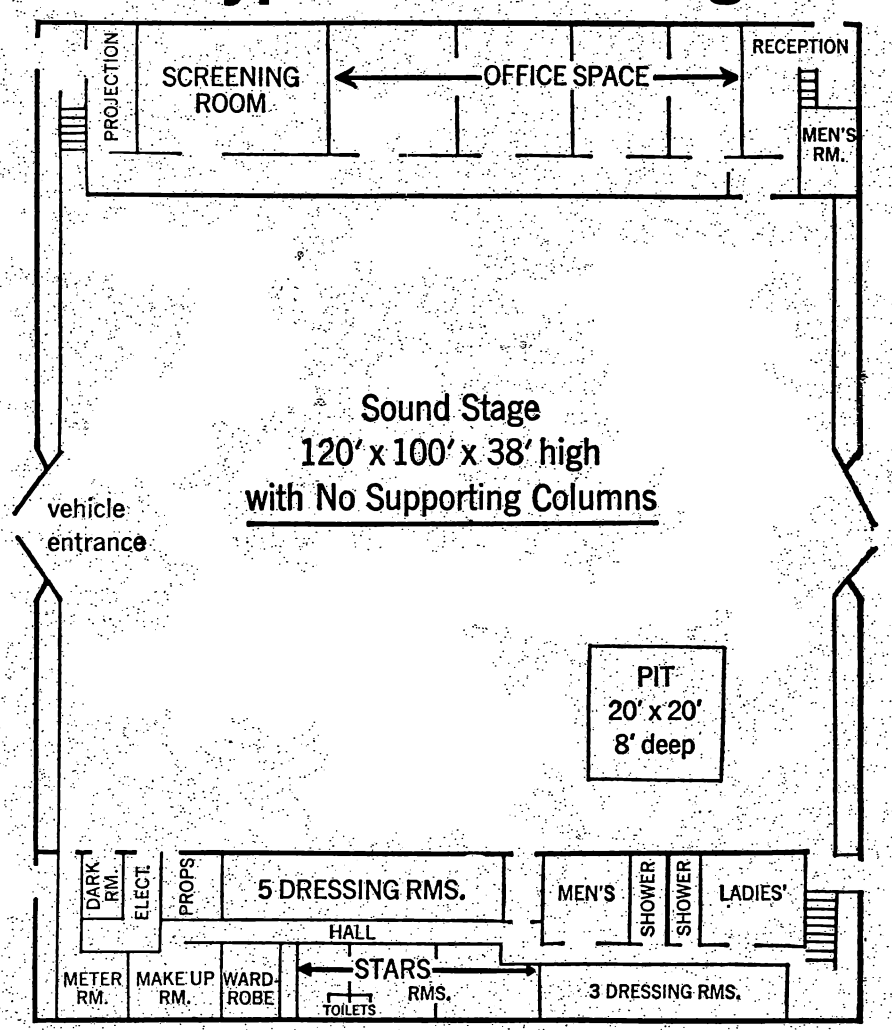
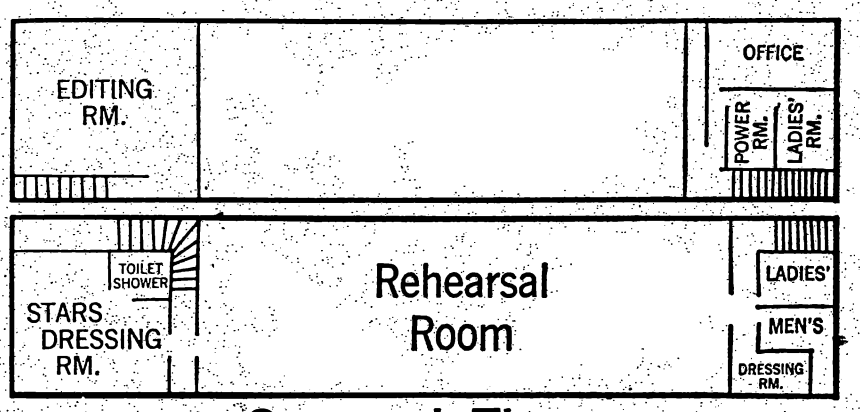


A Typical Sound Stage



Ground Floor



Second Floor

THE BIG ONES ARE BEING MADE AT THE MM STUDIOS

"The World of Henry Orient"—Jerome Hellman—George Roy Hill U-A, complete. Biggest motion picture ever produced in the New York area—Color—Panavision—over 45 large sets—3 full New York City street scenes built inside studio—production value second to none—will be screening soon.

"Thank you Michael Myerberg for the wonderful cooperation and help of yourself and studio staff in the making of 'The World of Henry Orient'."
—Jerome Hellman

"Lilith"—Robert Rossen Columbia—completed—will be screening soon.

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—Robert Rossen

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Ohio Keeps Swearing Off Bingo, Then Going Back On the Habit

Dayton, O., Jan. 21.

Bingo is back in Dayton, after an absence of four months, but attendance is down. The central figure in a bingo renaissance after the county-wide crackdown late last fall, Charles A. Pfeiffer, 65, who is also Montgomery County treasurer, has resigned as promotion manager for the Dayton Gymnastic Club after 37 years in that post.

He said he was resigning because of his health and the press of duties. As to the bingo operation, which offered free play but high prices for refreshments, for "members" only, he reported the club was breaking even, but not making any money. Game is being played Sunday and Wednesday nights at the club.

The Immaculate Conception Catholic Church also resumed bingo on Friday nights, with money going to the church school, but Rev. James E. Sherman said the crowds are not up to what they were before the crackdown. At St. Helen's Catholic Church, which had three games before Christmas, one was unprofitable, one made $18, and the third broke even.

Dayton Variety Club decided to resume bingo games at Lakeside Park on Jan. 4, after the four month shutdown, with the money to benefit the club's camp for crippled and handicapped children. A spokesman said games will be played on Saturday and Monday nights, with no fee for bingo cards, but donations accepted. More than 100 children used the Variety Camp last summer, its second year of operation.

Some Stay Warm

Calgary, Alta., Jan. 21.

A 1,000-car drive-in theatre is being built in the Southwood district of Calgary, with completion set for April.

It will have heaters for 500 cars.

Giles Fowler's '10 Best'

Kansas City, Jan. 21.

A list of "10 best" motion pictures of 1963 made by Giles M. Fowler of the Kansas City Star, is heavily flavored with foreign films and notably runs to black and white. Films had to play here during the calendar year to qualify, and he listed them in order of appearance.

His list: "Divorce, Italian Style," "Loneliness of a Long Distance Runner," "Billy Budd," "To Kill a Mockingbird," "David and Lisa," "Hud," "Electra," "8½," "The Leopard" and "Four Days of Naples."

Fowler put a number of films in special categories apart from the list, including "Long Days Journey Into Night," "Macbeth," and "Lawrence of Arabia." Admittedly "Cleopatra" dominated 1963, but "lavender clouds generated by that super spectacle came close to obscuring some far better motion pictures from the public consciousness," he wrote.

POLICY CHANGES AT CINCY SUBSEQUENTS

Cincinnati, Jan. 21.

Policy changes for two longtime subsequent-run operations here have the Plaza, in suburban Norwood, inaugurating art films Christmas Day with "Counterfeiters of Paris," and the downtown Times becoming firstrun Feb. 6 with "Tom Jones" for a run.

The 55-year-old Plaza started off with vaudefilm, including Gus Sun bookings. Recently it was grinding only weekends. It is owned by Saul Schaengold and leased to a corporation managed by Ron Prewitt. Seating is 600. House was recently redecorated.

The Times, 660-seater at Sixth and Walnut, opened in 1940, is in the area chain of Mid-States Theatres headed by Roy White. It has recently undergone a $25,000 redecoration inside and out.

Mid-States changes the policy of its 615-seat Ashland Theatre, plush nabe in Lexington, Ky., Dec. 25 from subsequent to firstrun, taking off with "Four For Texas."

Cincy's major Albee or Palace is to undergo extensive modernization in the RKO International 70 Theatres improvement program. Harry Mandel, head of the chain, so informed Joe Alexander, district manager here last week. The refurbishment of either the Albee or Palace will follow that of the Orpheum in Denver, completed for Christmas reopening. Charles Horstman, RKO Theatres construction and maintenance chief, is due for an early visit to confer with contractors.

Inside Stuff—Pictures

Richard Condon, former United Artists publicist who has since written some half dozen novels, was queried on NBC-TV respecting "The Manchurian Candidate," which was made into a film with Laurence Harvey and Frank Sinatra. Film's climatic incident is of a brainwashed G.I. who is supposed to murder the President of the United States but picks off the Vice President instead, when he partially breaks "control." Condon was queried as to whether "Manchurian" (UA) had been taken out of circulation after the assassination of President Kennedy by a Dallas sniper using the same sort of telescopic sight rifle described in book and film. His reply was inconclusive. So was his reaction to the challenge as to his sense of guilt. Condon pointed out that out of "the cancer of the psyche" in present times comes such characters as the real Oswald and the fictional one he wrote. Americans, argued Condon, get a daily dose of "the law of violence."

(United Artists has since put "Manchurian Candidate" back into release. It is currently in playoff.)

According to the so-called Starometer, a regular checkup on the popularity of foreign film stars with German exhibitors, 15 Americans, three Italian stars plus one French and one Swedish-born star belong to the lineup of the current 20 most popular screen players with the German moviegoers. While in the female category, the 10 most popular stars are composed of five American and five non-American actresses, the male category offers a full victory for America—all 10 actors are mainly associated with the U.S. film.

Italy's Sophia Loren is on top of the females, followed by Doris Day, Shirley MacLaine, Audrey Hepburn, Elizabeth Taylor, Italian Gina Lollobrigida, Swedish Ingrid Bergman, French Brigitte Bardot, Deborah Kerr and Claudia Cardinale. Rock Hudson is still winner among the males. Runners-up are Burt Lancaster, Cary Grant, Charlton Heston, Tony Perkins, John Wayne, Gregory Peck, James Stewart, Tony Curtis and Kirk Douglas.

Chuck Teitel, owner of the World, Town and Globe art theatres in Chicago, points out that a Jan. 1 VARIETY rundown of Windy City houses switching to firstruns in the past decade erroneously included the World in that comparatively recent vintage. Theatre was opened in 1933 during the Chicago Worlds Fair as the first art and import house in Chicago and one of the earliest in the country. First picture was "Be Mine Tonight," and second was "A Nous La Liberte," the first subtitled import to be shown in the U.S. Owner of the theatre was Teitel's father, Abe Teitel, pioneer importer, distributor and exhibitor of foreign films now in retirement.

Indie film producer Larry Moyer, who is under fire from the East Coast Motion Picture Council for making a non-union film called "The Moving Finger," faced his accusers recently but, predictably, couldn't get them to drop the recommendation that he be expelled from International Alliance of Theatrical Stage Employers Editors Local 771. The Council, it seems, is basing most of its objections on a newspaper interview given by Moyer in which he supposedly glorified the making of non-union pix by describing various tactics he used in filming "Moving Finger."

Six of Maclean's mag's "Outstanding Canadians of 1963" are in show business. They are: Claude Jutra, Montreal indie filmmaker ("A Tout Prendre," to be subtitled for English-language showings in '64); Leon Major, artistic director of Neptune Theatre, Halifax; "Honest Ed" Mirvish, Toronto discount magnate who saved Royal Alexandra Theatre from becoming a parking lot by paying $215,000 for it to continue with legit; Ian (Tyson) and Sylvia (Fricker), Toronto folksingers; Pat Watson, Ottawa producer of CBC's weekly network "Inquiry."

St. Paul evening Dispatch critic Bill Diehl called renewed attention to the challenge he made to a 1950 Robert Coughlin Life article opining that, because of television, films in theatres were on the way out and forecasting the end of Hollywood and its studios and swimming pools. Diehl's reply in his column to Coughlin and others who prophesied dire things then was a prediction that, tv or not, pictures in theatres would survive, and prosper.

Richard L. Demmerle has been appointed ad-pub corporate director of General Aniline & Film Corp. He was formerly director of public relations and advertising for the Chemical Product Group of the Martin Marietta Corp. Talk persists about General Aniline being divested as a Government-owned property, after having been seized as an alien enterprise, but so far nothing concrete yet.

New York Soundtrack

Continued from page 26

Warner buyers and bookers, along with president **Si Fabian** and v.p.-general manager **Harry Kalmine**, closeted themselves to analyze boxoffice prospects for the New Year and consider local problems in each zone of operations.

Josef von Sternberg, Fritz Lang, King Vidor, Jean Renoir, John Ford and **Henry King** will be singled out by U. of Cal.-L.A., film series—"The American Film and Its Creators." Program will correlate pix showings with lectures by subject directors . . . Technicolor Corp. of America, a Maine corporation, has merged Alab Film Corp., Town Photolab Inc., Just Rit Film Co. Inc., Pac-Rite Film Corp. and Handi Photos, New York concerns. **Fulton, Walter & Duncombe** were filing attorneys at Albany.

Ross Hunter picked up "The Public Eye," one-acter by Britisher **Peter Shaffer** currently paired on Broadway legit with "The Private Ear," for his Universal production slate. Broadway's **Mike Nichols** set to direct and collab with author on screen script.

Metro put **Ed Hinchy Jr.** into the job of head booker in Seattle, succeeding **Kenneth Snyder,** who left . . . **Ivan Tors** to Florida over the past weekend on the preliminaries for his "Flipper" followup production. Director **Leon Benson** went ahead . . . Columbia had ex-middleweight boxer **Izzie Grove** at work on the exploitation of "The Victors" around the five local boroughs, directing such things as store displays and handbill distribution . . . **Lee Minoff** back to London after an 11-city U.S. publicity tour in behalf of "Dr. Strangelove." He's **Stanley Kubrick**'s production and publicity associate . . . **David McGrath** is talking it up with Michigan exhibs this week about MGM's "Mail Order Bride."

Six drive-ins are located within New York City, a "Dimension" report on the annual "New York Statistical Guide" stated recently over CBS radio. The 123-page publication also lists 57 foreign-language daily and weekly newspapers, in 26 tongues, within the metropolis, **Kenneth Banghart** continued. "Guide" tabbed the licensing of "one organ-grinder," but this reminder of a colorful street past is no longer printed—the lone "musician" is not replaced. The Big Town has farms in every county except Manhattan, according to "Guide." Brooklyn's population is largest within the City; Manhattan's, the densest.

Sidney Poitier planed to Jamaica over the weekend to attend the funeral of his mother . . . **Maxwell Hamilton,** who last month completed his second year as coordinator of advertising and public relations for "Greatest Story Ever Told," is resigning as of Feb. 7 after which time he plans penning a book for Random House . . . **Carol Lawrence** will make a "guest" appearance in "I'd Rather Be Rich" . . . **Alexander Knox, Orlando Martins, Ian Bannen** and **Raymond St. Jacques** set for "Mister Moses" . . . **Peter Mann** will make his pic debut for Universal in "The Lively Set."

Kirk Douglas will make a five-week world tour in connection with global openings of "Seven Days in May," following the close of his current legit effort "One Flew Over the Cuckoo's Nest" this Saturday (25) . . . **Bill Smith** signed for a role in "Marnie" . . . Variety Club of Illinois has contributed $38,000 to LaRabida Sanitarium **Peter Brown** signed for U's "Kitten With a Whip."

Sam Rosen, exec v.p. of Stanley Warner, a granddad for the eighth time, as his son, **Arthur,** and latter's wife, **Lilianne Rose,** parented their third daughter. **Arthur Rosen** is an exec at Stanley Warner.

Robert Morse first star signed for Filmways' screen version of **Evelyn Waugh's** "Loved One" . . . Universal Pictures' prez **Milton R. Rackmil** and veep-foreign general manager **Americo Aboaf** back from U's Latin American sales meet in Mexico City . . . **Vincente Minnelli** to direct 20th's "Goodbye, Charlie" . . . "Von Ryan's Express," **David Westheimer** novel purchased sometime ago by 20th prior to publication, has been named the Book of the Month Club selection for February.

NATIONAL SCREEN PLOTS A DRIVE IN FEBRUARY

National Screen Service will conduct a Burton E. Robbins President's Sales Drive for three months beginning Feb. 2. The opening date of the push is timed to coincide with the birthday of the company topper.

In conjunction with the sales drive, the company will develop a program of expanded services to exhibitors, according to NSS general sales manager Melvin L. Gold. A variety of displays have been developed in this connection, some to be offered on a rental basis, some on a lease plan and others for outright purchase. The new materials have been designed for both drive-in and conventional theatres, Gold pointed out.

Besides the new accessories line the NSS special trailer department is also prepping a new line of special products to coincide with the sales drive, he added.

Ladies Journal Ribbons Warners 'My Fair Lady'

Ladies Home Journal, circulation 6,677,000, devotes 100 pages of its January-February issue, plus the cover on Audrey Hepburn, to Warners' "My Fair Lady." Press reception last week on stage of New York's Mark Hellinger Theatre, where the stage original opened eight years ago, marked the WB-Journal tiein.

Mag covers the "Fair Lady" theme from standpoints of food, fashion, beauty and decorating. Photographs and a diary by production designer Cecil Beaton make for the highlight.

Six of Beaton's original costumes were displayed by mannequins at the Hellinger outing.

Richard Lederer, WB's ad-pub v.p., said "in all modesty" that the Journal special issue was "a fitting tribute to the greatest film in Warner Bros. history."

Ranking It, Asiatic

London, Jan. 21.

Rank's World Film Distribution Overseas Division, under the Managing Director Colin MacArthur, has sparked an exec switcharound involving four offshore staffers.

They are Michael Boxhall, who returns from Malaysia to the London Theatre division; Arthur Greaves, who temporarily replaces Boxhall in Malaysia before taking over as branch manager in the Philippines; Digby Davidson, currently in charge in the Philippines, who now takes over as Branch manager of Thailand.

LEGAL NOTICE

CIVIL COURT OF THE CITY OF NEW YORK
COUNTY OF NEW YORK

PHILLIP FEWSMITH, Plaintiff,
—against—
FRED FELDKAMP, Defendant.

SIRS:

PLEASE TAKE NOTICE that I have obtained a judgment against FRED FELDKAMP of 59 East 78th Street, New York City, temporarily residing at 5 Rue Belleville, Neuilly-sur-Seine, Paris, France, for the sum of $2,063.50. Should anyone have knowledge of the debtor's assets, please notify the creditor or his attorney.

Dated: New York, N. Y.
January 16, 1964

Yours, etc.,
PHILLIP FEWSMITH
435 East 79th Street
New York, N. Y.
KENNETH HELLER, ESQ.
277 Broadway
New York 7, N. Y.

Hear . . .
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An M-G-M Picture in MetroCOLOR
ON GREAT STAGE "MUSICANA"

Roth Heading Sternberg's Pay-See

Previously with Associated Television—Britain's Tolvision Ltd. Uses California System

London, Jan. 21.

Edward J. Roth, who resigned his post as deputy managing director of Associated TeleVision towards the end of last year, has been appointed managing director of Tolvision Ltd., one of the five pay tv outfits awarded a franchise by the Postmaster-General. The company will be operating in the fall in the Home Counties area of Luton and Bedford and in the London suburb of Woolwich.

Chairman of Tolvision is Rudi Sternberg, who developed the company as a result of conversations with Matty Fox some seven years back. Other directors are Lord Boothby, Charles Gordon, Dr. J. Pomeraniec, C.E.B.L. Carr and Wilfred King.

Tolvision system is a wired one, incorporating a monitoring system and was first developed in conjunction with the Bell Telephone Company and IBM. It is similar to that about to be used in Los Angeles and San Francisco by the Pat Weaver group.

Taking the view that pay tv is not competitive with either the BBC or commercial tv services, Roth says great efforts will be made to explore new fields of programming. Newly released feature films will be a vital part of the experiment, but by no means its sum total. Coproduction deals are being sought within Britain and America and present plans include the presentation of two-hour and even longer dramatic entertainments, full and complete ballets, shows direct from West End theatres and a heavy schedule of top sporting fixtures. He envisages the company's role as supplementing the existing tv services.

Apart from the fact that payvision will provide an impetus to the electronics and manufacturing industries, Roth also believes it will increase activity in the British film industry and provide additional work for artists and other creative workers.

(A substantial stake in the company is held by the News of the World group, and it is likely that another press combine will also be among the participants. Mark Chapman-Walker will be the NoW spokesman.)

ROWLEY BLAST AT TOLL MARKS MEMPHIS MEET

Memphis, Jan. 21.

Ed Doherty, theatre exec hereabouts for nearly 20 years and co-owner of Exhibitor Services, was elected prexy of the Tri-State Theatre Owners Assn. at the annual conclave held at the Chisca-Plaza Hotel. Some 250 delegates attended the two-day session. It was occasion of "blast attack" at tollvision by John Rowley, here from Dallas, to address the group as president of Theatre Owners of America.

Rowley told the exhibs from Arkansas, Mississippi and Tennessee, abo t Pat Weaver's Subscription TV Inc., with big aspiration in California, starting next July.

"If they're successful with sports and first run movies, they will move into other parts of the country. They are requesting a referendum to let the people of California decide whether or not they want pay television. It will cost a half million dollars and TOA is raising funds to help the California group," Rowley stated.

Officers elected at meeting of the regional TOA were: R. B. Cox, Batesville, Miss., sec-treas.; Bruce Young, Pine Bluff, Ark., elevated to chairman of board; vice-presidents: Leon Roundtree, Holly Springs, Miss.; Nona White, Little Rock, Ark.; Norman Fair, Somerville, Tenn. and Dick Lightman and E. O. Cullen, Memphis TOA reps.

Honor awards were made for the first time this year by the tri-state group which comprised: Bailey Richard, Allied Artists branch manager, named "branch manager of the year," James Pope, Columbia, Tenn., "salesman of the year," and Fred Curd, Universal office manager "booker of the year," Variety Club, Tent No. 20 also entertained the delegates in their club rooms in the Gayoso Goldsmith building.

Humorous Slants

St. Paul, Jan. 21.

With West Coast promoters sanguine over the profit possibilities of big league baseball on tollvision and a fear from at least one quarter that this sort of thing will throw sports into the entertainment-only category, Don Riley, local morning Pioneer Press sports columnist, foresees possible "cataclysmic" repercussions from the development. Tongue in cheek, he listed these in his column. Some were:

"Chorus girls will eliminate greasy kids stuff and Arlene Francis will extoll the benefits of staying sharp. Tv ratings will be devoted to locker room chatter. Our tv critic Pat Clepper will become sports editor. Our sports editor's column will be titled 'Show Biz Blurps'."

Concluded Riley: "But if the Dodgers earn that 100 grand per game they're anticipating from the flicker square, they will not give a damn about the repercussions."

Levine's Par Eggs

Continued from page 3

Greene directing. The fourth pic is "The Idol," based on an original story by Ugo Liberatore. It too will be released in the U.S. and Canada by Embassy and in the rest of the world by Par.

As a producer, Levine's cash intake from these eight pix is in the neighborhood of $2,000,000. As 50% owner, his distribution return is unestimable. "Zulu" opens in London today (Wed.) and will debut in the U.S. in June. "Carpetbaggers" goes into release in June as well and "Where Love Has Gone" is presently lensing. "House Is Not a Home" is slated to begin lensing in about three weeks, with "Nevada Smith" to go in June under the direction of Henry Hathaway and "The Idol" later this summer. When "Sands" will begin isn't set yet but Levine is now in London for the "Zulu" opening and will also look into this. "Imperial" isn't slated yet either but will be ready for '65 release.

Timetable

In fact, at least seven of the eight will be either filming or completed and in release by the end of 1964. For Levine, it makes his coproduction and release schedule the biggest of any indie going, with four Italo coproductions with Carlo Ponti, several imports and some others like "Three Penny Opera" which don't fit either category, all on the schedule along with the Par projects. For Paramount, the deal marks a further involvement with Levine and another move in its program to hot up its independent dealings, a plan which has seen many major deals transpire in recent months.

As far as a Levine-Paramount marriage, as has been broadly hinted at by Par prez Barney Balaban and others, Levine remains in the familiar role of Mr. Dubious. One important contingency is that Levine and Embassy retain almost an autonomous operation with complete freedom to wheel and deal on the international market without having to check every move with the new partner. This buying freedom has enabled Embassy to make some of its best deals, while others were involved in the red tape of cabling back and forth to Gotham headquarters.

Also, there is Levine's understandable fear of bureaucracy, something he doesn't have to contend with at present. This, despite his known respect for the Paramount upper echelon, especially exec v.p. George Weltner.

One thing is fairly clear, however, and that is that Levine will almost have to take some kind of step soon because his operation is growing like an over-fertilized tree, if that's an analogy, whose branches are beginning to overburden the trunk.

Pathecolor Inc., a Delaware company, has changed its name to Pathe Laboratories, Inc. Pathe Laboratories Inc., in turn, merged Television Realty Inc., a New York company. Fisher, Okin, Gleiberman & Ezrine were the attorneys.

Toll Debate Mostly Tired Partisanship; Freberg's Jabs at TV Sell an Enlivener

By DAVE KAUFMAN

Hollywood, Jan. 21.

With all the fervor of a tired rerun, the pro's and con's of pay tv were debated last week under auspices of the Hollywood TV Academy, at the Moulin Rouge, a site which had more excitement when it played its last seal act.

Through all the verbal bombast from three spokesmen on each side of the issue emerged a few fragments which were unusual if not earthshaking. A commercials producer blasted tv commercials; a pay tv company prexy described televiewers as "idiot people," and later said he would present his arguments anent feevee next month; a pay tv spoksman conceded that after 15 years of trying to sell feevee, they hadn't done a very good job; an exhib spokesman commented that production for free tv enabled major studios to survive.

Panelists on the pro-pay tv side were Stan Freberg, prexy of Freberg Ltd., a last-minute sub for Screen Actors Guild prexy Dana Andrews; Paul MacNamara, veepee of American Pay-TV; Sylvester L. (Pat) Weaver Jr., prexy of Subscription Television Inc. Anti-feevee spokesman where Robert W. Selig, veepee and general manager, National General Corp.; Fred Stein, prexy Amusement Corp. of America and chairman, the Southern California Crusade for Free TV; William Ross, prexy, Baus & Ross. Co., ad-p.r. firm.

Hit 'Liver Bile'

Freberg tore into tv commercials, drawing a lot of laughs with his jabs at the "liver bile commercials, the hairspray models with their cavalcade of teeth," and asserted "tv has become a vast scene of advertising trivia. Perhaps trivia isn't the proper word—perhaps garbage is the proper word." Freberg went on beyond the time allocated each speaker, and when moderator Gene Barry tired to halt him, argued and insisted he be allowed to finish his prepared speech. He did, and among his other contributions were the assertion that "tv is a disaster area. Pay tv is the only Red Cross truck in sight."

Weaver, in answer to a question from Selig, attributed previous failures of feevee experimental tests to the fact some used the coin box system, and the fact they were experimental. He said feevee is not to be like freevee, where some idiot group of people are watching five hours a day" with each of the three webs competing for this audience.

Weaver also said his firm would disclose its arguments next month, a statement which prompted Selig to retort "I am puzzled because Weaver says we will have to wait until next month for his arguments. I thought the purpose of this meeting was to present the arguments on each side." He termed Weaver's talk about bringing cultural events to feevee "so much nonsense," and said the only deals lined up yet by the firm were for the L.A. Dodger and S.F. Giants baseball games. Weaver replied those deals had been set before he joined the company.

Can Afford Big Ones?

MacNamara contributed the allegation that "the way to guage the success of a picture is the amount of money spent on it," although conceding some expensive pix have been flops. His point was that feevee, with all kinds of coin, will be able to turn out top first-run pix. He also said pix now going to free tv do so after recovering their negative costs, a statement sharply refuted by Stein who termed it "misleading," and said many pix never recoup their negative cost.

Freberg assailed the "greed of NBC, CBS, P&G and Alberto-Culver," asserting this "greed knows no bounds." Asked about the possible loss of jobs to actors if feevee comes sans commercials, he replied: "Too bad. There is a great deal more at stake here than residuals. I'm sorry for the actors put out of work—but they can do other things."

Stein declared feevee will "force" larg segments of the population to pay for what they now see free. It would impose a hardship on such groups as senior citizens and shutins, he added. Stein averred feevee will "destroy" freevee," a statement sharply denied by the pay tv spokesmen.

He asked the audience not to be "fooled" into the idea pay tv would provide more jobs in the industry, saying instead it would undermine film production. It has taken 15 years, since the advent of tv, to find a new level, a new renaissance in the industry, and this "monster" pay tv would hurt "all of us," he avowed. Most major studios today couldn't exist without the benefits of their production for free tv, he added.

The Carriage Trade

Ross said the anti-toll forces seek to have a public vote on this issue in next November's voting. Of feevee, he said "it narrows down to those who can afford it—the carriage trade."

Selig commented that free tv and exhibs today have a growing compatibility "where we live together and use each other." Tv enables an exhib to get into the livingroom to plug pix via trailers, etc., he added.

MacNamara observed that "for 15 years, I've been trying to sell pay tv. If we had done a good job, our opponents wouldn't be against us."

Stein said exhibs today have a great deal of confidence in future pix production in the industry, and that is why they have spent much money in refurbishing of theatres, and building new ones. Feevee threatens this entire structure, he warned.

In answer to a query, Weaver estimated his firm needs 50,000 installations to make the system economically feasible. He said his company expects to begin operations in July.

Weaver declared that feevee is compatible with freevee, and denied it would force the public to pay for what it is now seeing free.

Michigan Pledges $20,000

Detroit, Jan. 21.

Michigan film exhibtors agreed to raise $20,000 to fight tollvision following a meeting attended by Arnold C. Childhouse, chairman of the Crusade for Free TV being waged in California. "Put out the fire in their house before our house is on fire," was the rallying cry of Milton H. London, executive director of National Allied States.

Many of the 75 exhibs, who represent about 90 per cent of the theatres in the state, wrote checks payable to the Joint Committee Against Pay TV. The plan was the raise 25% of the total sum immediately, with the balance being payed as the need arises.

Childhouse is on a swing around the country to gain support for the "crusade" on West Coast.

Music Distrib Dave Rosen Philly's New Chief Barker

Philadelphia, Jan. 21.

David Rosen, president of David Rosen, Inc., large distributor of phonograph records, music and vending machines in this area, became first music and coin machine operator to head the Philadelphia Variety Club, Tent 13, when he was installed as Chief Barker at ceremonies in Bellevue-Stratford Hotel. Spotlight was centered on the recording industry with Eydie Gorme called up to receive the Philadelphia Tent's annual Heart Award as "entertainer of year." The Variety's Gold Heart Award, given annually to a member of the medical fraternity and others who have made contributions to aid handicapped children, went to Dr. Helen B. Taussig, physician-in-charge of cardiac clinic at Johns Hopkins University, Baltimore.

Sylvan H. Cohen, film industry attorney and a former chief barker of Tent 13, chairmaned the meeting and installation dinner. The event was marred by the tragic death of the outgoing Chief Barker, film man Charles Zagrans, in December. It marked the second straight year that the incumbent head of Tent 13 had died in office. The late Lester Wurtele was the Chief Barker in 1962.

Drumfire Versus Toll

Detroit, Jan. 21.

Theatre owners in Detroit, Cleveland and Cincinnati were apprised of the dangers of tollvision in a series of meetings here.

A caravan of speakers against "Crusade for Free TV" included Arnold C. Childhouse, chairman of the California toll-fighters; Jack Armstrong, National Allied prexy; Marshall H. Fine, National Allied board chairman, and Milton London, National Allied's exec director.

David Weisbart added romantic comedy by Bill Gulick, tabbed "Conquest," to his 20th-Fox production slate and assigned William Ludwig to script.

Hartford's 3-Year Toll Loss: $10-Mil

John Pinto Raps Alliance of Exhibs and Broadcasters To Thwart Tollvision

Boston, Jan. 21.

Hartford's tollvision will drop $10,000,000 in losses in its three-year experiment, which started in June, 1962, and ends in 1965. So said John H. Pinto, vice president of RKO General Phonevision Co., speaking before the Broadcasting Executives Club of New England at the Sheraton Plaza Hotel here.

"We are engaged in a fascinating and possibly futile attempt to prove whether a new entertainment concept can become a profitable business serving an expressed need and breaking no natural or man-made law," he said. Pinto, who said the bulwark of his programming is motion pictures, then lashed out at exhibitors and commercial television leaders stating:

"It is interesting to observe that today some commercial television leaders who are critically prejudging pay-tv are in effect joining forces with theatre exhibitors, long their mortal enemies. These broadcasters are thus following the unimaginative lead of the people who opposed sound in motion pictures because it would disturb patrons; the same enlightened folk who opposed radio because it would keep people off the streets and out of the theatre, who opposed television but did nothing to increase their own appeal; the same gentlemen who could not see until too late that people were moving to the suburbs and were not going to come back to town for entertainment; the same businessmen who failed to provide parking space—modern theatres—lower prices—fought drive-in theatres and who were appaled when free dish night didn't make the grade."

Pinto explained that pay-tv in Hartford is on the air 30 hours a week and 85% of the time is motion pictures. "We got a 68% rating for the film 'What Ever Happened to Baby Jane' and we ran it day and date with Hartford theatres," he said. The subscription price for "Baby Jane" was $1.50. Fees for motion pictures on toll are $1, $1.25, $1.50.

Pinto said that he believes that "pay-tv will succeed if it can supplement commercial tv, as do the motion picture theatres, concert halls, supper clubs, legitimate stage and sports arena today. We do and will compete with those outside boxoffice locations far more than we will compete commercial television," he declared. "Furthermore, I believe that this can help to expand the entire television industry commercial as well as pay."

"The stage has its problems too but its leaders see pay-tv as a possible solution. During the last 12 seasons only 25% of Broadway productions made back their costs." He said "80% of the people who now go to New York theatres live in and around that city. Of the other 20%, most of them come to town principally on other business."

Hard Going in Dollar-Shy Chile Market; Film Imports Decline, U.S. in Front

By HANS EHRMANN

Santiago, Jan. 21.

Trend of film exhibition economics here triggers some alarm. There were 522 new films exhibited here in 1961; total for 1962 was 418; but last year barely 349 were unreeled.

This situation reflects Chile's chronic U. S. dollar shortage. Television is only a minor adverse factor for the theatres. Attendance has not diminished appreciably. Admissions have remained stationary. Higher ticket prices were only authorized for films running more than 135 minutes. Maximum admissions up to date: 66c for Metro's "How the West was Won" and Fox's "Cleopatra," 50c for Columbia's "Lawrence of Arabia," Metro's "Mutiny on the Bounty" and others.

Some 42% of the money paid at the wickets is drained off in taxes. There is a countrywide exhibitor to distributor rental delay debt of well over $400,000.

Independent distributors have all but disappeared from the local market and most European films now reach Chile via the established U. S. distributors such as Columbia and MGM. These American exchanges are less keyed to the artier European pix than the independents and apparently often do not quite know how to handle them.

A good example is Columbia's handling of "Sundays and Cybele," a boxoffice flop, though it received the "best picture of the year" award from the Critics Circle. It was launched as "Sibila" (Sybil) wasting all the publicity garnered by this film under its original title when awarded its Oscar.

The 10 Moneymakers

The year's 10 biggest moneymakers in Chile were these:

1)	"How the West was Won". (Cinerama)	$95,220
2)	"Lawrence of Arabia" (Col)	59,128
3)	"The Longest Day" (MGM)	38,119
4)	"Il Sorpasso" (Select)	34,000
5)	"El Extra" (Col)	33,329
6)	"Counterfeit Traitor" (Par)	29,374
7)	"Cleopatra" (MGM)	29,200
8)	"Mutiny on the Bounty" (MGM)	24,887
9)	"Barrabas" (Col)	22,359
10)	"Boccaccio '70" (Alo Films)	22,305

The above figures are firstrun and net, i.e. without usual taxes. Fox product is distributed by MGM in Chile. "How West was Won," "Il Sorpasso" and "Cleopatra" are still running. "Cleo" started off strongly at the boxoffice, but began to deflate during its second week, hit by unfavorable reviews and word-of-mouth comment plus the unfavorable pre Christmas period. At present outlook "Cleo" will be pushing plenty to recoup its guarantee.

Actual success of the year's films is better measured by attendance figures than Santiago grosses, due to the differing scales of admissions. From this point of view Cantinflas' "El Extra" from Mexico was the big hit of 1963. Below, films with more than 100,000 audience in Santiago firstrun houses:

1)	"El Extra" (Col)	274,843
2)	"How the West was Won" (Cinerama)	264,047
3)	"Lawrence of Arabia" (Col)	220,293
4)	"Il Sorpasso" (Select)	213,000
5)	"The Longest Day" (MGM)	162,416
6)	"Hatari" (Par)	143,000
7)	"Asi era mi Madre" (Pel-Mex)	139,388
8)	"To Kill a Mockingbird" (Universal)	131,379
9)	"The V.I.P.s" (MGM)	127,000
10)	"Counterfeit Traitor" (Par)	126,000
11)	"Baby Jane" (Warner)	100,941

American product again topped the Chilean market with 40.7% (comparable with its 42.8% in 1962 and 36% in 1961). The following countries were represented by more than 10 releases. Figures in brackets show totals in 1962:

U.S.A.	142	(179)
England	43	(51)
Italy	41	(37)
Mexico	38	(37)
France	35	(40)
Spain	14	(10)

In 1963 the distrib-exhib outlets established by Argentina and Soviet Russia had to admit failure and close shop. Main reason was the simple fact that audience did not take to these pictures. On the other hand, Spanish films have settled down with reasonable success under a similar arrangement.

5 German Films Win $50,000 Each

Frankfurt, Jan. 14.

Five West German films are due to receive $50,000 each in special premiums from the West German Ministry of the Interior, to aid the troubled film industry here.

The films picked as deserving the special award include "An Almost Perfect Girl," produced by Fono Films and Chamartin of Madrid; "Eleven Years and a Day," produced by Roxy Film; "The House in Montevideo" from Domnickfilm; "My Uncle the Gangster," produced by Corona Films of Germany along with Societe Nouvelle des Establissements Gaumont of Paris and Sicilia Cinematografica of Rome; and "Castle Gripsholm," produced by Independent Films.

In addition, the Ministry is promising another $50,000 to nine other German films when they are completed, giving an initial $3,750 of the sum to each of the nine authors of the film scripts. This is the same controversial system that was utilized last year—the dramatists received the payment for the scripts, but almost none of the productions due these special awards were actually made, so the government saved its money and the planned "outstanding" films were never made.

Dublin's 2d Largest House Sold; May Close

Dublin, Jan. 14.

The 1,400-seat Olympia here has been sold to an unidentified buyer for an undisclosed sum. How house would be used in the future is not known. Theatre has been on the market for some months, following decision of majority shareholders to retire from theatre operation.

New owners will take over next spring, and the staff of the theatre have been told the managerial responsibility of the joint managing directors, Stanley Illsley and Leo McCabe, will end at that time. In the meantime, house continues to operate. Olympia, second largest theatre here, fomerly was the Empire Palace of Varieties. Since Illsley and McCabe became joint managing directors in 1951, policy has been concentrated mainly on legit. House was used for a number of pre-London runs.

Richard Burton and **Joseph Sirola** are partnered in coproduction of "A Separate Place," from novel by John Knowles, actor holding coproducer reins only and not to star.

Hoyts' Chain Shows $36,000 Profit Hike

Sydney, Jan. 14.

Hoyt's film circuit turned in a profit of $632,000 in the year ended last June 30, an increase of $36,000 over the previous year. on "A" and "B" preference stocks will take $110,000. Ordinary dividend is set at $286,000, 20th-Fox is a major stockholder in this claim, with Darryl Zanuck and Seymour Poe on the board of directors.

Ernest Turnbull, former chairman of the Loop for years and also for 20th-Fox, is to be paid a lump sum of $96,000 as retirement pay. Turnbull joined Hoyts' 21 years ago when the late Charles Munro quit. Turnbull's son Dale is now general manager of the loop and also 20th-Fox.

During a visit here last year, Seymour Poe, veepee 20th, drastically slashed manpower in both the circuit and distribution setups. Poe also shuttered non-paying suburban cinemas.

French Pix Trade Still Off in '63

Paris, Jan. 14.

The film industry here is taking stock of 1963 as the new year gets under way. The last 12 months saw a continued fall in filmgoing but it was less than in other recent years, which was some consolation. Production was about par. However, coproductions grew, and generally it was considered a fair year if still underlining the generally shaky fiscal film setup.

French foreign income was also below hoped-for levels but felt above previous seasons. American pix held their own at about 30% of the market and the number of pix released. French films kept the usual 50% of the home market.

French production was about 88% less than last year, with 42 completely French and 46 majority coproductions. There were fewer German pix released and more Italian ones, with a slight falling off of dubbed Yank pix because bigger specs had longer runs.

A check on firstrun Paris takes shows that 44 pix had more than 100,000 admissions to the 55 of 1962. Twelve of these were U.S. items, 23 French, three British, one Russian and five Italian.

'Great Escape' U.S. Topper

Audiences seemed to go for spectacle, suspense, exploitation and comedy pix generally. Topper was the American film, "Great Escape" (UA) which had over 550,000 patrons. Other U.S. pix included "55 Days at Peking" (AA), "Lawrence of Arabia" (Col), "Cleopatra" (20th), late starter; "Nutty Professor" (Par), "The Birds" (U), "List of Adrian Messenger" (U), "Donovan's Reef" (Par), "The Interns" (Col), "Hud" (Par), "The Lion" (20th), "Irma La Douce" (UA), plus the longrunning "West Side Story" (UA) and "How the West Was Won" (MGM).

Other French takers included "Le Soupirant" (The Suitor), newcomer Marcel Ophuls' "Peau De Banane" (Banana Skin), Claude Chabrol's "Landru," Roger Vadim's "Vice Et Virtue," "Les Bonnes Causes" (The Good Causes) and "Mourir a Madrid."

Chile's Film Rejects of 1963

Santiago, Jan. 21.

Chilean Censorship Board axed over 15 films in 1963, but only 10 of these rejections were upheld by the Court of Appeals. Over 100 films received the severe classification tag of "for viewers over 21 years."

The films definitely rejected were the following:

1) "Los Atracadores" (Spanish)
2) "Il Mondo Sexy de Notte (Italian) (Lido Films)
3) "Rata de Puerto" (Argentine) (Baires Films)
4) "Seven Seas to Calais" (U.S.) (MGM)
5) "Douce Violence" (French) (MGM)
6) "Reach for Glory" (English) (Columbia)
7) "Los Llaneros," (Mexican) (Pel-Mex)
8) "Alias Gardelito" (Argentine) (Baires Films)
9) "Setenta Veces Siete" (Argentine) (Baires Films)
10) "Leoni al Sole" (Italian) (Europa Films)

These 10 rejections amount to 2.63% of the 380 features viewed by censors in 1963 and, added to severe classifications of other pix, explain why censors are considered a serious problem in Chile, both by those involved in the commercial aspects of films as by those interested in cinema as an art.

International Sound Track

London

Abbey Theatre of Liverpool, is to become the 10th Cinerama showcase in Britain. It is now closed for refurbishing, and will reopen on March 16 with "This Is Cinerama". . . Pathe Technicolor report on the **Pope Paul's** pilgrimage to the Holy Land was released through Warner-Pathe in the U.K. last week . . . **Theo Cowan** on British publicity for **Robert Aldrich's** "What Ever Happened to Cousin Charlotte?" **Robert L. Lippert** is filming several supporting features at Shepperton for 20th-Fox and British Lion. Currently, he is making "Witch and Warlock," starring **Lon Chaney Jr.** . . . Principal photography on **Walt Disney's** "The Moon-Spinners" is due to be completed tomorrow (Thurs.). The pic, which had 10 weeks locations in Crete, has **Hayley Mills, Eli Wallach, Peter McEnery, Joan Greenwood** and **Irene Papas.** Studio interiors were lensed at Pinewood . . . Associated British Cinemas is equipping many of its theatres with monaural magnetic sound.

Paris

Jacques and **Pierre Prevert** are prepping a film together with the former scripting and the latter directing. Based on a book by **Gottfried Keller,** "Between Heaven and Earth," it will deal with a young monk in medieval times. They want Lebanese-Egyptian **Omar Sharif** for the role. Jacques is a poet and pre-war film writer and Pierre made some pix before the war that have become pic museum classics. This is their first project in some time . . . **Eddie Constantine,** the Yank who became a film star here in parody on private eye and G-Man pix, is a grandfather at 46 . . . **Henri Decoin** prepping a pic on Hitler . . . **Orson Welles** into **Raoul Levy's** "L'Echiquier De Dieu" (God's Chessboard) is producing in Yugoslavia. This is his old "Marco Polo" pic with a new title. It is finally on the road again after being bogged down for over two years . . . **Jean-Pierre Melville** claims he will give up directing pix after his next three chores and concentrate on writing. He just thinks that films have gradually lost their public pull and he wants to turn to other things.

Rome

Shirley MacLaine in town for chats with local film folk anent future productions, then flew to Japan . . . **Virna Lisi** poured for press before heading for Coast and role in "How to Murder Your Wife" opposite **Jack Lemmon** . . . **John Houston** suggested **Maria Callas** in the (non-singing) role of Sarah for his upcoming **Dino de Laurentiis** pic, "The Bible," over a RAI-TV program . . . "Charade" (U) made plenty of headlines here when a spectator seeing pic at New Year's eve show was robbed at 12:30 a.m., making it first theft of New Year . . . Technicolor labs here on strike.

Dino DeLaurentiis hosted press at newly opened Pontina studios to present **John Huston** and discuss locations and other pre-production details after their joint trip to Yugoslavia; almost entire DeLaurentiis production-distrib operation has moved out to producer's mammoth new hq south of Rome . . . **Franz de Biase,** current Director General of Entertainment, named Chief of Cabinet to new Entertainment Minister Corona.

Some 165 features (Italian and coproductions in which Italy has a majority investment) were made here during 1963, as against 175 for previous year; 43 other features, with Italy as minority partner, were made abroad in same period (vs. 51 in 1962); total of films expressly made for youthful audiences totaled 14 in 1963, vs. 13 in 1962.

Abbe Lane, sez local report, has sued producer **Giuseppe Amato** for damages, claiming producer failed to meet commitment for $7,500, later upped to $25,600, for pic to me made in 1954.

Tokyo

Columbia's Japan billings climbed over 1,000,000 yen ($2,778,000) for the first time in calendar 1963. The figure will likely put the company in third place, behind UA and 20th-Fox, in Japan receipts for the year . . . **Akira Kurosawa** launched his latest production "Aka-Hige". (Red Beard) on a especially built $55,000 hospital set near Toho Studios. Film, which stars **Toshiro Mifune,** involves a devoted doctor who cared for the luckless of Tokyo's slums in the last century . . . Scala-za, one of Tokyo's choice theatres, will be converted to a 70m house in March with equipment moved from Imperial Theatre, which shutters at end of January. First big-screen entry at Scala-za will be "La Tulipe Noire," starring **Alain Delon,** a hot fave here . . . Yank film offices in Japan will be plagued anew with union problems come spring. The recently-formed National Foreign Film Labor Union has lined up a list of increased demands for March . . . Of 369 Japanese features and 271 foreign features screen by the self-censorship EIRIN in 1963, 37 domestic pictures and 25 imports were designated For Adults Only . . . Shochiku's recently restored president **Shiro Kido** will take over the filmery's production with managing director Masao Shirai in charge of sales . . . Usual post-New Year holiday season sluggish biz has set in . . . Japan Producers Assn. named Shochiku's "Ktoto" (Twin Sisters) as Japan's Academy Award entry this year . . . Toho and Daiei expected to open theatres in Honolulu this year . . . On strength of "Cleopatra" and "55 Days at Peking," 20th-Fox and Allied Artists topped U.S. company Japan earnings for December. Next in line were Columbia, Warner Bros., RKO (including Disney), United Artists, MGM, Universal and Paramount.

Check of '63 Festival Winners Shows Fest Exposure Helped Films' B.O.

Paris, Jan. 21.

Now that the film festival season is nearing, the usual film circle talk has started about whether a fest can help a picture's actual boxoffice or just its so-called arty prestige. A check on last year's fest winners and participants at the two leading festivals, Cannes and Venice, indicates that prize pix can do biz, and that fest exposure is helping those getting no kudos.

Using the firstrun Paris results as a guage, since it usually sets the overall b.o. tone, it appears that Cannes spawned six prize films and that four hit over 100,000 admissions which puts them in the hit category, while others did from good to poorly.

Italian-made "Conjugal Bed" was topper with more than 280,000 admissions followed by the Italo "Leopard." Former won the femme acting award and the latter the Grand Prize at Cannes. Alfred Hitchcock's "The Birds" (U), which kicked off the fest pix out of competition, also scored as well as the non-competing "8½." Also in the running, but no prize winner was the French commercial opus, "Carambolages" (Carom Shot).

The specially-prized Russo pic, "The Optimistic Tragedy," just about got into this group while the Yank "To Kill a Mockingbird" (U) and the British "This Sporting Life," though getting awards, did not fare too well. An offbeater like "The Depths," a French pic, did well for a film of this kind and the Japanese "Hara Kiri," with 98,914 entries, also was helped by its Cannes prize.

At Venice, a non-competer, the French "Sweet and Sour," got good press and did solid biz here as did "Hud" (Par), with no prize as did the kudosed French pic, "Le Feu Follet" (Will-O'-The-Wisp). "Tom Jones" (UA) has started out big here. It won a thesp prize for Albert Finney. Others have not done as well but okay for more specialized pix via the French "Muriel" and the Italo grand prize-winner, "The Hand on the City."

It appears that prizes can help offbeaters and perhaps give an extra nudge to an already commercially-slanted pic as well as sometimes help non-prize winners by the big press coverage. This past year's figures give a good average to fest film boxoffice potential.

Final Round of Negotiations For Outright British Lion Films Sale Begun; 8 Offers Being Considered

London, Jan. 21.

Final round of negotiations for the outright sale of British Lion Films to private investors started yesterday at the Soho Square offices of the National Film Finance Corp. Interviews with all bidders will be carried on during the next week or two, and a final decision is expected within a few weeks. That will be in accord with the declaration by the Minister for Industry, Edward Heath, who told the House of Commons that it was essential that the negotiations be brought to a rapid conclusion if the business of the company was not to be seriously damaged.

The Ministerial decision favoring outright sale, and turning down all representations in favor of government retention of a substantial interest in the company, has been attacked on a widespread industry and political scale. Heath's statement to the House shocked trade and Parliamentary opinion, as it was generally believed that he had been receptive to representations favoring a continuance of public ownership of the company.

All told, there are reported to be eight offers under consideration for the purchase of British Lion. There will be no competitive bidding so far as price is concerned, as the government has decided that it will be offered at a valuation of $4,450,000, and that includes all the assets but excludes past tax losses. Among the assets, apart from a valuable backlog of pictures, are Shepperton studios, a holding in British Telemeter Ltd. (one of the companies awarded a pay tv franchise) and a 50% investment in Regal Films International.

Sydney Box 1st Among Bidders

First in the field among the bidders was a group headed by Sydney Box, and the industry viewpoint is that he is a staunch favorite. But he must face substantial opposition, particularly from an imposing group allied with Sir Michael Balcon. There is, however, some element of doubt about the status of the Balcon bid, in view of the governmental sellout policy. Balcon and his associates had made continued NFFC participation a condition of the offer, but there is a feeling that a compromise formula may be agreed in view of the latest developments.

Another major bid, from Leslie Grade, will also merit serious consideration. Through his Elstree Film Distributors, Grade is a comparative newcomer to the British film scene, but one with a remarkable track record of five hits out of five, with a potential sixth winner now in preparation. His film successes include two Cliff Richard musicals plus "Sparrows Can't Sing" and 'The Servant." Grade advised the NFFC last week that he would be happier with continued government participation, but did not make that a condition of continued negotiations.

Sam Spiegel Group in Race

Other offers have come from a group headed by Sam Spiegel, which is believed to include David Lean: from Douglas Collins, a former chairman of the company who has undertaken to serve without payment for a year; and from a property developer named Ronald Lyon, who has submitted a proposal for the redevelopment of the Shepperton studios.

The names of other independent filmmakers have been reported as possible bidders, among them Bryan Forbes and Richard Attenborough, but no confirmation has been forthcoming. The NFFC admits to having received a total of eight offers, but has declined to disclose the names of those not publicly released.

Despite the ministerial assurance that British Lion would continue as a third force to sustain independent production, there is a growing belief that without actual government backing, it will be virtually impossible for any newcomer to withstand the pressures of the two major companies.

This was one of the points forcibly brought out in the House of Commons, and a request for an assurance that offers would not be considered from people associated with either Rank or ABC was rejected by the Minister.

Dublin Firstrun Biz OK, Nabes Hit

By MAXWELL SWEENEY

Dublin, Jan. 21.

Firstrun film biz in Dublin held up well throughout the year and most provincial spots reported reasonable trade. Worst hit were Dublin nabe houses and several introduced Bingo and others week-end vaude shows. Kinematograph Renters Society has opposed leasing houses for Bingo sessions, but permits it when owner can show loss or hardship.

Three of Rank Organisation's Dublin nabe houses came in this category, but rental from Irish language organisation for Bingo sessions has improved position. Overall drop in business in Ireland is put at around 11%.

Labour troubles again hit Ardmore Studios and production halted in the summer. Later in the year the state-sponsored Industrial Credit Corporation, which made substantial cash advance for studio building, appointed a Receiver for the company. Principal labour difficulties arose over objections by some Irish unions to the number of English technicians brought in by production companies. Dublin was asked to take-over the studios but declined on the grounds that the take-over would not solve the difficulties.

Major prizes at the Cork International Film Festival again went to Iron Curtain countries, partly due to thin support from American and British industries. Italy has also dropped its interest. Number of stars at 1963 event was down and Fest's value as direct tourist gimmick is now doubtful. It is bringing in documentary makers but failure to achieve status to award prizes for feature films has been handicap. Gimmick to extend interest was special competition for tv commercials, this is to be continued in 1964.

Censorship continues to be a headache to renters and exhibitors, and the public is expressing resentment at number of pictures which are being imported belatedly into Republic after extensive cuts which sometimes make nonsense of the picture.

Trade is facing new wage hike demands from staffs and although entertainment tax was removed just over a year ago exhibitors and renters now have to pay a 2-1/2% turnover tax on all business in additional to normal taxation. Despite claim for higher pay unions have observed red light for cinemas and have offered to co-operate with exhibs on an all-industry campaign to attract patrons back to the cinema once current negotiations are over.

Efforts to introduce a pledge similar to the Legion of Decency pledge on cinema-going were made during the year but quietly dropped without headway being made. A head-on clash between a newspaper and cinemas in Clonmel over publication of ratings by National Film Institute resulted in cinemas withdrawing advertising without, it was claimed, hurting biz.

Spanish Exhibs Assn. Names Rafael Mateo

Madrid, Jan. 14.

After 10 years as president of the Spanish Exhibitors Assn., Vicente Guillo lost a close vote in Sindicato exhibitor elections to 35-year old Rafael Mateo, who runs the Gran Vis Palacio de la Musica showcase here. Contest was a heated one among the 62 board members representing the industry branch throughout Spain, final vote, being 34 to 28 in favor of Mateo.

Other officers named were Pedro Balana as vice-prexy and Luis Garcia Ramos as treasurer. Balana and Garcia Ramos are among the major circuit owners in Spain.

A Big 'Day' to Swiss

Geneva, Jan. 21.

According to reports by 20th-Fox's Swiss exchange here, Darryl F. Zanuck's "Longest Day" has been seen, as of last Dec. 10, by 914,000 Swiss since its release in Oct. 1962. This represents 16.3% of Switzerland's total population of 5,600,000, making it one of the most successful pictures in Swiss film annals.

The picture's admission age having been set at 16 for the entire territory by the various autonomous censorship boards (censorship is handled on an individual canton-by-canton basis in Switzerland), it is estimated that one out of five Swiss adults has seen the war epic so far, considered remarkable by local standards.

'Charade,' 'Texas' Cop Italo Honors

Rome, Jan. 14.

Three Christmas releases, two of them Yank-made, are running away with yearend holiday honors at Italian key city boxoffices. Vying for top position among latest releases are: "Charade" (U), "Four for Texas" (WB) and Carlo Ponti Italo-made "Yesterday, Today and Tomorrow," which gets an Embassy release in the U.S.

While local sources report "Yesterday" as topping the $1,000,000-mark in its first two weeks in several Italo keys, "Four" hit over $345,000 and is continuing in its major city run, with hinterlands not reported as yet. "Charade" is also potent at some $80,000 for two Milan weeks and $72,000 for a similar period in Rome.

In addition, "Texas" hit one of top three figures for all time on Christmas day in Milan, with an over $10,000 gross (other toppers were "How West Was Won" and Italo-made, "Il Vigile").

Recent figures also gave Universal a lead in the local distrib race, topping Metro, Columbia (CEIAD), Dear-UA and Paramount in that order.

Brit. Pix Lab Workers Achieve 40-Hour Week

London, Jan. 21.

The final stage has now been reached in the campaign by the Assn. of Cinematograph, Television and Allied Technicians for a 40-hour week in commercial tele and film labs. This has been accomplished by a gradual reduction in hours worked over a period of years.

The 40-hour week in labs took effect the first week of 1964 or 11 months after its introduction in commercial tv.

Firstrun B.O. Spurt in Paris, Other Key Cities of France Gives Hope To French Exhibs of Brighter Biz

Paris, Jan. 21.

The recent holidays saw a big boxoffice spurt for firstruns here as well as in many key cities. A flock of U.S. and French pix shot over the 100,000 admissions category in the space of two weeks, which is unusual at these top Paris deluxers. It bodes some optimism here even if some film people still are not clear of the usual crisis.

Taxes are still too high and flimgoing generally low despite the sock holiday showings. Foreign income also is rated too low. Rising picture costs are a hindrance, too. But, it is felt, if the recent gains can go on, and a modus vivendi is reached as regards tele, pictures yet may eventually find that elusive even economic keel that has eluded them since the war.

Also a plus is the continuance of 14% rebates on grosses towards next films through government Film Aid in spite of Common Mart attempts to have them cut annually for a future ECM common aid coffer. And there is a subsidy setup for worthy pix which consists of a big handout before production or after the film is finished. It is examined, or the script is read, by a special governmental commission.

How Film Aid Helps

If they feel the film is a prestige item, or one of commercial value, it gets a substantial amount of coin. Money is paid back if the film is a hit, or written off, if a failure. And distribs put up a goodly share of a film's outlay and coproduction hypoing helps allay costs.

So, at least, French pix often finally get some sort of release under this method of aid and distribution. Recent joining of companies is not leading to monopoly but a tightening up of distrib outlets. And a government distribution-production-exhib outfit, UGC, is mainly a non-profit organization with any deficit made up by the government.

Several French comedies were the main beneficiaries of bigger takes via a Fernandel opus "Cooking with Butter"; "Bebert and the Train," a moppet comedy; and a gangster parody, "The Gentle Gunmen." Yank hits were also in the comedy vein, "Charade" (U) and "It's a Mad World" (UA) being standout grossers.

Such things as proper first parts of the program, better seating and technical renovations of houses are being discussed to take advantage of the recent influx of filmgoers. It is thought that films could keep from feeling the tele bite too strongly by setting its house in order now and capitalize on the seeming revival of public interest in pix.

Britain's Disney Execs To H'wood for Confabs

London, Jan. 21.

Cyril Edgar and Arthur Alligan, managing director and publicity topper for the Disney organization in Britain, leave tomorrow (Wed.) for the Disney studios in Burbank to attend a special rough-cut screening of "Mary Poppins," starring Julie Andrews, Dick Van Dyke and David Tomlinson.

During their stay on the Coast, they will confer with Roy Disney, Card Walker and Ned Clarke on the promotion campaign for the picture and on other subjects scheduled for 1964 release.

Lieberson Joins Grade in London

Rome, Jan. 14.

In a move designed to more closely bind a group of leading European talentries, Sanford Lieberson moved to London Jan. 15 from his current headquarters here to join the Grade Organization and London Management in an executive capacity. Lieberson for the last two years has been with Kaufman-Lerner Associates here, having previously served on Coast with William Morris and the Jaffe Agency. In London, he will be jointly employed by Grade, London Management and Kaufman-Lerner.

According to Kaufman, appointment fits the policy of closer integration of the European association of agencies, which in addition to Kaufman-Lerner, Grade and London Management, also include London Artists and Olga Horstig-Primuz of Paris.

"It is the consensus of opinion that such a move will not only be advantageous in progressive agenting suitable to changing conditions in the film and tele industries, but also will give stronger impetus and added cohesiveness to our association with Ashley-Steiner-Famous Artists organization in the United States," Kaufman said.

Lieberson will spend time not only in London but also Paris, Munich and Berlin. Prior to taking up his London post, Lieberson spends two months in New York and Hollywood meeting with Ashley-Steiner toppers and company clients.

Bankrupt Universum Film, UFA Unit, At Last Bought by German Publisher

Duesseldorf, Jan. 14.

The bankrupt Universum Film AG, popularly called UFA, which declared bankruptcy in 1962, has been bought up finally by the German publishing firm of Bertelsmann. For a price of $2,600,000, the publishers have enriched their ownings by about 1,400 old UFA films, most of which will be sold to television in West Germany and other countries. There are absolutely no plans to revive the company's once widely known film productions. With the acquisition, publisher Reinhard Mohn, who controls Bertelsmann, has added a 25th property to his holdings of publishing firms and television corporations.

Only UFA properties remaining of the monopolistic holding that at one time controlled the German theatre industry are four subsid firms—UFA International Corp. of Munich, UFA Sound Recording Corp. of Berlin and Munich, Boheme Publishers of Vienna, German Weekly Newsreel Corp. of Hamburg—and the independently functioning UFA Commercial Film, Television Production and Distribution.

Studios, reproduction and synchronization departments of the Universum Film of Berlin will be taken over by Bertelsmann. It's expected that Dr. Hermann Schwerin and Hello Weber will continue with the management of the Berlin Universalfilm Studios. The UFA theatre chain remains as an independent group functioning entirely outside of this new sellout.

End of UFA Empire?

This just about winds up the UFA empire, that started in 1917 when German General Erich Ludendorff decided to found a film company that would re-do the anti-German hate image engendered by the first World War. With co-financing by the German Reich, which put up a third of the capital, UFA got its start.

In 1926, MGM and Paramount had to help UFA keep going with $4,000,000. Hence, in the next seven years, UFA made some of the films, Marlene Dietrich's "Blue Angel" and Fritz Lang's "Metropolis," that brought it international fame.

When Josef Goebbels took over in 1933, he changed UFA into a hate-mongering propaganda instrument of the Nazis that broke down only in 1944. In helping revive the German film industry, the Allies helped restore UFA in 1956 as the Universum Film Corp. and the Ufa Theatre Corp. The latter is still going, but the former, under Arno Hauke, went broke in 1962.

More Exec Shifts By Yanks in Japan

Tokyo, Jan. 14.

Paramount's Japan manager Shozaburo Sasho resigned, bringing about still another recent change in exec posts here with the U. S. majors. No replacement named. Effective Jan. 1, Geza Polaty became 20th-Fox's Far East supervisor. He had been Japan manager for United Artists for five years until last spring, when he quit and was replaced by Ed Kerner from that company's Buenos Aires office. Paul Mizukami remains as Japan manager for 20th-Fox.

Several months ago, Henry Ronge, formerly Warner Bros. manager for Germany, was named MGM manager in Japan. Also resigning in recently was Universal Far East supervisor Alvin I. Cassel. No replacement yet named.

West Germany's Second TV Net Seen Folding; May Be Absorbed By First Web's Nine Stations

By HAZEL GUILD

Frankfurt, Jan. 21.

West Germany's new and impoverished Second Television Net may be completely out of business in a few months, and absorbed by the nine stations that make up the First Television Net.

This surprising report has been issued by one of West Germany's best-informed trade papers, the Film Telegramm, and seems to be backed up by interviews with two of the general managers of the stations now in the First Net.

Film Telegramm reports that the West German federal government is troubled by the mounting debts of the Second Net—now estimated at about $17,500,000 and soon to be increased by about $60,000,000 if the station manages to borrow the money to build its own studios and headquarters in Mainz.

So, reports the trade paper, there are plans that the First Television Net will absorb Mainz and make it a part of its own forthcoming Second Programs. West Germany would then be divided into four regional television outlets, which would function together for the First Channel and separate for regional Second Channels.

This would mean that one-third of the monthly income (raised from the nation's 8,500,000 tv set owners who now pay $1.25 each monthly for viewing the shows) would no longer have to go to help finance the Mainz headquarters of the Second Net, that German taxpayers would no longer be worried about shouldering the growing debts of the Second Net, and that the four proposed Second Programs could be free of commercials.

This latter would be a blow to the nation's advertisers and ad agencies, since the First Net is now overbooked by as much as 300% at the pre-Christmas season, with very limited time for commercials.

The proposed four regional programs would be done partly by

(Continued on page 60)

Fewer USIA Jobs In LBJ's Budget

Washington, Jan. 21.

President Johnson's "tight" new budget cuts the U.S. information agency almost $3,000,000 below the amount President Kennedy requested a year ago, but the figure is almost $10,000,000 above what Congress finally appropriated to USIA in 1963.

The Johnson budget also eliminates 66 USIA jobs, dropping the total from 10,945 to 10,879.

President Johnson requested $143,800,000 for USIA. This compares with the $146,550,000 President Kennedy wanted a year ago and the $133,882,000 which Congress allowed the agency.

Johnson asked $28,315,000 for broadcast service, $5,894,000 for television service, $9,087 for motion picture service and $1,000,000 for the media guarantee fund (which guarantees soft currencies earned by U.S. motion pictures abroad).

'Destry,' 'Sunset Strip' Attract ABC-TV Coin

Via new sales and switches of previously committed coin, ABC-TV is filling up its third quarter replacement programming with bankrollers. Already signed for "Destry," which goes in Fridays at 7:30 p.m. in place of "77 Sunset Strip," are R. J. Reynolds, Armour, Mobil, Colgate, Warner-Lambert, Thomas Leeming, Chese-brough-Pond, True Temper, Bolck Drug, Schlitz, Sherwin-Williams, Norelco and Sunbeam.

Sponsors for the repeats of "77 Sunset Strip," which replaces "Channing" Wednesday at 10 p.m., including Corning Glass, Armour, DuPont, Sunbeam, Miles Labs and Norelco. "Ensign O'Toole" repeats on Thursday nights have been bought by Miller Beer, Remington Rand, Norelco and Sunbeam.

MARCH 26 AIRING ON NBC-PHILCO TUSSLE

Washington, Jan. 21.

FCC set oral arguments for March 26, in the NBC-Philco tussle for Philadelphia's channel 3.

NBC, Philco and RKO General Inc. will be given 30 minutes each to present their cases. Philco had requested 50 minutes per party.

The hassle is in the full Commission's lap following the recommendation of Chief Hearing Examiner James Cunningham to renew NBC's license for WRCV in Philadelphia and allowing the web to trade the station for RKO's WNAC in Boston.

NBC is under a Justice Dept. consent decree order to jettison its Philadelphia outlet.

Commissioners Kenneth Cox and Lee Loevinger are not participating in the case. Cox was involved in arguments when he was Broadcast Bureau chief, Loevinger, as Asst. Atty. Gen. for Anti-trust initiated the NBC action.

Monte Carlo Fest Opens; 24 Vidpix Entries From U.S.

Monte-Carlo, Jan. 21.

The fourth International Monte-Carlo Television Festival started Sun. (19) with its closed circuit series of viewings to last till Feb. 1. Twenty two nations are taking part with 98 films. The U.S. has 24 vidpix alone.

Participants are as follows: U. S. with 24 entries, USSR with four, West Germany seven, Great Britain six, Argentina one, Australia one, Austria two, Belgium four, Canada three, Spain one France 10, Kowelt one, Luxembourg one, Holland three, Poland three, UAR one, Rumania two, Switzerland two, Czechoslavakia seven and Yugoslavia seven.

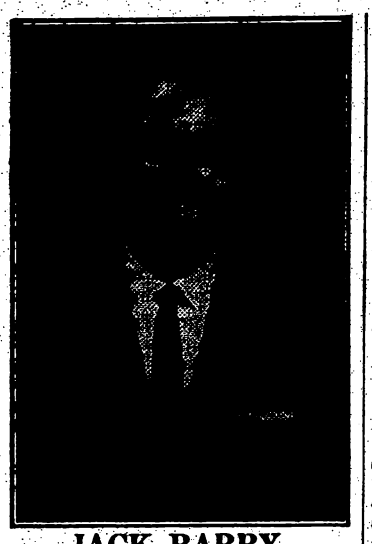
Jury has among its members Marcel Achard and Marcel Pagnol, actress Jessie Royce Landis and actor Gino Cervi. A big tv and press turnout is coming into the principality as the fest gets underway.

Wolper's Oscar 2-Parter

Hollywood, Jan. 21.

A two-parter, tentatively called "The Oscar Story," is being prepared by David L. Wolper Productions for its "Hollywood and the Stars" series on NBC-TV.

Documentary will examine history of the industry's 35-year-old Academy Awards, feature scenes from Oscar-winning pix, and review songs and music which garnered Oscars.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Alberto-Culver's Not-So-Hot '63 On Prime Time Picks

Chicago, Jan. 21.

Alberto-Culver, that big television spender from the midwest which has displayed a remarkable talent for picking 'em in the past, is having one of its rougher years at the prime time track.

Of seven series that it backed at the outset of the season, three clearly failed to score that all important 30-share, two stack up as borderline cases and two made it, although not resoundingly. Only "The Virginian," with a 36.40 share the last two weeks of December (according to Nielsen) placed in the top 20 and even then in the back of the pack. The other good investment was "Dr. Kildare," which registered shares of 34 and 35 for the two December weeks. The two shows constitute Alberto-Culver's main outlay at NBC-TV this season.

Most of the sponsor's prime time business went to ABC-TV, and there was a fast loser in "100 Grand" and another in "Jamie McPheeters," the latter showing only 17-20 shares in the last Nielsen. "Breaking Point," another Alberto-Culver entry, didn't fare much better with weekly shares of 23 and 26. And finally two shows worked both sides of the "magic 30" line—"Ben Casey" with shares of 29 and 32 and "Greatest Show On Earth" with 27 and 32 for the last two weeks of '63.

Daytime is a different story, with Alberto-Culver knee deep in CBS fare, having made at least alternate week quarter hour buys in "As the World Turns," "Edge of Night," "House Party," "Password," "Love of Life," "Secret Storm" and "To Tell the Truth," winners all. The firm, for some reason, backed out of one CBS-TV nighttime entry after the season's start. That was "Gunsmoke" which, had the sponsor stayed, would have been its top point-maker this year.

With $30-40,000,000 worth of billings at stake, Alberto-Culver will be more cagey in the future.

Covering Olympics an Olympic Feat

ABC-TV's coverage of the Winter Olympics from a mountainous site around Innsbruck, Austria, starting Jan. 29, will represent the toughest logistical challenge the web has ever faced. Over 40 camera sites have been spread over the 25-mile Alpine area with the intention of getting the tapes transmitted or jetted to the U.S. for same-day telecasting. The web is devoting one-hour of prime-time each night to the Olympics plus a total of four weekend hours during the two-week run.

A key factor in the web's Winter Olympics coverage will be the radically designed new portable tv camera developed jointly by ABC engineers and Sylvania. Lightweight system, weighing around 25 pounds, is a completely self-powered camera, audio and transmitter. The camera's first test will be on the Innsbruck slopes where ABC pickups will be fed over short distances to central stations. From there, feeds will be made to satellites, if in operation, or by telephone line to Paris for jet transport to New York. ABC-TV's outlay for the production setup will top $500,000.

Roone Arledge, ABC exec producer for sports, left for Innsbruck yesterday (Tues.) to command the force of 100 staffers assigned to cover the Olympics. Arledge pointed out that CBS-TV did a firstrate job on the Winter Olympics four years ago, but that was from Squaw Valley in the U.S. where the technical problems were not as complex as in a European pickup. In addition, Arledge said that heavy programming of winter sports on tv since that time has made the viewing audience far more sophisticated in its expectations.

ABC is cooperating with Eurovision in the Winter Olympics, dividing up the camera sites for better coverage. However, this cooperation introduces a complicating element of differing line systems between U.S. and European television.

Herridge On Drama: 'It's Not Budget But Finding Out TV's Own Styles'

By HERM SCHOENFELD

Robert Herridge, veteran writer-director-producer noted for his readiness to take a creative chance instead of playing it safe, is afraid that the current universal switch to film will put tv drama into a straitjacket.

"Film is great for its ability to capture literal reality," Herridge said, "but it cannot explore the full range of dramatic possibilities. We want to go to the ends of the spectrum, from the naturalistic to the poetic and for that television needs a balance between film and live."

Herridge, currently turning out six one-hour live-on-tape dramas for Metropolitan Broadcasting Co., said that film also represented a serious danger for the performers. "Film tends to free an actor's style. Once he's keyed to the stop-and-go technique of filmmaking, an actor finds it more and more difficult to give the sustained performance demanded on the stage."

Herridge's six for Metropolitan, the first of which bows on WNEW-TV, N. Y., Jan. 26, are an experiment in the production of tv drama under group auspices. The budgets are not of network dimensions, but Herridge is getting enough to test and explore some of his theories about television as a distinctive art form.

"The crucial thing is not the budget, but the possibility of working with important, vital themes for out times," he said. The opening hour show by Herridge will be the story of John Brown. The next one will be "The Night and Morning World of Walt Whitman" and third will be "The Sensualists," based on a Dostoevsky theme.

Herridge will be using an ensemble of actors for all of the shows, creating in effect a television repertory group. The scripts by Herridge will combine dramatic and narrative techniques in a form which he believes is uniquely suitable for the demands of the tv screen. Each show will be taped as a continuous performance to achieve the intensity and penetration of a live performance.

"The important thing," Herridge said, "is for television to find its own style, one that neither stems from Hollywood film or the Broadway stage." Herridge said that one of the most important recent contributions in this direction has been made by John Secondari, chief of ABC-TV's special projects division who is producting "The Saga of Western Man." Herridge kudosed Secondari for "creating a form that can deal with large material."

CRONKITE SET FOR D.C. ORIGINATIONS

In this Presidential election year of '64, Walter Cronkite will originate a number of his evening half-hour news programs from Washington.

Plan is to have a Washington origination for Cronkite two consecutive days every third or fourth week. First such Washington dates for Cronkite are Feb. 5 and 6. While in the capital, Cronkite will interview key politicos, as he did Sen. Goldwater, without having to worry about the logistics of flying back to N. Y. The Washington stint also will enable Cronkite to renew contacts associated with party conventions. Cronkite will be the anchorman for CBS-TV for the conventions, as well as the elections.

Studio on the CBS floor of Broadcast House of WTOP, Washington, is being readied for the upcoming evening news stints. Studio will be remodeled to resemble the newsroom setup of Cronkite's broadcast in N. Y.

Joe Levine Yens Place In TV Sun (Specs & Series)

With one deal completed and others in the works, Joseph E. Levine said last week that he has big plans for television. The Embassy Pictures prez noted that he is presently in negotiations with a variety of tv projects, series and one-shot specs included.

His completed deal is with ABC-TV for the airing in 1965 of a one-hour color series called "Hercules," to be filmed in Italy in partnership with Carlo Ponti this year. Also in partnership with Ponti, Levine has series based on the lives of Casanova and D'Artagnan planned, these to be made after "Hercules" is completed.

Levine said that he is on the verge of another network deal for another series. This series, he said, is not among the Ponti partnerships and will be made entirely by Embassy. He asserted that all three webs have been talking with him at length since he first projected his intention to enter the tv production field.

Just what the other series and specials he has in mind are Levine wouldn't reveal but he did affirm his plan to enter tv in a big and permanent way both via the Ponti series and others which will be solely created and produced by Embassy, as well as the specials.

Embassy already has a syndication operation working, under the directorship of v.p. E. Jonny Graff, which is peddling an array of 30 features to the medium. This syndication arm will likely see considerable action in time to come handling tv series after they have finished their web runs. Also a possibility will be shows produced for syndication, although Levine's thinking at present is geared specifically along network lines.

HAL ROACH JR. TO 7 ARTS IN EXEC SLOT

Hollywood, Jan. 21.

Hal Roach Jr., one of the tv film industry's pioneers, has joined Seven Arts as a general exec in tv, and exec producer of upcoming teleshows, in a stepped up drive by Seven Arts in the vidpix area.

Roach is currently developing a number of 60-min. and 90-min. projects for Seven Arts.

The exec started in tv film in 1949, and during the time he produced and supervised series at the Hal Roach Studios, turned out over 1,000 half-hour telefilms. His 1949 series, "Trouble With Father," starring Stu Erwin and his wife, was the second network vidfilm series.

Four Star Posting 3-Show Parlay

It looks like a three-show, three-hour parlay for Four Star Productions on the '64-'65 tv programming sked in the now upped fortunes of Tom McDermott & Co. (in contrast to the solo status of "Burke's Law" this season).

"Burke," a winner in the current ABC-TV sweepstakes, will be back for another season's cycle. Then there's the Gig Young-David Niven-Charles Boyer "Rogues," which has already been pledged sponsor support at the new Sunday at 10 attraction for NBC as successor to DuPont.

And now that both J. Walter Thompson and SSC&B have asked ABC for firm sponsor commitments on the "Royal Bay" hour entry, that one looks headed for a Wednesday night slotting (possibly 9:30 to 10:30, with "Ben Casey" moving up to 8:30).

NBC's $3,500,000 Current Season Sales

NBC-TV last week racked up sales of close to $3,500,000 on the current nighttime schedule.

With all sales involving scatter buys, Procter & Gamble and S. C. Johnson accounted for close to $2,500,000, while Dodge, Polaroid, Vicks and Warner-Lambert came in for another $1,000,000.

PALEY'S POUCH—MONEY, THAT IS

Huntley-Brinkley Ciggie Dilemma

Any effort to curb cigaret advertising before 9 p.m., on the grounds that that's when the kids are watching, will meet with strong resistance from NBC. For the simple reason that there's some $6,500,000 in R. J. Reynolds revenues at stake in the ciggie company's sponsorship of the Huntley-Brinkley news half-hour. The matter is scheduled for resolution when the NAB Board meets in Florida next week to act on the findings of the NAB Code Committee.

For one thing, NBC takes the position that the Huntley-Brinkley cross-the-board news show is not designed to attract the kids; that it's major appeal is for adults, so why penalize a program because it falls within any Code time limit specified?

(While the competing CBS Walter Cronkite news program has some ciggie advertising, it's of minor consequence compared to the major NBC stake).

How Candid Can You Get? Funt Admits New 'Camera' Show a Dud

By BILL GREELEY

With candor rare for show biz (including the producer of "Candid Camera"), Allen Funt declares his new CBS-TV show, "Tell It to the Camera," a bomb.

Such talk has got to be considered subversive in an industry where dead dogs are whipped with enthusiasm. Allen's dog isn't even dead. "Tell It to the Camera" premiered in the new year and has about 20 episodes firm to go.

"I didn't have the insight," says Funt with shock force, while copping the minor plea that three months from order to air didn't allow much time for experimentation. The period of trial and error, he says, is torturous, but at least "we don't have to worry over night."

In the light of his own confession, Funt says the show is getting a new format. The beginnings of major changes can be viewed tonight (22) in the "rough timeslot" of CBS, 8:30 p.m. ("We wanted a quiet timeslot, one in which we couldn't go lower").

Funt says he hasn't seen a national rating yet on "Tell It to the Camera," but he's not waiting. While he didn't derive much of the collective comments of critics (they ranged from personal insults and severe wraps to high praise), he has come up with a consensus from the snipers. The comments that the show was another form of making folks look ridiculous, that the questions were assinine and the use of people not adequate seemed to predominate. Funt says "our own analysis" when puting the show together was that we wanted to do a comedy show, a real-life Allen's (Fred) Alley. While on "Candid Camera" it was always a high concern that people not be made to look ridiculous. Now its apparent, he says, that they will have to be extra censorous on "Tell It," even though subjects are aware of camera exposure. And the enormous new challenge is that the show must capture "Candid's" spontaneity despite awareness—"awareness and spontaneity," he calls it.

"From now on," says Funt, "we are going to give the camera a personality; make it a talking, moving, living thing." In a beauty parlor, for instance, the camera will be in the position of the beautician, up over the victim. The camera will likewise be a waiter, or

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210 Minutes of Woolfolk

William Woolfolk's prime nighttime exposure within one week from Saturday (25), of three and one-half hours of his writings, may be something of a tv record.

This weekend's "Who'll Dig His Grave?" ("The Defenders") is about a Maxwell Bodenheim Greenwich Village-type of poet-derelict; on Sunday (26) Woolfoolk's "Arrest and Trial" 90-minute segment is titled "Echo of Conscience," and the ensuing Saturday (Feb. 1) is another "Defenders," rounding out the 210 minutes.

Bing Crosby Has Situation Comedy Yen For '64-'65

Add Bing Crosby to the list of top performers now anxiouos to enter the weekly tv sweepstakes (as Judy Garland and Danny Kaye did this season). Specifically, Crosby, who has been confining himself to occasional tv specials, wants to do a half-hour situation comedy series. Since he would like to enter the '64-'65 program race, huddles have already been initiated and possible formats discussed.

Also look for a Lever Bros. sponsorship, since the food company, jointly with Pontiac, has been underwriting the Crosby specials. And since Lever has a heavy budget commitment going with CBS for next season, expectations are that that network will get first crack at the series.

'Profiles in Courage' Gets Sun. at 6 Slot

Couldn't exactly be called "blueprint in courage," but NBC-TV has firmed a timeslot for "Profiles in Courage," Robert Saudek's half-hour telementary series based on the late President Kennedy's book.

The biographies of brave Americans will go in the new schedule next fall at 6 p.m. Sundays. Although safely out of prime nighttime, "Courage" will have to show some muscle, anyway, in a minor-league contest with CBS-TV's telementary, "20th Century" if the Prudential-bankrolled show continues in its longtime 6. p.m. time, that is.

More 'WT' Repeats

Now that the American League Football season is over, ABC-TV will again be unreeling repeats of "Wagon Train" on Sunday afternoons at 5 p.m. Series, titled "Trailmaster," is in addition to the five-times-a-week daytime reruns of "Wagon Train" and the regular 90-minute primetime show on Monday nights.

Bankrolling the Sunday outings, starting Sunday (26) are Lehn & Fink, Mentholatum, Norwich Pharmacal, Squibb Drug, and Waterman-Bic Pens.

NBC-TV's 900G For Orange Bowl

NBC-TV has negotiated a three-year contract for exclusive radio and tv rights to the annual Orange Bowl football game and attendant events, which for the last three years have been on ABC-TV. NBC reportedly paid $900,000 for the rights ($300,000 a year).

For the first time in 30 years, the Orange Bowl New Year's Day game will be played at night, giving the network a spread of three bowl games through the day (Rose Bowl and Sugar Bowl).

NBC sports director Carl Lindemann Jr. says the pact covers the Orange Festival events, including parades, the marine regatta and basketball and tennis tournaments.

CBS' 'PAY NOW AND PICK LATER'

By GEORGE ROSEN

CBS, which has dominated the Nielsen ratings both this season and last has just scored the biggest money coup in the history of television.

Bill Paley's network evening prime time (from 8 to 10 p.m., seven nights a week) is virtually sold out for 1964-65. Only scattered CBS availabilities—such as "The Defenders" in the 20 plus Nielsen range—remain unsold.

While Jim Aubrey is still in a position to shoehorn more billings into the prime time CBS money-belt next year (as for example, the Ford-sponsored "Hazel" which still has a chance to grab the CBS 9:30 to 10 Tuesday slot), Aubrey now has in hand almost $200,000,000 in firm '64-'65 orders, enough to buy out all his prime 8 to 10 p.m. time with a few tens of millions left over to sponsor some of the 10 to 11 p.m. periods.

Such an incredible, but now accomplished, feat has no precedent.

In fact, Aubrey's sales force—led by its veteran chief Tom Dawson—has just established two major precedents:

1. The prime time virtual SRO sign was posted on Jan. 16. A few seasons ago, not even a General Foods had bought by so early a date. By that date, a long line of the nation's bluechip advertisers—the GF's, the P&G's, the Lever Bros., the Philip Morrises, the American Homes, the Brown & Williamsons, the Quaker Oats, the Johnson Waxes, et al—have already paid their almost complete sponsorship allegiance to CBS for a '64-'65 tv year which extends to Sept. 15, 1965, still 20 months in the future!

2. What is even less believable, but also true, is the fact that the approximate $200,000,000 in prime time '64-'65 billings was committed to CBS prior, repeat prior, to the selection of the CBS show. The brilliance of the Dawson salesmanship is reflected in the fact that, in many key instances, the P. & G's, etc., are firmly committed to the full year sponsorships for specific time periods and for programs which—hold your hat—"Mr. Aubrey will select." Thus P & G and General Foods, to cite one of several examples, have each bought alternate half hours of Wednesday 9 to 9:30 p.m. (immediately following "Beverly Hillbillies," which moves to 8:30) without knowing what their Aubrey-selected programs will be.

Although this particular Aubrey nod will probably go to Dick Dorso's United Artists situation comedy "Kibbee Hates Fitch," which CBS insiders who've seen it believe has "explosive" top Nielsen potential, no one (outside of the CBS high command), including the already committed advertisers, will know until Aubrey announces his schedule next Monday (27). On that date, Dawson and his sales force will get the word for transmission to the anxiously awaiting advertisers and agency fraternity, not to mention CBS' competitors, who are understandably thoroughly discombulated by Aubrey's unorthodox, but 100% successful, program-sales strategy.

While rival account executives were trying to stir up anti-Aubrey sentiment by pointing out that "the one and only way to enter the CBS Nielsen promised land of prime time Paradise is to obey faithfully the new Aubrey scripture of 'commit your money now, I'll select your program later'," Dawson's desk was flooded by a near $200,000,000 deluge of orders.

Jolting as it was to the growing sponsorship band of the tv faithful, who reluctantly accepted Aubrey as "TV's St. Peter," as an agency put it, the more affluent tv advertiser believed it better to risk Aubrey's network—with the program still to be selected—than to risk being locked out. So strong

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After 35 Years in Radio, Godfrey Still Bullish on Medium's Future

By MURRAY HOROWITZ

Arthur Godfrey, currently celebrating his 30th anni with CBS Radio and 35 years in broadcasting, feels his greatest challenge is today and tomorrow. He's reluctant to talk about his past, which, in a large measure, parallels the history of broadcasting.

"I want to put radio back to the status it deserves in the industry, in the press. Radio should take its place again as one of the media, alongside tv and other media.

"The medium (radio) has all but completely ignored the past five or six years by our business. You can't get a program listed in the press. No one is even making snide remarks about us."

He warmed up to his mission by telling personal success stories he's had with products on his show the past six months, anecdotes which underscore the "power of the medium to sell" and to reach "millions."

Godfrey chose three products, sponsors which used the Monday-through-Friday CBS Radio "Arthur Godfrey Show" exclusively, eschewing other ad outlets. He said Morton House Food Products, after using his show, increased its biz 56% at the end of six months.

Godfrey personally sells an interviewer the way he sells a product on the air. "There was the tuna fish industry, hit hard by stories appearing in the press of poisoned tuna fish cans. Business was down 30%. I had a friend, Arnholt Smith. He's Mr. San Diego and he heads the Breast O' Chicken tuna fish company. I had been through his plant once. Fascinating. I asked him how business was. Now, I make it a policy never to solicit personal friends for my program. I asked him to ride with us and he did, spending $250,000. Sixty days later, Smith informed me business of his

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'Get Lost' Dept.

Apathy of the general public toward the cigaret cancer scare in the wake of the Surgeon General's report was revealed with telling impact in the release of the latest Nielsen 30-market report.

On the Saturday that the report was released, NBC-TV did an hour special on cigaret smoking, slotting it in the 7:30 to 8:30 p.m. period. So what happened? Its 19.6 share of audience for the first half-hour dwindled to a lowly 15.8 for the second half-hour while the competing Jackie Gleason on CBS-TV was whopping it up with a 39.8 share of audience for the first half-hour and a staggering 46.0 share for the second half.

NBC: 'Love Those Specials': Plan 60 For Next Season

With NBC-TV committed to a weekly hour variety show next season, there's a strong possibility that the nod will go to Andy Williams. Latter is currently part of the Tuesday night 10 to 11 "smorgasbord slotting" (in which Williams, Bell Telephone and Huntley-Brinkley alternate).

Henceforth, whether news or entertainment, all specials on the network will be scattered in preempted time periods. All told there will be 40 news specials (half of them are already in production) and 20 entertainment specials, including the five Danny Thomas 60-minute tintspecs. All but five of the 20, as a matter of fact, have been selected.

Unlike CBS and ABC, the Bob Kintner network has committed itself to "maximum" exposure on specials. They've been doing quite handsomely in the Top 10 Nielsens.

Peddle Baez-Seeger As Twosome Package (But Only to NBC, CBS)

Harold Leventhal Management, which handles folk singers Joan Baez and Pete Seeger, has offered the twosome as a package to NBC-TV and CBS-TV, available for either June or fall appearances.

In letters sent last week to NBC and CBS Leventhal offered the Seeger-Baez team as one that had not suffered overexposure in tv.

Seeger last spring was blacklisted by ABC-TV from appearing on "Hootenanny," the networks folk songfest. Miss Baez was the first and foremost of a number folk talents to refuse "Hoot" dates because of Seeger's listing. When the show returned this fall in hour format, ABC asked Seeger to appear on the condition he would sign a loyalty oath. He refused. Refusal came shortly after a long court battle in which the singer had been cleared of contempt of Congress charges.

Needham Retires at 75

Chicago, Jan. 21.

Maurice H. Needham, founder and chairman of Needham, Louis & Brorby ad agency, retired last weekend on his 75th birthday. He plans to devote his time to writing.

He had started the firm in 1925 under his own name and remained its president for 35 years, taking the title of chairman three years ago. NL&B ranks as one of the top 25 ad agencies in the country and billed $55,000,000 last year. Prexy Paul C. Harper Jr. is now top officer of the company.

Another 'Classic' For Mary Martin?

Now that the "Jennie" legiter has folded, Mary Martin and NBC have that "gleam" again. The network is currently in negotiation for Miss Martin to star in another "classic" (a la "Peter Pan"). There are no dates, in fact no property as yet, but the talks have been initiated.

Not that this means the demise of "Peter Pan." This has become a sturdy NBC perennial, with an "every other year" tape exposure commitment.

QUINN EXITS ABC OVER NEWS SHIFTS

Bob Quinn, exec producer for ABC News who moved over from CBS a year and half ago, has quit the network in a disagreement over recent reorganization moves in the web's news operation. It's understood that Quinn felt that he was being relegated into the background by a series of command shifts made by Elmer W. Lower, ABC News prexy.

Lower reshuffled the web's domestic news bureaus last week with the promotion of 10 staff members. Changes include the naming of Donald G. Coe to director of operations, William P. McSherry to Coast manager for tv news in an enlarged Los Angeles bureau, and Everett Aspinwall to midwest manager for tv news in Chicago.

Other promotions include Fraser Head as business manager, Jack O'Grady as assistant manager, Milt Fishman as Coast manager for radio news, Tom Casey as midwest manager for radio news, Bill Lord as Washington producer of the 11 p.m. news show, Charles Klensch and Charles Schuman as editors and Charles Frey as assistant to the director of basic news coverage.

FCC Retreats, Drops Plans To Impose Curb on B'cast Com'ls

Washington, Jan. 21.

FCC abandoned its plans to curb broadcast commercials. The vote to give up the idea of Federalizing the NAB Codes was unanimous.

Commission said "adoption of definite standards in the form of rules limiting commercial content would not be appropriate at this time."

FCC promised to "give closer attention" to commercials on a case-by-case basis. Among other devices to be relied upon for checking station commercials will be the revised tv application form now on FCC's rulemaking agenda.

Reasons cited by the Commission for its retreat were a lack of information for writing blurb curb standards and a paucity of research on the subject of commercial interruptions.

"The information required for the formulation and evaluation of specific regulatory standards is not available in adequate scope or depth," FCC said.

Commission said studies, such as the one upcoming by NAB on public acceptance of commercials, are "greatly needed." FCC added it would follow the NAB and other look-sees and "the action that results."

Until its new applications forms are out, FCC said it would direct its staff to bring to the full Commission's attention station applications showing the "greatest amount of overcommercialization."

FCC said it would also give a close look to stations which deviate in practice from their commercial promises—this an obvious reference to NAB member stations violating the Codes.

FCC said its decision not to adopt the NAB Codes as Federal regulation did not imply "we regard them as of no value or as unsound limitations."

"On the contrary," said FCC, "one of the important considerations underlying our conclusion is that there is in existence an industry-formulated code . . . which, while far from completely successful . . . does serve as one appropriate limitation, and which may be made more effective in the future."

RCA Score Today: One Out of 9 Tint

Chicago, Jan. 21.

RCA Sales Corp. prexy R. W. Saxon looks for a boom in color tv set sales immediately after the tax cut proposed by the Administration goes into effect. "It is our belief," he told the Chicago Marketing Executives Club last week, "that the average consumer has been postponing many purchases of consumer goods for some time. The formal announcement of a reduction of taxes should then have a significant and favorable psychological effect on the consumer . . . We fully expect one of the demand products to be color television."

He said the interest in tint has now reached a point where one out of every nine tv receivers sold is a color set. In 1964, he expects it to grow to one out of five, despite the fact that there is no foreseeable change in color set prices for the next few years. Saxon noted that 30% of the respondents in the latest survey stated firmly that their next set would be color, and that the percentage of consumers who are undecided about it has also increased.

He sees color tv growing into a $750,000,000 industry this year, topping the billion mark in 1965 and quadrupling that retail volume by 1968.

Aloha Station Bumps Steve Allen, Cronkite

Honolulu, Jan. 21.

KGMB-TV, the CBS affiliate here, plans to drop the Steve Allen and Walter Cronkite programs as of Feb. 3. Station spokesmen say it's a matter of low ratings.

The Allen show has started at 10 p.m. with the CBS news stanza breaking in at 11 p.m. In early-to-bed Honolulu, they're considered late hour programs.

Ralston's CBS Spread

Ralston-Purina, in a nighttime participation spread on CBS-TV, signed for minutes in "Mister Ed," "Perry Mason," "Great Adventure," "Alfred Hitchcock Hour," and "Rawhide." The Ralston-Purina spread goes through to September.

In other new biz, B. F. Goodrich signed for one-sixth sponsorship in "Rawhide" and "Hitchcock," starting in March and June, respectively. Whitehall Labs division of American Home Products signed for two-thirds sponsorship of "East Side, West Side."

'22d Century' As SG Sci-Fi Series

Hollywood, Jan. 21.

Science fiction specialist Robert Heinlein has created and sold a new vidpix series, "The 22d Century," to Screen Gems, for the 1965-66 season. SG has assigned Howie Horwitz as exec producer on the project.

Present plans anent the sci-fi series call for a 90-minute series but it could be a 60-minute show. Heinlein, who also scripted the pilot, is due in Jan. 27 for confabs on the project at the telefilmery.

Deal for the sci-fi writer was negotiated by Ned Brown. Heinlein is a vet sci-fi writer, and among his pix credits is "Destination Moon."

'Ozzie & Harriet's' New 5-Year Ticket; Split Up $3,000,000

Hollywood, Jan. 21.

One of radio-tv's longest running weekly shows, "The Adventures of Ozzie and Harriet," tacks on another five years with the extension of its contract with ABC-TV. Over the non-cancellable period, Ozzie and Harriet Nelson and their sons, David and Rick, will split up over $3,000,000 in straight salaries. New contract calls for a minimum of 26 programs and a maximum of 35 each year.

In their 20 years on radio and tv, the Nelsons have never been without sponsorship, currently being bankrolled by American Dairy Assn. and American Gas Assn. Family show in the 12th season on ABC-TV has posted its highest ratings. New pact supersedes agreement to have expired in September.

Andrews Exiting BBC For Britain's ABC-TV

London, Jan. 21.

Longtime BBC-TV anchorman Eamonn Andrews, who in a dozen year association with the web has helmed such shows as "What's My Line?" and "This Is Your Life," among many others, is ankling the Corporation for the lusher grazing in ABC-TV pastures.

Starting in the fall Andrews will host what is loosely described as a "big entertainment show" for the weekend indie which operates in the North and Midlands. Precise details though apparently worked out, are not forthcoming for fear of a swift answer from BBC-TV.

Andrews' switcheroo, coming as a complete surprise to the industry (like Richard Dimbleby he was thought to be one of the pillars of the Corporation's network) was wrapped up fast when it came.

According to Andrews' agent Edward Summerfield (who, incidentally, is also agent to ABC-TV program controller Brian Tesler, a key figure in enticing Andrews from BBC precincts) the on-screener could see no upcoming programs on BBC which excited him following the closedown of "What's My Line?" So, inside a week, ABC-TV's pitch was made and contracts signed and sealed.

Under Andrews' deal, which lasts for three years and secures his exclusive tv services for the weekend contractor, he is allowed a four-month summer rest during which time he intends to visit the U.S. and work in radio-tv there.

Britain's 2-Set Homes

London, Jan. 21.

With the prospect of more national tv channels on the horizon, the tv receiver is rapidly becoming a status symbol once again. According to chairman of one of Britain's largest set—hire firms, Radio Rentals, the local Joneses are now lashing out for two vid receivers per home.

There is a growing tendency, he says, towards two sets per family so that individual tastes can be catered to with contrasting programs.

Mpls. Honeywell: Dream Sponsor?

Minneapolis, Jan. 21.

In embarking on a television program sponsorship for the first time, Minneapolis Honeywell Manufacturing Co., while hoping for a mass audience, professes to be unconcerned what ratings will be garnered.

The 13-week "Science All Stars' program, now on the ABC network Sundays, devotes 30 minutes to youngsters who have won honors at national and regional Science Fairs. They demonstrate their complicated home-made devices and converse with name personalities in the science and educational fields.

Company executives have made it clear that they're not counting on the "mass audience" for which they hope. They say that, while their primary motive in sponsoring the program is commercial, they'll be satisfied "if this new sort of tv fare has beneficial effects in technical education and encouragement of youth and the general growth of scientific interest in America."

In the effort to build at least "an interested audience," the company has started a direct mail campaign calling attention to the program. This is directed at regular businessmen customers, science teachers and other educational leaders.

Acad Gleason Tribute: A Case of Everybody Loving Him Too Long

Jackie Gleason, at his best, sings "away we go" and closes his act, disciplined right down to the last few seconds.

Gleason offers a lesson for the stagers of the next "Close-Up" salute of the N. Y. Chapter of the National Academy of Television Arts & Sciences. Friday's (17) "Close-Up" of The Great One went on and on and on, prompting emcee Alan King to thank his audience of some 1,000 for having the patience to witness "From Here to Eternity"—not the pic, but the Academy show.

It was a case of loving Gleason too long, and too much—publicly—at the Americana's Imperial Ballroom, before a hep crowd which stayed and stretched in their seats, remarkably disciplined for showbizites who are part of the action. The show ran about two and three quarter hours, inviting inevitable dull stretches.

When Gleason's name was mentioned from the stage by King, Johnny Carson, Frank Fontaine, et al., the mention and the accompanying anecdotes were more in the nature of affectionate tributes rather than roasts. There were times when the man being honored sounded more like Dr. Albert Schweitzer than the top banana Saturday nights on CBS-TV. It was Gleason, himself, who brought his god-like figure down to earth when he sauntered on stage during Carson's turn and informed Mr. Tonight and the 1,000 assembled guests that he's one his way to see Mr. John.

Bishop Sheen made a surprise appearance on stage and he told a story which honored Gleason, without becoming saccharine.

Produced by Lester Gottlieb, the show opened with a snappy dance and tap by the June Taylor Dancers. King then took over the emceeing chores and he had many a one-liner which sent laughs bouncing around the room. He spent too much time though milking every on-stage guest and every situation. King saved his yock provoking Eastern Airline monolog until late

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TV-Radio Production Centres

IN NEW YORK . . .

CBS pubaffairs producer **Roger Smith** and director **Bruce Minnix** to Iowa re upcoming "One of A Kind" program on Iowa's class of '29 . . . **Bill Leonard, Bill Eames, Bob Wussler, Fred Capossela Jr., Al Thaler** and **Marya McLaughlin** of CBS News Election Unit back from New Hampshire re web's coverage of March 10 Presidential primary . . . **Mickey Rooney** to direct upcoming "Twilight Zone" episode, "Sights and Sounds." . . . **Bobby Darin** set for **Jack Benny's** Jan. 28 episode . . . **Arthur Hull Hayes,** CBS Radio prexy, named national radio chairman for the 31st anni observance of Brotherhood Week, to be held Feb. 16-23. National Conference of Christians and Jews is the sponsor . . . **Douglas Edwards** and **Allan Jackson** elected president and v.p., respectively, of the Assn. of Radio and Television News Analysts . . . KATI Radio, Casper, Wyo., and WORX Radio, Madison, Ind., join CBS Radio web . . . **Alan L. Gleitsman,** headquartering in Los Angeles, named v.p. of Walter Reade-Sterling tv division . . . **Kirk Douglas, Carol Channing** and **Merdith Wilson** visit WCBS Radio's Norton Mockridge this week . . . Sportscaster **Chris Schenkel** flies to Texas on two successive weekends to narrate events for the "CBS Sports Spectacular" series. On Sunday (26), he'll be in Dallas to cover CBS' "live" pickup of men's and women's finals of the 23rd Annual All-Star Bowling Tournament. On the following Sunday, Schenkel will be in Ft. Worth to cover the Cutting Horse Championships . . . **Stephen Rowan,** who has just joined CBS News, will anchor all the newscasts during Saturday's (25) all night 30th anni tribute to **Arthur Godfrey** on CBS Radio. Rowan will be heard on the hour every hour . . . WHLI's pubrelations director **Bill Nelson** named to public relations committee of the Long Island YMCA Capital Gift Campaign . . . Negro folk and musical comedy singer **Leo Bibb** has a dramatic role as guest star on ABC-TV's "Channing" . . . **Joe Franklin's** WOR-TV daytime strip, "Memory Lane," this week guests **Kay Stevens, Georgie Price** and **Rudy Vallee** . . . **Zeke Rose,** ABC press staffer, has resigned to join the public relations firm of Harsha-Rotman & Bruck Inc. . . . **William J. Lamb** elected v.p. and treasurer of Educational Broadcasting Corp., operators of WNDT . . . **Marty Allen & Steve Rossi** cutting radio spots for the Epilepsy Foundation . . . **Kenneth H. MacQueen** has joined ABC Television Spot Sales as an account exec in the Chicago office . . . **Dave Gerber,** GAC veepee in from the Coast for the selling season . . . **Rip Taylor** slated for Ed Sullivan show, Feb. 2 . . . Actor **Joe Silver** inked for four shots on **Sid Caesar** show on ABC-TV, first of the taped sessions to be shown Feb. 13.

Bell Telephone will mark its 1,000th broadcast with a special anniversary show on NBC-TV Feb. 25 . . . NBC Opera Co. producer **Samuel Chotzinoff** in New York Hospital . . . Sen. Margaret Chase Smith (R.-Me.) on NBC News "Sunday" Jan. 26 for interview with web's **Nancy Dickerson** on eve of her announcement of election plans . . . **Jimmy Durante** on Mitch Miller's "Sing Along" March 9 . . . NBC News producer **George Vicas** back to Paris after week in city for confabs . . . NBC Radio veep **Marion Stephenson** to Washington for talk before Federation of Business & Prof. Women's Foundation . . . **Bob Bendick,** exec producer of NBC-TV's World's Fair spec, has named **Kirk Browning** head director, **Louis Solomon** head writers and **Harry Sosnik** music director . . . NBC public affairs manager **George Heinemann** speaking at Northwest Drama Conference Feb. 7 at U. of Oregon . . . NBC-TV's "Today" and "Sunday" art critic and author **Aline Saarinen** named Woman of Achievement by Fed. of Jewish Women's Organizations . . . **Ted Yates** named one of country's outstanding 10 young men by national Jaycees . . . **Dick Noel** named announcer for NBC-TV's new "TW3".

IN HOLLYWOOD

William Orr must have designs on **Bob Finkel** for a top production berth at Warners-TV. A second meeting is scheduled for this week . . . NBC-TV's program chief **Mort Werner** told Revue producers of the two-hour "Johnny North" to go slow on the budget. Cost of the pilot was getting too close to $900,000. NBC and Revue are partners in the project . . . **S. L. "Stretch" Adler,** headman at KTLA, fired **Tom Duggan** one day and hired him back the next. It happened before to the commentator at KCOP and KTTV . . . CBS' helicopter is working overtime, with the comings and goings of **James Aubrey.** Egg-beater picks him up at the airport and deposits him on the front lawn at Television City . . . KTLA landed the L.A. Angels road games next season but it figures. Owners of the Angels become owners of KTLA within a matter of 60 days. Payoff is $150,000 for tv rights to 30 games . . . If 20th-Fox-TV gets an order from NBC for "Daniel Boone" with **Fess Parker** back in coonskin, **Aaron Rosenberg** will take his first dip in tv as producer . . . **William Weiss,** veepee of Terrytoons, is taking his first aim at network prime time. He has ordered a half-hour cartoon series spoofing the soaps. It's called "Pitiful Penelope" (in her search for misery) and the voice will be that of the wife of **Dayton Allen.**

IN CHICAGO . .

WBKB has hired **M. S. (Tony) Bachman** from KXTV, Sacramento, Calif., as director of advertising-promotion. That function is now separate from publicity-press info, which remains **Don Peterson's** charge . . . WYNR this week initiated a nightly two-hour interview stanza from the Playboy Club. It's being emceed by **Alan Abel,** who previously based on the Coast . . . Freelancer **Gary Arnold** signed on with WBBM-TV as host of the Sunday morning series, "Vistas" . . . **Ernie Shomo,** veep-g.m. of WBBM Radio who's been under the weather the past two weeks, is vacationing in Florida for a fortnight . . . **Walter Schwimmer's** syndicated "Championship Bridge" will have a Sunday afternoon berth on WCIU when it begins telecasting . . . **Bob Lodell,** who headed midwest sales for Mutual, quit to join Blair Radio as a rep . . . Pubaffairs writer **Fran Coughlin** and personnel director **David O. Taylor** both notched 30 years with WGN Inc. . . . **Ceal Ward,** WBKB's Sunday night weather girl, is in Detroit this week narrating the American Motors display at the Auto Show . . . **Ruth Page** has created an original ballet which her dance company will perform on WBBM-TV's Feb. 8 "Rep Workshop" . . . WBBM Radio has launched its largest audience promotion campaign in many years on the theme "You Hear It First on WBBM Radio." Splurge includes spots on WBBM-TV . . . **John Justin Smith,** ex-Daily News, has been added to the lineup on WBBM-TV's 6 p.m. newscast and the "Saturday News Special", and he gets his own five-minute strip after the "Late Show" . . . Sports director **Bob Rhodes** has been added to WBKB's news lineup at 10:10 p.m. . . . WBBM Radio's live "Music Wagon," previously aired in two segments, has become a single 90-minute strip. At same time, deejay **Pat Sheridan** has been assigned the two-hour early morning block.

IN BOSTON

Hub's memorial to John F. Kennedy, two-hour NBC telecast Sunday (19), with performance by Boston Symphony Orch of Mozart's "Requiem Mass in D Minor," at Holy Cross Cathedral, with Richard Cardinal Cushing celebrating the Solemn Pontifical Requiem Mass, had guest list of distinguished visitors from Washington, members of the Kennedy family, and Hub and national leaders, federal, state, local officials and members of the clergy . . . **Jim Jensen,** WBZ-TV newsman-personality, ankles in February for CBS, New York . . . **Heywood Vincent,** radio's controversial personality here, switched from WEEI to WNAC . . . WBZ-TV hosted foreign NBC correspondents and World Affairs council

(Continued on page 58)

SARASOTA: NAB WINTER CIRCUS

NAB's Posthumous Award to JFK?

Expectations are that this year's NAB award, generally reserved for a key industry figure, will be presented posthumously to the late President John F. Kennedy. And if so, President Lyndon Johnson will be asked to attend the NAB convention in Chicago in April to accept the award.

The decision will be made next week when the NAB board of directors assembles in Sarasota, Fla., for its annual meeting, with industry sentiment for the JFK award taking on added impetus in the past few weeks. Award will be based on the late President Kennedy's overall contribution to the medium through his tv press conferences the impact rendered via the Great Debates, etc.

TV Networks Crawlin' With Too Many Credits in Revival of Plugola

Hollywood, Jan. 21.

Networks again are afflicted with an irritant of yore, the plugola, outlawed in its most virulent form, and the watchdogs have felt it necessary to meet in concert for remedial measures. Department heads of the three nets sessioned last week and traded their views in a two-hour meet that plowed the field but didn't plant any seed. Main point or discussion: how to break up the clutter of credits so prevalent in the closing crawl.

Toppers agreed there are too many unnecessary credits, both production-wise and by suppliers of wearing apparel and the such, and policy set by National Assn. of Broadcasters and their code of good practices, which allows end credits of one minute on an hour show and 45 seconds to the half hour, is lacking in conformity. A set policy by CBS adheres to ruling but other networks don't hold to it. The meeting was called by NBC's Fenton Coe, director of film production, for the purpose of a unified campaign against such abuses.

Said one, "I don't blame the advertisers of a show for objecting to the clutter of credits. They pay around $35,000 a minute for commercial time yet at the close a merchant who provides the show's star with his wearing apparel is given a credit line. I don't think it's fair. The exceptions would be for an item that can't be bought."

CBS allows two supplier credits to each show "but it must be something important and not just a pair of shoes." No single frame credit is permitted. "It's the old plugola all over again," said a network policer," and we've got to stamp it out. Production credits, while held too inclusive of minor crafts, is only a minor issue.

In the old days of the plugola practice, merchandise as prizes on game and panel shows were accepted gratis in return for the plug. CBS, for a time, paid for the prizes but later withdrew the payments and settled for a mention. The more blatant plugs were ruled out, such as free airline tickets and other forms of travel. Local stations still carry the plugs

(Continued on page 66)

NBC-TV In New Look at Daytime

In view of the fact that CBS-TV's 1:30 soaper, "As the World Turns" is the toprated daytime show in television (its 16.6 rating equal to the average prime time nighttime show) NBC is in the process of reassessing its "sunshine spectrum" with a view toward changes.

In view of that, NBC will "recapture" 1:30 to 2 from the stations and program the half-hour slot, with likelihood of a game show going in. As a matter of fact the bid for a network program at that crucial half-hour comes from the affiliates themselves. All of which means that NBC will be programming for its stations from 10 a.m. to 5 p.m. (with the exception of 1 to 1:30).

Change will go into effect on July 1. At that time Procter & Gamble moves into the 3 o'clock spot with a new soaper series from the pen of vet Irna Phillips.

Post-Grid TV Season: ABC's Hot Sat. Entries

ABC-TV's heavy sports show lineup on Saturday afternoons has taken the rating lead in the first Nielsen 27-market rating report of the three-network post-grid season sports competition on that day. ABC's teeoff "Challenge Golf," against no sports competition from 2:30 to 3:30 p.m. racked up a 8.2 rating. "Pro Bowlers," from 3:30 to 5 p.m., scored a 9.4; "Wide World of Sports," from 5 to 6:30 p.m., went up to a 13.9 and the "Pre-Olympic Tryouts," from 6:30 to 7 earned a 12.5.

On NBC-TV, the Bud Palmer show, from 4:30 to 6 p.m., scored a 9.0 rating, while the first "Golf Classic" on CBS-TV from 4 to 5 p.m. hit a 7.4.

British Parliament Nixes BBC Bid To Raise License Fee

London, Jan. 21.

In renewing BBC's Charter for a further 12 years, the Government declined to raise the annual $11.20 license fee by which BBC is financed. Instead, Corporation has been given power to borrow up to $56,000,000 to finance itself. But the Government has renewed its pledge that BBC will have "sufficient income to provide adequate services."

Parliamentary decision not to hike the license fee follows strong BBC campaigning which called for a $5.60 raise in the tab. BBC has recently been at pains to point out that establishment of its UHF tv web, BBC-2, had bitten so deep into reserves that only a nominal amount remains and if it is to meet its commitments—such as extension of radio services, setting up of colorcasts plus meeting the normal rise in production costs—it would have to be financed by an annual license fee of $16.80.

In Parliament, Postmaster General Reginald Bevins said: "In 1962-63, BBC had a deficit of about $7,500,000 which was met out of reserves. There is nothing wrong in that. It is what reserves are for."

The Government, he added, entirely adhered to the assurances it gave in the White Paper that BBC would get sufficient coin to run adequate services. He said later that he hoped that there may be scope for a greater interchange of financial ideas between the Corporation and the Government in order not to affect the essential independence of the BBC.

Earlier in the debate on BBC, Sir Harry Legge-Bourke, Tory, called for an all-party agreement about putting up the cost of BBC's license fee. "In the end it will have to be raised," he said, "and a great deal more than has been talked about."

It is felt in many tv circles that the Government is reluctant to raise the annual broadcast licence so close to an election because it could easily cost votes. There seems little doubt, however, that following the election the Government of the day will hike the licence fee to finance BBC.

COLLINS: MAN ON FLYING TRAPEZE

By MIKE MOSETTIG

Washington, Jan. 21.

Le Roy Collins is the broadcasting industry's version of an instant Caesar blithely traversing a path replete with Rubicons.

Next week in Sarasota, the NAB prexy must again cast the die leaving to his not-so-loyal legions another bowl of financial and political worms to untangle.

It seems every time Collins meets his Board of Directors there is something hotly at issue. This time from Jan. 27-31 interest centers on Collins' broadcast pronouncements, his non-broadcast pronouncements and his political ambitions.

Cigaret's the source of last year's imbroglio, is back again but in so lurid a form that the issue's resolution can be postponed only so long.

Also to be settled by some of the nation's leading exponents of freedom of speech is how to censor Collins' verbal attacks on segregation and Southern jingoism.

Finally the question to be placed to Collins is are you or are you not planning another foray into Florida politics?

But in his upcoming confrontation with the Board Collins is left without one of his finer strategic points. In last year's hassle, he could tell the Board that if he were bounced from his NAB job, he could get a high post in the Kennedy Administration and then make the industry pay for its action.

With Lyndon Johnson as President and hardly enamored of Collins no such threat is possible.

Collins, however, isn't without points as the joint NAB Code Boards meet Jan. 28 on the cigaret issue. The Surgeon General's Committee has issued its downbeat smoking report and several Federal agencies and Congress are talking up anti-smoking proposals of their own.

In the light of renewed interest generally in the smoking question, the Code folk—if they want to preserve the industry's image—can hardly push the issue under the rug.

At best, they can issue a vague declaration saying no Code action will be taken on cigaret commercials until the Federal Government has staked out its course.

As he did last year, Collins will leave the industry in the position of having to take a stand in favor of profits while promoting sin and juvenile degeneracy if not delinquency.

Any more to put the clamps on Collins' oratory will face a stiff fight. The governor has already told the NAB Executive Committee "nothing doing" in regard to proposals for prior review of his speeches.

Gains In Stature

With his Columbia, S.C. speech ripping into the die-hard segregationists and extremists, Collins has gained favor in the "liberal establishment" of Washington.

Members of this "establishment" are generally tv's more persistent critics and any Board move against Collins would renew their wrath against the tube.

Besides, the Board will have to decide if it is better to have at the industry's helm a maverick who knows the Washington political game or a toady who does not. Because he is willing to challenge his membership, Collins has gained stature on Capitol Hill and with the general press.

The last three years have been witness to the premise that criticism from within perhaps stifles criticism and action from without. Suffer as they may with their white knight, broadcasters may still be better off with him than a fireball FCC chairman or an angry Congressional investigator as the only overseer of their public conscience.

As to the hope expressed by some that Collins might run for the U.S. Senate from Florida, this appears to be dimmer and dimmer.

Latest reports from Florida political circles are that Collins plans to "saunter to Talahassee to visit

(Continued on page 58)

ABC, Jimmy Dean Confident They're Now In the Right Rating Groove

On the brink of cancellation only a couple of weeks ago, Jimmy Dean is not only alive on ABC-TV through the summer, but he may still be kicking on the web come next season. The show's ratings, which tumbled badly after the opening weeks, have been inching up to a point where ABC-TV execs are ready to consider Dean as a likely candidate in 1964-65.

Dean will not himself speculate about next season, but he recognizes what went wrong this time. "I was asked to do things on the show that went against my basic philosophy of being myself. I'm no longer making that mistake. We're not around long enough to mess around with things that make us miserable."

One of the first decisions in Dean's determination to be himself was to strengthen the country elements in the show. Initially, the show was promoted as anything but backwoods, but now Dean has at least one hillbilly or folk singer on his show each week. As a result, country & western disk jockeys around the country have been plugging the ABC-TV show on their radio outlets, a factor which has improved the show's rating status.

Dean said: "Mention country music and people get afraid that you're catering to illiterates in the mountains. It's strange though that about half of our audience is in the big cities and seems to cut across the whole population. That's born out by the popularity of country music throughout the country."

Dean, however, is not transforming his show into a "Grand Ol' Opry." Instead, there's been an attempt to vary the rustic and urbanized elements with Dean as the unifying element. Along with such country singers as Buck Owen, Tex Ritter, Eddy Arnold and Johnny Tillotson, there have been comics like George Kirby, Corbett Monica, Jack Carter, Jackie Mason, etc.

Dean, a product of Texas, permits no color lines on his show. "I don't care whether a performer is white, black, green or polka-dotted. If he has talent, we want him." Dean noted that he received no complaints from any of his southern fans about the appearance of Negro performers on his show.

He's slated to make his first personal appearance in Las Vegas July 9 to Aug. 5 in a stand at the Flamingo Hotel. During that period, he figures that ABC-TV will be using reruns of his shows.

British TV Fears

London, Jan. 21.

If a Labor Government is voted in at the next election, the chances are the ciggie tv commercials will be banned, costing the commercial web something like $40,000,000 a year in billings.

Speaking on Associated-Rediffusion's toprated pub-affairs show "This Week," Labor leader Harold Wilson said smoke ads should cease not only on tv but also in the press. "The important thing," he said, "is to stop the vicious effect of advertising in causing young people to take up smoking."

British Com'l TV's 61% Share of Aud, BBC's 39% for '63

London, Jan. 21.

Notwithstanding a major programmic thrust by BBC-TV during 1963, the commercial web averaged approximately a 61% share of the dual channel audience leaving BBC-TV a 39% slice. Television Audience Measurement Ltd., independent ratings outfit (whose clientele includes ad agencies and indie stations but not BBC), supply the following quarterly statistics which spell out the commercial boys triumphant ride over the competitive airways:—

SHARE OF AUDIENCE	Comm'l	BBC-TV
January to March	57%	43%
April to June	61%	39%
July to September	62%	38%
October to Dec.	63%	37%

According to TAM, although through the year on a quarterly basis the independent web has steadily increased its lead over the opposition network, a month-by-month survey shows that BBC has been hitting back and making a tough fight of it.

For instance, on TAM's reckoning, BBC chopped back the indies lead last February to 12% of dual-channel homes when, for the month, the commercial outlet averaged a 56% share of the audience and BBC gained a 44% hold. And the Corporation dittoed the following month.

Throughout the summer months May-August, however, the commercial outlet average more than 60% of the public able to receive both services and, come the fall season, swept into a 63%—37% lead during September, October and November. BBC-TV managed to regain a little ground in December, says TAM, snaring an average of 38% of viewers with a choice compared to the commercial web's 62%. Latter 1% BBC gain is the first it's made since June, '63, per the TAM log.

Another Five-Parter Set For CBS 'Lassie'

"Lassie," starting Feb. 2, begins another five-part story, the first multi-episode story for this season.

Last season, "Lassie" soared into the top 10 Nielsen bracket, when the skein presented a five-part story, a cliffhanger which was continued each successive Sunday. Current five-parter is titled "The Disappearance," dealing with the adventures of the collie following a boat accident on Lake Superior. Telecast this season out will be in black-and-white.

Jack Wrather Productions last season did the five-parter in color, utilizing the footage for a theatrical feature, as well.

Westport Beef To NBC: 'Lay Off Us'

Westport, Jan. 21.

NBC's "Today" size-up of this suburban burg as a town of heavy drinkers and an abnormal share of oddballs drew a flood of protests from indignant realtors, politicos and other indignant citizens.

Frequently studied as a typical community, Westport got the "Today" focus in the program's lately-begun series of visits to localities. The quarter-hour whish through Westport, while showing good schools, fine residential areas, etc., pointed up substantial number of liquor stores, women's chapter of Alcoholics Anonymous and other allusions to liquor consumption.

Town Hall reported considerable complaints received at First Selectman's office, which recommended that gripes be relayed to NBC.

Interesting to note that NBC as well as the other networks have a lot of wheels who reside in this area, and among them is NBC prexy Robert E. Kintner.

WLIB POWER BOOST

New York Harlem radio station WLIB has received an FCC okay to boost power from 1,000 to 10,000 watts.

Station has 30 acres in Lyndhurst, N. J., and is proceeding with construction of a new transmitter there.

The RESULTS Are In...

OVERWHELMING!

'BEAVER' THE STRONGEST INTRODUCED TO

NOVEMBER ARB REPORTS
R=Rating/S=Share

ALBANY—WTEN—TUES. 7:30PM
Replaced—Golf Show—1r/2s
Lead-In—CBS News—13r/26s
BEAVER—17 rating/27 share (vs. Feature & Combat)

ATLANTA—WAII—6PM STRIP
Replaced—Maverick—5r/19s
Lead-In—Robin Hood—3r/11s
BEAVER—12 rating/29 share (vs. WSB News 20r/47s—WAGA News 10r/24s)
BEAVER almost triples lead-in!

BOSTON—WBZ—SAT. 7PM . . . AND 9AM STRIP

Replaced—Highway Patrol—9r/29s
Lead-In—News—17r/43s
BEAVER—16 rating/41 share
(Lawbreaker, Rebel) *Beats all!*

Replaced—Medic—2r/13s
Lead-in—Today—4r/22s
BEAVER—4 rating/30 share—gets almost 75% of all women viewers—competition gets the kids.

BUFFALO—WBEN—4:30 STRIP
Replaced—Edge of Night—6r/31s
Lead-in—Secret Storm—10r/32s
BEAVER—10 rating/32 share—up from last month's 6r/27s. *Building!*

CHICAGO—WBBM—3:30 STRIP
Replaced—Burns & Allen—3r/24s
Lead-In—Secret Storm—5r/28s
BEAVER—6 rating/33 share (Daddy, Trailmaster, Stooges) *Beats all!*

DALLAS—KRLD—3:30 STRIP
Replaced—Edge of Night—8r/33s
Lead-In—Secret Storm—8r/50s
BEAVER—4 rating 37 share (vs. Daddy 2r/18s—Trailmaster 3r/27s—Popeye 2r/18s) *Beats all!*

DENVER—KBTV—5PM STRIP
Replaced—Lawman—5r/20s
Lead-In—Mouse—5r/28s
BEAVER—9 rating, 28 share (vs. Maverick 24s—Yogi 19s—News 31s)

DETROIT—WJBK—THURS. 7PM . . . AND SUNDAY 7PM

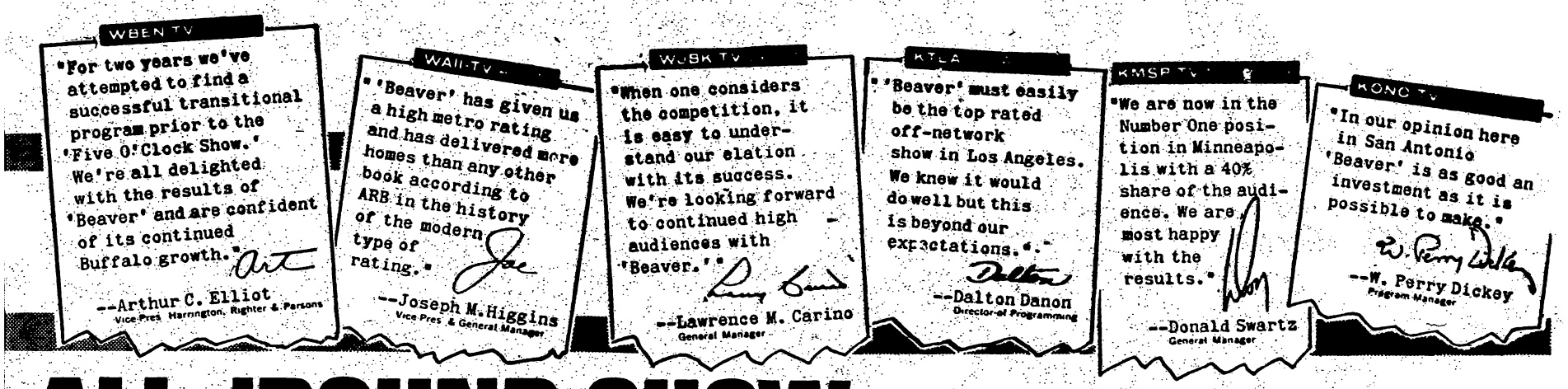
Replaced—Peter Gunn—11r/26s
Lead-In—CBS News—5r/12s
BEAVER—17 rating 35 share *Beats all!*
(Pierrot, Michigan Outdoors, Tombstone Territory) *Top show in WJBK's Mon.-Fri. 7PM slot.*

Replaced—Lassie—12r/28s
Lead-in—Highway Patrol—13r/29s
BEAVER—18 rating/38 share—(Dana, Biography, Magoo) *Beats all!*

GREENVILLE—ASHEVILLE—SPARTANBURG—WFBC—5:30PM STRIP
Replaced—Kellogg/Paradise—6r/27s
Lead-In—Kellogg Strip—11r/38s
BEAVER—14 rating 43 share (vs. Feature 4r/13s—Fea Wea 14r/42s) *Beats all!*

HARTFORD—NEW HAVEN—WTIC—9:30AM STRIP
Replaced—Millionaire—4r/50s
Lead-In—Deputy Dawg—12r/71s
BEAVER—13 rating 76 share (vs. Groucho 2r 13s—Romper Room 1r, 6s).
Captures two-thirds of All Women Viewers. *Dominates Hartford and New Haven!*

LOS ANGELES—KTLA—IND—7PM STRIP
Replaced—Whirlybirds—4r/10s
Lead-In—News—3r/6s
BEAVER—9 rating/17 share. KTLA's top rated weekly show—10 AM to 11 PM M-F
Beats 5 stations!



ALL-'ROUND SHOW SYNDICATION IN YEARS!

MEMPHIS—WMCT—3:30PM STRIP
Replaced—Make Room For Daddy—8r/38s
Lead-In—Match Game/News—8r/42s
BEAVER—6 rating/36 share (vs. Trailmaster 6r/36s—Local Fea 5r/29s)
Tops in Homes! Ties for First!

MILWAUKEE—WISN—6PM STRIP. . . . . AND SATURDAY 6PM
Replaced—CBS News—5r/20s
Lead-In—CBS News—7r/21s
BEAVER—14 rating 34 share (vs. Kids 12r/32s—News/Wea 13r/33s) *Tops!*
Replaced—Lloyd Bridges—4r/17s
Lead-In—Weather—4r/12s
BEAVER—16 rating/39 share *Beats all!*

MINNEAPOLIS—KMSP—5:30 STRIP
Replaced—Feature—3r/13s
Lead-In—Ron Cochran News—2r/8s
BEAVER—14 rating/38 share (vs. CBS News 6r/17s—Huntley-Brinkley 10r/27s—Lone Ranger 6r/17s). *Beats all!*

ORLANDO—DAYTONA—WDBO—5:30PM STRIP
Replaced—Kellogg Strip—9r/52s
Lead-In—Kellogg Strip—9r/39s
BEAVER—11 rating/41 share (vs. News 10r/37s Action Hours 6r/22s). *Beats all!*

PHILADELPHIA—WCAU—4:30 STRIP
Replaced—Love That Bob—4r/21s
Lead-In—Secret Storm—5r/24s
BEAVER—9 rating/34 share (vs. Daddy 8r/31s—Popeye/Kellogg 9r/36s)

PITTSBURGH—WTAE—SAT. 6PM
Replaced—Major Adams—2r/9s
Lead-In—Bowling—9r/30s
BEAVER—10 rating/26 share—*five times its rating of a month ago.*

RICHMOND—WTVR—6PM STRIP
Replaced—Kellogg strip—11r/45s
Lead-In—Kellogg strip—15r/47s
BEAVER—23 rating/63 share (vs. WRVA News 6r/15s—WXEX News 8r/22s). *Beats all!*

SEATTLE—KOMO—TUES. 7PM
Replaced—Expedition—12r/31s
Lead-In—Bold Journey—16r/30s
BEAVER—19 rating/37 share—KOMO's *top 7PM show.*

SOUTH BEND—WSBT—MON. 5:30PM
Replaced—Zoorama—11r/28s
Lead-In—Kid Show—7r/30s
BEAVER—8 rating/36 share (vs. Robin Hood 5r/22s—Mouse 9r/41s) BEAVER *tops in homes and adults!*

TULSA—KVOO—4:30PM STRIP
Replaced—Kids show—6r/28s
Lead-In—Lone Ranger—8r/36s
BEAVER—10 rating/41 share—*Top Rating, Share, Homes, Adults. Beats All!*

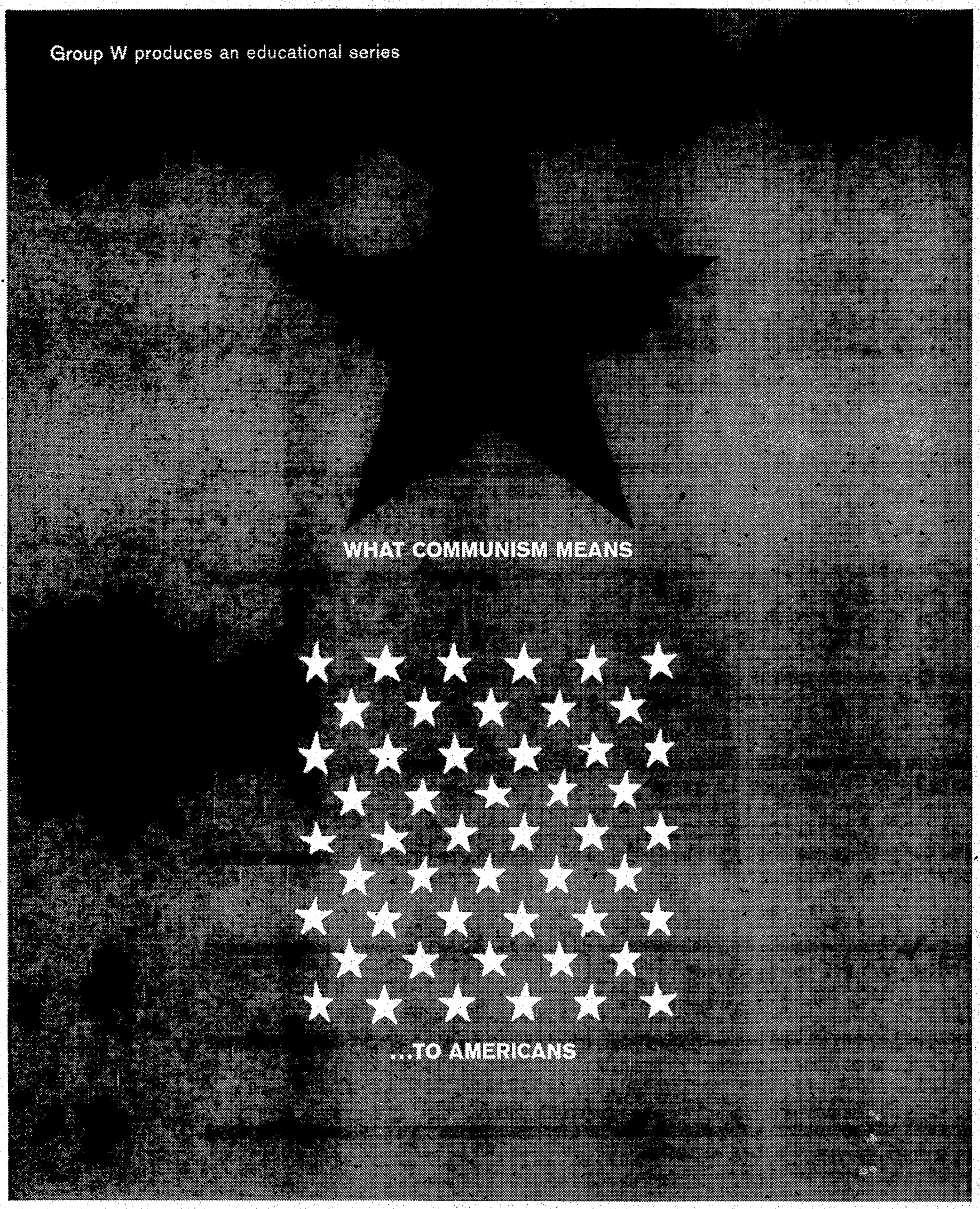
234 HALF-HOURS

LEAVE IT TO BEAVER

HUGH BEAUMONT
BARBARA BILLINGSLEY
TONY DOW and
JERRY MATHERS as
"BEAVER"

mca
TV FILM SYNDICATION

Group W produces an educational series



Group W has produced a series of thirty television lectures on the "Meaning of Communism."* They were created to arm young Americans with the vital weapon of knowledge in the struggle for freedom.

This series provides a dispassionate analysis of the principles and realities that shape Communism and Russia today. The lectures will appear on Group W stations, and will be made available to other broadcasters and schools who seek to give young Americans a strong foundation of information on this subject.

Broadcasting, with its ability to reach millions of people, is the ideal medium to undertake a project of this nature. And the Group broadcaster, responsive as he is to the needs of the community, has the responsibility to create such programs that enlighten and forearm. To bring the truth to all who seek it, in the belief that education is the strongest weapon of a free people.

GROUP W

BOSTON WBZ · WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KDKA · KDKA-TV
CLEVELAND KYW · KYW-TV
FORT WAYNE WOWO
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

*The series features Prof. Marshall D. Shulman, Fletcher School of Law and Diplomacy, and Prof. Henry L. Roberts, Director of Columbia University's Russian Institute, and is based on "The Meaning of Communism" published by the Silver Burdett Company/Time Incorporated.

STORKE'S $25,000,000 TWINS

Top 20: Sumuratings

(Nielsen's Top-Ranking Shows In Japan)

	Rating	Number of Tv Homes (000)
TENAMONYA 3-DO-GASA (Comedy by "samurai" fashion)	39.9	1,799
OWARAI SAN-NIN-GUMI (Comedy variety)	39.4	1,777
WAKAI KISETSU (Comedy variety)	36.9	1,664
AVEC UTA GASSEN (Amateurs' singing contest)	36.7	1,655
JIKEN KISHA (Adventure of newspaper reporters)	36.3	1,637
OMMITSU KENSHI ("Samurai" mystery series)	33.4	1,506
WALT DISNEY HOUR	32.8	1,479
TETSUWAN ATOM (Cartoon series)	31.1	1,402
PRO-WRESTLING	30.3	1,366
HANA NO SHOGAI (Drama series)	30.0	1,353
THE JETSONS	29.5	1,330
GESTURE (Charade quiz: actors vs. actress)	29.1	1,312
TV SHITEI-SEKI (Drama)	28.9	1,303
SAKIKO-SAN CHOTTO (Family comedy series)	28.6	1,290
GETSUYOBI NO OTOKO (Mystery suspense series)	28.1	1,267
AKATSUKI (Drama: multi-weekly — FRI)	26.8	1,208
AKAI DAIYA (Drama series)	26.4	1,190
TELENEWS	26.2	1,181
AKATSUKI (Drama: multi-weekly — THU)	26.0	1,172
10-NIN NUKU NODOJIMAN (Amateurs' singing contest)	25.8	1,163

French Viewers Complain to Govt.: Too Many Boring Documentaries

Paris, Jan. 21.

The private organization set up to safeguard viewers' rights on the state-run tv and radio here, The Assoc. of Television and Listeners of France, recently sent a list of plaints and opinions to the head of the governmental Radiodiffusion Television Francaise, Raymond Bordaz.

For tv, the ATLF felt that gayer and more diverting programs on the old and coming new webs were needed. It was also noted there were too many long, didactic and boring documentaries and a reduction in the so-called "modern" ballet shows was also asked for, plus a cutting down of too many bad film features and local and foreign vidfilm series.

Also wanted were more noted film directors doing vid work and more appearances of state-run theatre groups. ATLF inveighed against institutional advertising of government-controlled industries and services too, which were felt badly done and usually in bad taste. More news, without governmental meddling, and more economic and union news, and less political talks, were also suggested, plus a return of the chansonniers.

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CBS' Two-Coast Talent Auditions

CBS-TV will start its auditions for new talent for possible spotting in the web's variety programs on Feb. 12 in a midtown CBS theatre, yet to be selected.

The regularly scheduled auditions, aimed at securing fresh talent for the web's many variety shows, will be held twice monthly in N.Y. The web plans to inaugurate regularly scheduled auditions on the Coast, as well.

Auditions in N.Y. will be conducted by Robert Dale Martin, director of talent and castings, and supervised by Russell Stoneham, director of live programming, N.Y. CBS-TV programming v.p. Mike Dann said the auditions would be attended by producers of all network variety programs, both in N.Y. and Hollywood. These include "Ed Sullivan Show," "Garry Moore Show," "Jackie Gleason Show," Danny Kaye, Judy Garland, and "Red Skelton Hour."

MBS Moving Hq.

Mutual Broadcasting next month will move to new quarters in the American Management Assn. Bldg., 135 West 50th St., New York. Since the network was established in 1934, the hq has been at 1440 Broadway.

Web will take the entire 16th floor in the new location which will also house several other New York headquarters of parent corp., Minnesota Mining & Mfg. Mutual prexy Robert F. Hurleigh says expanded technical facilities in the new building will accelerate the daily newsgathering activities which make up a major share of the programming for the radio web's affiliate.

Britain Ponders TV for Industry As Ayem Service

London, Jan. 21.

Following preliminary talks with the Independent Television Authority, Television for Industry, Ltd., a group endeavoring to establish industrial broadcasts on the vacant morning airwaves, is readying a formal application to the Authority for said airtime Monday to Friday.

Insiders report that ITA topbrassers are "sympathetic" towards the idea of a vidservice for industry provided it can be mounted under the standard agreed definition of adult education thus allowing it to be transmitted outside of normal broadcasting and by someone outside the commercial contractors.

Television for Industry group, headed by producer Jack Chambers, and backed by Hambros Bank (also in feevee) and Business Publications, Ltd., is hoping to broadcast 10 hours per week between 10 a.m. and noon on weekdays over the whole commercial network. It is intended to sell airtime between programs to finance the service and advertisers are to be approached next month once the company has finalized its market research.

Should the TFI bid go through, Chambers estimates it will be at least nine months before he is ready to go on the air.

'TODAY'-'TONITE' BOFFO BILLINGS

Those NBC-TV fringe (time) gold mines, "Today" and "Tonight," are headed for a record lode in 1964, says William Storke, sales chief for the early and late entries. He predicts a combined total of more than $25,000,000 in the coming year in a "T&T" gross that will top the 1960 peak.

After a "pretty good" 1963, Storke says current sales show the highest first quarter for "T&T" in the last half-dozen years. With higher station and program charges than previously, "Tonight" is 94% sold out in the first quarter of this year and 100% sold out through the second. "Today" is 55% sold in the first quarter, and 70% sold in the second (average minute on "Tonight" costs $13,000, on "Today," $8,700).

So far for '64, both shows have had a total of 15 sponsor renewals. "Today" has eight new clients; "Tonight" 10. Storke breaks down the first half year and estimated second half revenues this way: "Tonight's" first and second quarter total $8,200,000 with an estimated second half of $7,600,000 for a total '64 of $15,800,000 (previous top was $15,000,000). "Today's" first half totals $5,000,000 with an estimate of $4,620,000 for the second half and a total of $9,620,000. Combined total is figured at $25,420,000, which tops the '60 peak gross of the two shows by about $500,000.

For "Today," the new clients this year are American Cyanamid (biggest with more than $600,000), Singer, Glidden, Tappan, Lowrey Organ, Nestle, Scott, Schick and two that have been signed, but are holding up for announcement to dealers at special meetings. "Tonight" has two of the latter in the new-client roster, along with Abbott Labs, Celanese, Lowrey Organ, Dow Chemical, B. F. Goodrich, Budweiser, Glidden, Sara Lee, Colombian, Nestle.

Storke has a lot of reasons why the two shows have snapped back since the good times of Dave Garroway and Jack Paar. To the benefit of both shows has been the combo ratecard established several months ago, and the special buyouts that saw Pontiac taking T&T all the way one day to introduce the new line (Westclock and American Cyanamid are making similar buyouts, the former on the time changes this spring and fall, and the latter in connection with "Today's coverage of the New York World's Fair).

For "Today," however, more important has been the commercial aptitudes of the participants, mainly Hugh Downs, who can intro the blurbs with a personalized touch. The close identity of Downs and cohorts with the commercials has given bankrollers a side benefit in product protection, something that's virtually disappeared most everywhere else in tv with heavy participations in daytime and nighttime and jammed local adjacencies.

Garroway was tough to follow, says Storke, but "Today" is back on a combo news-entertainment kick that virtually disappeared when John Chancellor helmed the show. The nonetheless astute NBC newsman, who wouldn't intro the blurbs, had turned the show into a virtual hard news outing. Since Al Morgan became producer, "Today" has taken fresh telementary tangents and entertainment chances. There were recent junkets to San Juan and last year New Or-

(Continued on page 64)

CBS-TV STILL EYEING A MENOTTI CONTRIB

Gian-Carlo Menotti still has a deal with CBS-TV to prepare original musical dramas or operas for telecasting.

Deal was announced last July, and two Menotti projects were forecast for the current season. Even though a Menotti outing wasn't held this season, web says the deal still is very much in effect, and the hope is that something will materialize for '64-'65.

Jay McMullen In a Tell-All Mood On Background Dope About Heroin

Jay McMullen, the documentarian of crime in the U.S., looks like a solid citizen whose only real-life brush with crime might be accidental—with a neighborhood bank teller who after a life of thrift and meagerness absconds with a $1,000,000 in bank notes and a chorus girl.

"Do you think Boston has changed any?" he was asked. (McMullen produced "Biography of a Bookie Joint," filmed in Boston).

"I doubt it," McMullen answered. "Tonight (Wed.) "CBS Reports: The Business of Heroin," produced by the same laconic "Bookie" producer, will be telecast. "I'm interested in how a crime impinges on our society, its involvements in economics, politics and its sources. When I do a particular crime, I want to examine the particular lives and the setting of those lives. I know reporters tell me they've been doing gambling, crime, corruption and dope stories for a long time. Print men, though, work with pencils. I work with cameras, lights, etc. I have to carry an elephant on my back, and for tv, investigatory crime reporting is new ground."

The words came slowly, but not without humor.

The heroin trail took him to the Middle East.

"I waited three weeks for Government approval to film the locale where hashish, the source of marijuana, is grown illegally. Let the mid-east country be unnamed. After day after day of frustration, a man introduced himself to me at the hotel. He told me he was a newspaperman who would lead me to the fields I wanted to film and if I didn't take his advice not to wait for government approval, I would never get my footage.

"I told him if he said another word I would call government authorities and have him arrested. Next day, the government granted the permit for filming." The timing of the two events wasn't happenstance.

McMullen has patience. It took him two years to do the heroin story. "I need all the pieces of a mosaic before I can say I have a show. I have to be very careful." He recalled he testified under oath three days in Boston following the bookie documentary.

He has some unusual problems associated with the nature of his calling. "I can't let anyone who identifies himself as a former dope

(Continued on page 66)

Sumoists in Shorts

Tokyo, Jan. 21.

Protests are being raised here by traditionalists against the wearing of shorts by the 40 Japanese wrestlers who will tour Honolulu, San Francisco and Los Angeles next month. The mammoth grapplers, who compete here wearing only a skimpy loin cloth, have been asked to wear trunks while in the U.S. to conform with American tv requirements.

Objectors here claim that the ancient sport depends much on its pageantry and ceremony, which won't be the same with the wrestlers in shorts. Nonetheless, the beefcake apparently will be contained, as a Tokyo department store is now making blue trunks to order for the sumoists to wear on the tour.

Goldenson's Plea: Lift TV Barriers, Old Hat Concept

Philadelphia, Jan. 21.

Leonard H. Goldenson, AB-PT president, urged free access of television into courtrooms with specific safeguards to protect individual rights. Goldenson made his attack on barriers that deny tv privileges enjoyed by other media at the Poor Richard Club last Friday (17) where he received the club's annual Gold Medal to the "outstanding citizen who has made the greatest contribution to the development of communications."

Goldenson said that "old-fashioned concepts of what can or cannot be reported electronically have resulted in a lag in the design of public facilities. Despite the recognition of television as a direct link to the people, there are few conference rooms, convention halls, hearing rooms, and to my knowledge, no courtrooms built with any regard to television—built without any attention to slight architectural changes that would make effective tv reporting possible."

Goldenson, at the same time, stressed that tv has a double responsibility. On the one hand, it has the responsibility to inform. On the other, there is the responsibility to "respect basic American principles."

"We must be sure that the presence of equipment and news personnel who will carry the printed story and the words and face of an accused or a witness to millions, never places unusual pressures upon that person." In an unspecified reference to the influence of newsmen on the course of events in Dallas following the assassina-

(Continued on page 68)

BBC's 'Steptoe & Son' Ousts 'Coronation St.' As No. 1 British Show

London, Jan. 21.

Ray Galton and Alan Simpson's comedy "Steptoe And Son" has become the first ever BBC-TV series to top the national tv ratings, as compiled by Television Audience Measurement Ltd. According to TAM, the Jan. 7 edition, sparking a new series, ousted Granada-TV's "Coronation Street" from its long-held top spot with an audience in 9,481,000 homes (which can receive both services).

BBC claims the audience for the show as 26,000,000 people.

In TAM's log, "Steptoe" which stars Harry Corbett and Wilfred Bramble, rated as top show in more than half a dozen regions including London and the Midlands. But in the North, Granada's "homeland," the station's "Coronation Street" beat it into second place.

LBJ Proposes Hike In Budget for FCC

Washington, Jan. 21.

President Johnson today (Tues.) proposed more money for the FCC in the new government fiscal year.

His budget earmarked $16,910,000 for the agency. This is compared to the $16,500,000 president Kennedy requested a year ago and the $15,600,000 which Congress appropriated for the Commission.

FCC said its workload grows heavier. It said there will be 9,000 broadcasting stations in operation during the next year, compared with 8,430 now.

Commission employment will climb by 61, from the present 1,571 to 1,632, according to the budget.

Budgeted for FCC broadcast activities is $3,947,000, compared to $3,771,000 appropriated by Congress this year.

Field engineering and monitoring work is allowed $4,779,000, against $4,860,000 appropriated this year.

The budget, in addition, contains $15,000,000 for educational tv grants to the states. This program is administered by the department of health, education and welfare.

The Federal Trade Commission is allowed $13,270,000 in the budget, compared to the $12,215,000 appropriated this year by congress and the 13,028,000 which had been included in President Kennedy's budget 12 months ago.

HOW TO IDENTIFY A NETWORK

One sure way to recognize a network is to watch for the station breaks.

An equally sure way is to watch its programs. The millions who viewed last September's "THE AMERICAN REVOLUTION OF '63," for example, could have had no doubt they were tuned to NBC.

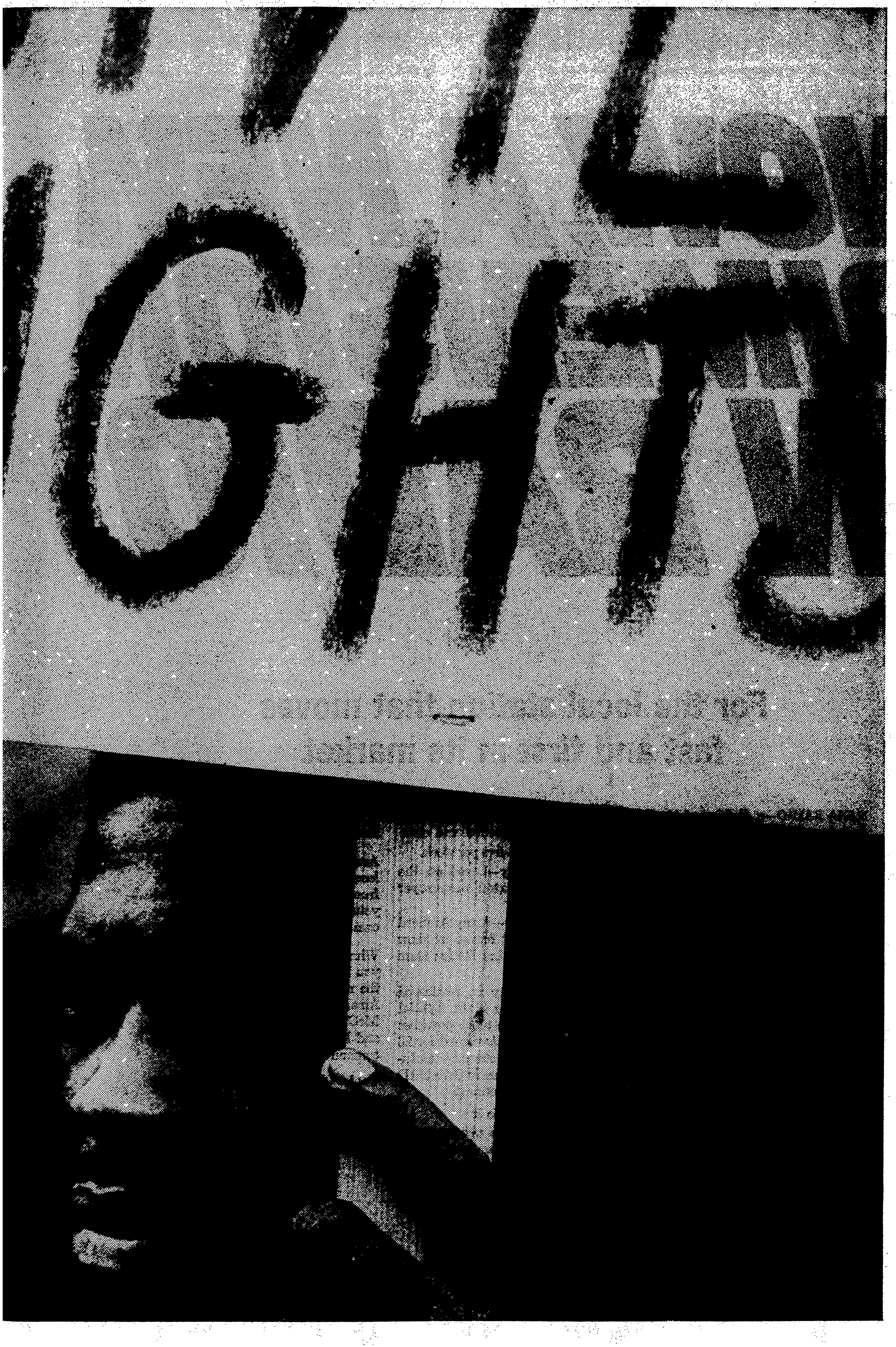
First, this three-hour study of American civil rights replaced an entire evening's prime-time schedule, the sort of unprecedented step that has become a trademark at this network.

Then, the very thoroughness of the program bore a clear NBC stamp. It reviewed the history of civil rights for the past 350 years; stopped at some 68 towns and cities to weigh the problem today; carefully explored the possible course of events in the future; and listened to spokesmen for every opinion on this complex question.

That the program maintained full interest for all of its three hours also revealed the practiced hand of NBC News. Typical of reviewers' comments the next day were, "I doubt that anyone caught up in it could have turned it off..." (Los Angeles Times), and "...it accomplished virtually the impossible—it started strong, it ended strong, and it didn't bog down in the middle." (Chicago's American).

All in all, "THE AMERICAN REVOLUTION OF '63" was so unmistakably an NBC program, it hardly seemed necessary to identify the network at the station breaks. But we did. It's a matter of regulation. The program itself, of course, was a matter of principle.

NBC



NOW, A NEW DIMENSION IN RADIO!

For the local station that moves fast and first in its market

NANA RADIO—a division of North American Newspaper Alliance offers you the opportunity to ride the crest of the new wave in radio programming with *proven* programs, *newly* produced for modern radio (some in stereo), plus *all-new* programs especially designed for today's radio.

NANA RADIO—Phase I

Half hour programs (in stereo)—
NANA Radio half-hours are modern half-hours—25 minutes in length.

Arch Oboler's Plays—narrated, directed and edited by Mr. Oboler.

The Fat Man—all-new scripts starring Tol Avery in the title role.

Quarter hour serial drama—five per week.

Pepper Young's Family—newly-edited, newly-recorded, newly-cast.

Big Sister—starring Paul McGrath; newly-edited, recorded and cast.

Five minute strips—five per week.

Dear Dorothy Dix—based on the NANA syndicated newspaper feature.

Hollywood Talking—Army Archerd with the biggest names in show business answering letters from listeners.

Program series may be purchased individually or in a block. Special discount given for a block purchase of Phase I—discounts earned for 26 and 52 weeks. Stations have exclusive right to programs in their SRD market area. More coming.

NANA RADIO—Phase II

All-new 25 minute programs in stereo, all-new quarter-hour serials, all-new five-minute features. Now in production—ready for airing March 1 and still more coming.

Block purchasers of Phase I will have first refusal on all new programs.

Available immediately to *you*, the *local station* only. When you buy from NANA RADIO you control your own show, your own rates, your own profit.

When you buy from NANA RADIO, you buy the 60-year-old reputation, the resources and solidity of North American Newspaper Alliance—Bell McClure—one of the world's oldest and largest syndicators in the mass communications field.

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NANA RADIO
Quality Radio for the Local Station
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Phone: 212 CH 2-6700
TWX: 212-640-6219

O'SEAS '64 GROSS: $68,000,000

'Don't Tell Me Homes, Tell Me Women'

Sliderule U., alma mater of the Madison Ave. time buyers, has expanded the curriculum. There are now courses in such as demographics and media mix.

Said advances has brought about a "sophistication" among the buying fraternity, as noted by Four Star Distribution's veepee and general manager Len Firestone, a longtime observer of the grads.

Says Firestone, there was a time when all they asked was the rating of the syndicated show being pitched and the competition. Then they hipped up the operation by taking note of the share of audience. Then followed a concentration on the homes and the ages of the viewers therein. Now it's been refined to the dames per household—"Don't tell me homes, tell me women," is the cry.

When once the agency would have paid $3 per thousand homes, it will now pay $4 per thousand women, and a show with a lower rating, but more women in the breakdown (based on the demographic material in the rating books) will like as not get the nod.

In this eyeing of the women, says Firestone, the buyers are concentrating on tv's day-to-night transitional hours. In the "media mix," the evening is when the audience switches over from kid to adult. To satisfy the spot buyers (a recent Four Star survey showed that almost 80% of the products pitched in the transition were those women buy) stations are in many cases tossing out the kid cartoon strips, etc., in favor of a family type entry that will catch the kinder and the frau. And half-hours are favored over hours because the build of audience can be interrupted by the longer show.

Big in the media mix hours are food and soap advertisers, but also beer makers and others who have found out that it's the women who do the purchasing in a swoop of the supermarket.

The situation has alerted Four Star Distribution to feeding rating info on their shows to the agency folk on a regular basis, and also to consultation with top rep firms (who more and more are advising stations on programming buys) as to specifics the stations and advertisers are looking for.

LBJ Says 'Aye' to TV Press . Conferences, Seeks Suggestions

Washington, Jan. 21.

President Johnson has officially informed the Radio-Television News Directors Assn. that he will hold televised press conferences—and asked for suggestions on "making more effective use of television and radio."

The President gave the assurance and made the request in a letter to Edward F. Ryan, head of WTOP-TV, Washington, news and also prexy of the Assn.

Ryan, in a subsequent statement to the Assn. membership asked broadcasting newsmen to "give particular attention" to this paragraph in the President's letter:

"You may be sure that we will make full use of television in the months ahead and television will be permitted to cover some of our press conferences. We would be most interested in any suggestions you have in making more effective use of television and radio."

Ryan asked suggestions be mailed to him by broadcasting newsmen. A special committee will correlate them for presentation to the White House, he said.

He will head the committee, and members will be John H. Thompson of Los Angeles, Richard E. Cheverton of Grand Rapids, William G. Garry of Chicago and William Small, William B. Monroe and Robert H. Fleming, all of Washington.

WABC-TV Juice-Up Via Feature Pix

There's nothing like a fat film library to beef up local ratings, judging from the performance of WABC-TV in the New York market over the last four months. Two feature presentations, one in the afternoon from 5 to 6:30 p.m. and another at 11:20 p.m., have shot up almost 300% since the ABC-TV flagship station started juicing up its film buying.

WABC-TV has been trying to buy up as many films as it can lay its hands on. Various deals for film packages over the past half-year have added up to a $5,000,000 outlay for WABC-TV, but it has paid off. Where the ratings have triplied, so have the advertising rates in time periods that are crucial for local stations.

Along with the accent on stronger film fare, WABC-TV has moved to deemphasize and eliminate kiddie programming, once a regular programming staple. This has become a general policy for all of

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WBBM-TV's Pix Bundle

Chicago, Jan. 21.

WBBM-TV did some heavy shopping in the feature film marts before the last year ended and in a two-week period made three separate buys that brought 291 new post-1950 titles into the fold.

CBS station bought 36 20th-Fox pictures from Seven Arts (Vol. 8, "Films of the '50s"); 40 Metro titles from MGM-TV and 215 Universal features from Seven Arts.

Cleve. Stations Shift & Scratch; Object: Publicity

Cleveland, Jan. 21.

A series of personnel changes in the area's promotion-publicity departments may herald a broadcasting donnybrook among outlets vying for newspaper and trade space.

Westinghouse Broadcasting continues to pave the way in personnel changes with the announcement that Hugh Harper is leaving his television post and with James Munro slated to move in from New York to direct the publicity spot. Harper, who held the position for 14 months, is the fifth man in just over two years to be involved in the Group W's radio-tv flackery. Recently, KYW-radio hired Merle Levin. At one time, publicity was integrated with Charles Getz as director.

WJW-TV has lost Sheldon Saltman who will direct MCA's television promotion activities. The Storer outlet is now interviewing applicants including several who hopefully wish to leave other area outlets. The third tv outlet, WEWS, recently named Dave Arnold to succeed Robert K. Doerr as publicity and promotion director.

In radio, WERE is reported realigning its promotion-publicity department to continue the station's wholesome community service programming, while at WHK, Linda Zajas has resigned from the promotion department to go into teaching. Mrs. Eileen Kaufman heads the department. WGAR recently named Al Henderson as promotion-publicity head and the station is moving more actively in the field than in past years, while WDCK, which picked up CBS a week ago, is said to be considering a more active role under the station's guidance of Dan Bellus.

60% OF DOMESTIC SYNDIE VOLUME

Foreign market for U.S. tv product, which is estimated to have gone from $53,000,000 in '62 to $60,000,000 in '63, is forecast to hit a record of over $68,000,000 in '64.

The estimate, reflecting a steady climb in foreign grosses, encompasses the sizeable Canadian market. The estimated $68,000,000 covers all types of product, from telefilm series to cartoons to features.

If domestic syndication remains at its '63 level of about $100,000,000, '64 will find the foreign gross climbing to over 60% of the domestic syndication gross. Thus the situation climaxes a development paralleling that of the motion picture industry.

Among the factors contributing to the continued climb of overseas revenues is the hot competition among U.S. distributors for the foreign dollar. There was a time when the foreign market, for some distributors, was a miss or hit proposition. Now, in contrast, everyone is in the act and from Teheran to Singapore to Tokyo to London, representatives of U.S. distributors are pushing hard to sell their wares. This situation, as in past years, is expected to result in hiked overall grosses.

Helping the general overseas picture are freer trading conditions in Japan, one of the key markets. Japan last year lifted its dollar ceiling for foreign product for particular stations. Instead, the Japanese government made an overall dollar ceiling, a provision allowing the price paid for individual programs to be increased. The hope is that in '64, Japan might become a totally free market, without any overall dollar restrictions.

Other factors seen contributing to higher foreign grosses include a forecast of slightly increased prices in Australia, in Canada, Peru, Argentina and Brazil.

There are still nettlesome problems in particular markets. Brazil, for example, which is expected to yield greater prices is bugged by inflation. In Britain, the tough quota limiting foreign product still is expected to prevail. In April, though, BBC's second channel gets underway, a UHF'er which will open the avenue to some American product. The situation in Australia also will be helped by additional stations which are due to get on the air there.

While the markets of the Near East and Africa are small, the growth of tv in that area of the world will offer additional outlets for American product and contribute to the overall gross of U.S. product.

Slightly better prices are forecast for the markets of Mexico and the Philippines. An easement of the remittance problem in the Philippines also is forecast.

Features, too, are getting more of a ride overseas. The foreign market on the whole remains unsophisticated in the use of features on tv. Slight increase in the overall gross of pix on tv in the foreign market is seen for '64, though.

'Battle Line's' Lineup

Official Films reports that initial sales of the new year have brought total markets for its half-hour archives series, "Battle Line," to 134.

Stations added since Jan. 1 include WICU, Erie; WPTV, Palm Beach; KVOS, Bellingham, Wash.; KMVT, Twin Falls; KOTA, Rapid City, S.D.; WRAL, Raleigh-Durham; WHIS, Bluefield, W.V.; and KGLO, Mason City.

Ruttenberg's WNEW Slot

Bernard Ruttenberg has been named publicity chief for WNEW Radio, N.Y., replacing Lou Frankel who resigned.

Ruttenberg moves to WNEW from the corporate headquarters of Metromedia where he was assistant to Phil Cowan, public relations v.p.

'Car 54, Where Are You Now And What Happened In Between?'

WNBC Homosexual Theme

WNBC-TV is blueprinting a telementary on the New York homosexual, most likely for presentation on the "New York Illustrated" half-hour pubaffairs series.

Exec producer of pubaffairs Len Weinles says there is a treatment already prepared, but the show has not yet been scheduled.

London Jammed With Yank Reps Pitching Product

The growing competition of selling shows abroad is illustrated in London, where there are some 50 American sales representatives pitching shows to the English market.

These sales representatives, according to CBS Films foreign sales v.p. Ralph Baruch, are permanently based in London. Baruch, commenting on the outlook in the foreign market for '64, forecast some increase in general, due to additional channels in some markets and the opening up of a few channels in markets new to tv.

At the same time, though, Baruch saw the growth of competition, not only from American companies, but the British to a greater degree. He also didn't wax optimistic on the elimination of quotas and other restrictions. Costs of maintaining and operating a foreign division continue high also, he said.

Growth factors in '64, as listed by the CBS Films foreign sales topper, include a second channel in France and in England (BBC), a third regional channel in Germany and the addition of an educational tv station in Tokyo.

Previous year was marked by the second channel in Italy, second channel in Germany, the growth of tv in African countries, and the installation of additional channel in South America, Singapore and other markets. Canada had CTV, the commercial network, operating for a full year in '63.

Baruch forecast a 10 to 15% increase in the gross of CBS Films from abroad in '64. In '63, CBS Films, in a record year, chalked up an increase of 32% in gross sales from the international market. Baruch attributed the '63 increase to the growing foreign program catalog of CBS Films and the new channels abroad. Costs, too went up, he added.

New Mexico Townsfolk Vote to Retain Name Of Truth or Consequences

Albuquerque, Jan. 21.

By a vote of 891 to 762, the residents of the New Mexico community of Truth or Consequences have voted to retain the unique name, as the result of a city-wide election.

The question voters decided was whether the town was to retain the T or C handle, pegged after the Ralph Edwards radio and television show, or return to the original town title of Hot Springs.

The name was changed in 1950 to Truth or Consequences after Edwards promised the city nationwide publicity if it would change. Since that time, he has annually returned to the town in April for the yearly Ralph Edwards Fiesta. He brings with him a planeload of Hollywood film-tv names.

The whole matter came out again last September when a group of diehard Hot Springs namers petitioned the city council to call an election to vote on the matter.

Syndication execs are wondering what kind of a deal NBC Films made to land the "Car 54, Where Are You?" off-web package after an earlier deal fell through with the Wrather Corp.'s Telesynd syndication wing.

Considered a hot entry in the off-network syndication sweepstakes, "Car 54" originally went to Telesynd under a tie-in that involved the Wrather Corp.'s toy subsidiary, A. C. Gilbert. It's believed that one of the reasons for the fold of the Telesynd deal was the financial difficulties encountered late last year by A. C. Gilbert, as reported in the financial press.

A Telsynd exec will only say that A. C. Gilbert was interested in "Car 54" as a vehicle. Reports are that the series was to be sold to local stations with a built-in A. C. Gilbert commercial buy, but Gilbert hauled in on big promotion plans slated for various toys and games.

It's also known the Eupolis Productions in early negotiations was seeking a production tie-in for the show's creator-producer Nat Hiken which has led observers to surmise that NBC Films may have landed the show via a deal for Hiken with NBC-TV. This, however, is emphatically denied by the NBC programming department. (In fact Hiken has a pilot going for him on CBS). At the same time, NBC Films brass clammed up completely on any inquiries about the contract, referring all to Howard Epstein, a lawyer and negotiating exec at a Eupolis.

Since the ABC-TV o&o's made an initial buy of "Car 54" through Telesynd, it was figured the package would land at ABC Films. Any how, the current question doesn't seem to be so much, "Car 54, Where Are You?" But rather, "Car 54, How Did You Get Where You Are?"

WTOP's $1,000,000 3-Year Ball Pact

Washington, Jan. 21.

WTOP radio and television paid nearly $1,000,000 for three-year broadcast rights to the perennial last place Washington Senators baseball team.

Station refused to divulge the actual amount of the contract, but said it was very close to the $1,000,000 mark. The figure includes a bonus of nearly $50,000 if the Senators make the first division in the American League, a not-too-likely occurence according to baseball insiders.

Contract calls for televising up 35 games a season. All games will be carried on WTOP radio.

WTOP will have first refusal on renewal when the pact runs out at the end of the 1966 season.

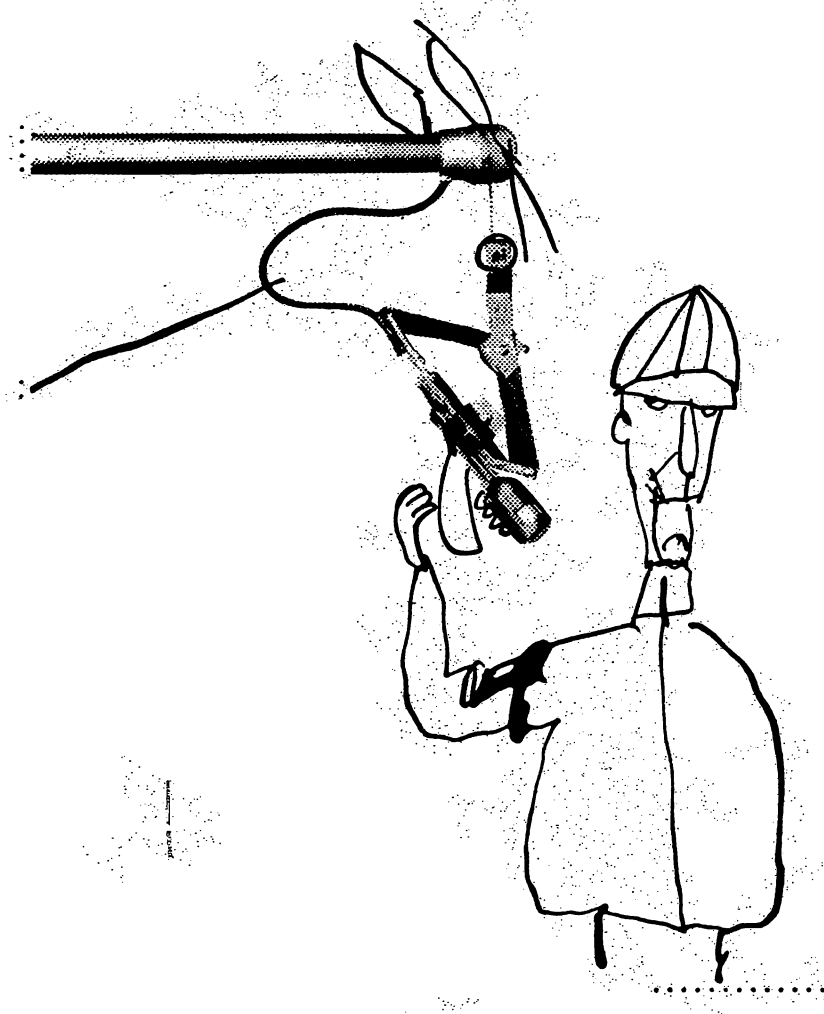
Dan Daniels and John McLean are expected to continue as announcers.

WTOP has carried Senators games for the last five years.

'BIOG' RATINGS UP 2D TIME AROUND

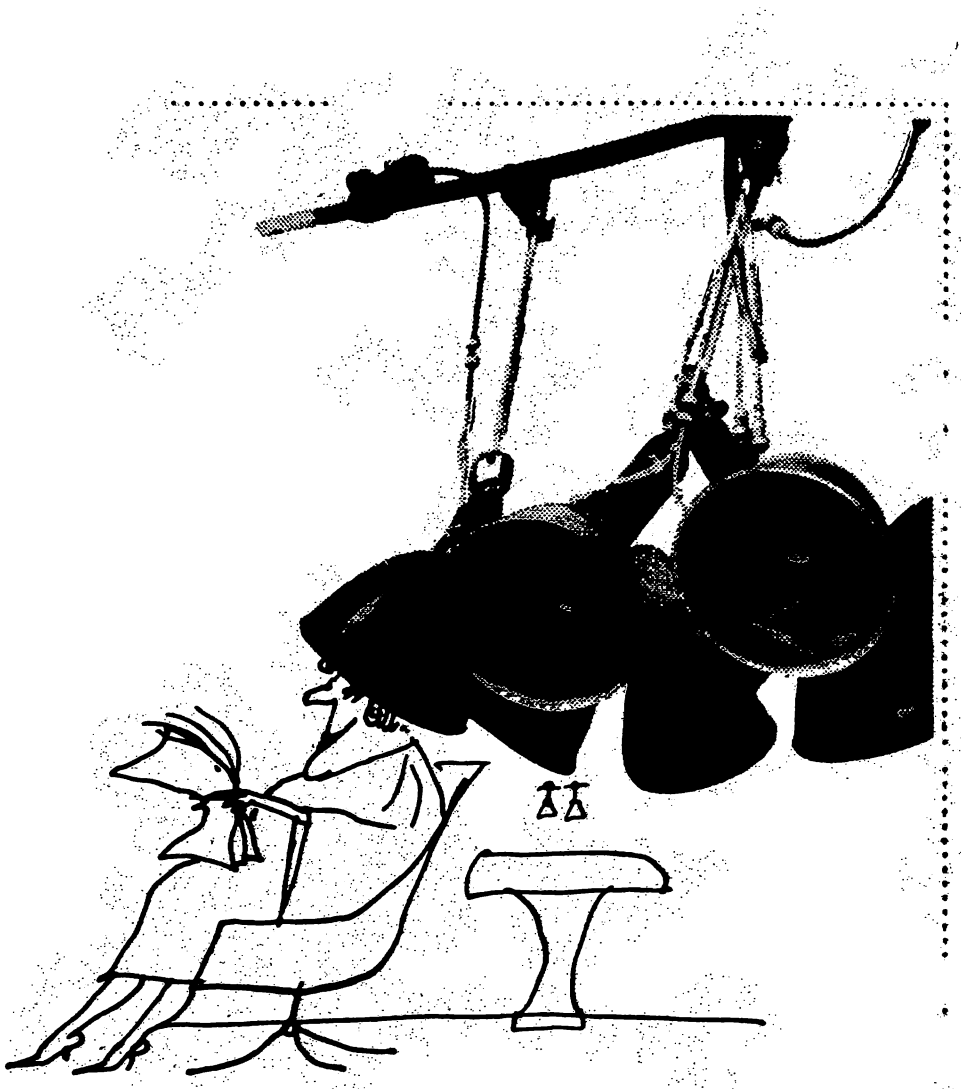
Like good whiskey, it could be that telementaries improve with age. Anyhow, Official Films archives series, "Biography," in several instances, is getting better ratings the second time around in the New York market.

Official prexy Seymonr Reed, says that the Nielsen's and/or ARB's show ratings up as much as 53% in repeat showings on WNBC-TV. Reed figures the increase in numbers emanates in the educational values, the family aspects (parents who remember tell the kids to view) and word-of-mouth endorsement. Viewers, he says, are growing more aware of tv's role in educating as well as entertaining, and "Biog" builds new numbers while keeping a large seg of the old for repeats.



Here are the latest results, straight from the horse's mouth. Our Nielsen average audience rating for the season to date is 19.9. The second network is two lengths back at 17.9. The third network comes in at 15.5. Needless to say the smart money is on the winner. CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 6-11pm, seven nights, October-December 1963)



We're all set with the ladies – attracting 57% bigger daytime audiences than the next network, 106% more than the third – and leading for the sixth straight year. The beauty part is that it may be permanent.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, October-December 1963)

Eye on New York

Every Tuesday in prime evening time, Eye on New York captures the magic of New York, the mecca of fascinating people, the city like no other city anywhere.

In its opening program, Eye on New York turned its inquisitive cameras on the business aspects of show business, as seen through the eyes of a Broadway "angel." Sir Alec Guinness, Zero Mostel, Maurice Evans, Mary Martin and other Broadway personalities appeared on the program. On January 28th, Robert Trout, a man who enjoys the finer things of life, takes his viewers inside some of Manhattan's luxury apartment houses. Coming up in subsequent weeks: "Bunnies, Bachelors and Broken Bones," which could only be about a ski weekend; "...and Suddenly You're Alone," in which actress Maureen O'Sullivan suggests what it's like to be one of the 750,000 widows in the big city; E. G. Marshall in a portrait of William Carlos Williams, a man who found time for two eventful lives, poet and physician; the stories of couples who decided that love is worth the many problems a mixed marriage creates. Every Tuesday night at 7:30, the spectrum of life in the city.

Very simply... Eye on New York is, we think, local television at its best. Created by a television station uniquely sensitive to the special magic that is New York.

WCBS-TV, CHANNEL ◉2

You Can't Say U-All at U-T

Knoxville, Jan. 21

"Hootenanny-U.S.A." started taping two shows at the Univ. of Tennessee today (Tues.) after a big flutter about the 7,800 students being booked in the "hillbilly image." A petition drawn by students protested such action to ABC and sponsors of the shows, which are to be on tv Jan. 25 and March 7.

All of the protest was due to a misunderstanding, according to U-T officials. A rumor started about the campus that students would be required to wear "hillbilly" clothes, blue jeans and checked shirts. Also calico dresses and sit on bales of hay for the filming.

The Orange and White, official student weekly publication brought the controversy to light in a news story and editorial. Julian Harris, public relations director at U-T, stated that ABC had not requested that such an image be given the university. "As a matter fact we would not have permitted this version of our campus," he said.

After learning about the agreement between U-T and ABC, the students withdrew their protest and petitions. Jack Linkletter, the mc, and his staff, arrived well in advance and completed plans for the two-day filming.

Granada's '63 Thrust In Global Vidpix Market as Sales Mount

London, Jan. 21.

Granada-TV sold more than 500 hours of vidprogramming around the world in 1963, according to Paddy Crookshank, the station's offshore sales topper. Naming '63 as a "good year for foreign sales," he reveals that Granada's "Saki," and "Mighty and Mystical" found markets in the U.S. Canadian webs have taken such series as "On Trial," "The Army Game," "Animal Story" and "A to Zoom."

"Saki," along with the "Maupassant" and "Victorians" dramatic skeins, has been picked up in Australia, New Zealand and Rhodesia.

Station's blockbusting "Coronation Street" has been sold to both Australia and New Zealand and the outlet's rapidly building pub-affairs show, "World In Action" is being screened in Italy, Germany, Australia, Nigeria, Holland, New Zealand, Belgium, Rhodesia and several other countries in the Middle and Far East.

Granada has just wrapped up a German deal involving sales of such documentaries as "The Boer War," "The Fanatics," "A Camera Goes To War," "The Troubles" plus four programs in its new "Men Of Our Time" skein. Latter series has also penetrated the Iron Curtain and has been taken by Hungarian television.

Hitting the Japanese market, Granada sold 39 eps of "Four Feather Falls," cowboy puppet show from the A.P. Films stable.

The Emmy award winning production of "War and Peace" has been acquired by ATN-7, Sydney for transmission in six major cities Down Under.

WTOP Symposium Innovation In D.C.

Washington, Jan. 21.

WTOP radio's "Symposium" show, itself something of a programming breakthrough, has come up with still another new idea.

Mixing a heady highbrow brew from 8:10-10:30 p.m. every Sunday since Nov. 10, the station decided to tape four Chekhov plays for an upcoming show and bring in a live audience to listen.

Four actors from D.C.'s Arena Stage gave the dramatic readings with about 40 in the audience.

Taping with a live audience was a Washington first, according to claims by WTOP v.p. and Radio General Manager Lloyd Dennis Jr. He said, "There's every reason to believe that nothing like this has ever happened before in Washington."

Plays were adapted from Chekhov works by Symposium writer-host Roy Meachum. They will be broadcast Sunday (19) on Symposium series which Dennis calls "experimental radio for the few," have included readings from Kafka and Christopher Marlow.

Also featured have been presentations of the first two parts of Aeschylus' "Oresteian Triology: Agammemnon and Choephoroe."

Programs on the life of a Soviet artist, the English language and the guitar have also been aired.

SALE OF WJHL-TV BRINGS $2,171,000

Knoxville, Jan. 21.

Owners of WJHL-TV have received $2,171,000 as the selling price for their video facility. Announcement of the sale to Roy H. Park of Ithica, N. Y. was made by W. H. Lancaster, chairman of the board of the station, and W. H. Lancaster Jr., president and general manager. The station is located at Johnson City, midway between Knoxville and Briston.

Sale finalization will be subject to approval by the FCC. Park, a native of North Carolina, also owns WNCT-TV at Greeneville, N.C. He recently purchased WDEF-TV in Chattanooga.

John Reed King's Big Talent Hunt

Pittsburgh, Jan. 21.

The talent opportunity vacuum that has existed for many years since vaude died and niteries dwindled with the rise of tv is being partially filled in Pitt as John Reed King begins auditions for his show on KDKA-TV.

This show is taped every day at 1:30 for showing the next morning at 9 and uses out of town guests and most of the performers working in town. However, his sources are constantly drying up and he now feels that a concentrated effort toward developing the unknown amateur of professional will help his show and help the career of some performers now completely unknown.

King said that he and his producer, Derk Zimmerman, will hold talent auditions for everyone who applies. Their appearance on the show will not be the end, for followup attention will be given them by every talent buyer in the area who he can get interested in the project.

"We will invite all the agents and club owners of the area to watch the show or come to the station for the auditions. When we have a singer that might have the talent for the Civic Light Opera, we will invite those people down. We will promote the outside appearance of these performance on the air and do everything to help their careers."

King said there was little difference in his plans on whether or not the performer was an amateur or professional.

Pitt Cites Group W

Pittsburgh, Jan. 21.

The Group W stations will be given a special award in "Good Government" at the Junior Chamber of Commerce "Man of the Year" banquet at the Pittsburgh Hilton on Jan. 27. The award comes as a result of "Focal Point," the station's year long report on the district's unemployment problems.

In another category, communications, Bill Burns will also be given a special award. Burns is the KDKA-TV newscaster who has the highest rating of any local newscaster in the country.

MERLE TUCKER IN N.M. GUBERNATORIAL BID

Albuquerque, Jan. 21.

Longtime New Mexico radio broadcaster Merle Tucker last week formally announced that he was a candidate for the Republican nomination for governor of this state.

Tucker, 52, owns indie radio station KGAK in Gallup, N. M. He is a former state prexy of the New Mexico Broadoasters Assn. He is also a former owner of the Gallup (NM) Times.

Schnoz Wows 'Em At TRAC Hoopla

Philadelphia, Jan. 21.

Largest crowd of the year to attend a TRAC (Television & Radio Advertising Club) luncheon turned out at the Warwick. Blair Clark, general manager and v.p. of CBS News, was guest speaker, but officials credited the turnout to the presence of Jimmy Durante, this year's recipient of the club's Liberty Bell award.

The comedian came 45 minutes late for the luncheon and apologized with: "I was up until half past 6 this morning conferring with Capt. Clarence Ferguson about the Lillian Reis case.

The alibi drew a roar from the crowd, since the Ferguson was the police nemesis who rounded up Miss Reis and other figures in the alleged $478,000 Pottsville, Pa., burglary. The policeman also happens to be a close friend and virtual bodyguard for Durante during the comic's visits here.

Chairman Lew Klein presented the award, a replica of the Liberty Bell, which promptly fell apart in Durante's hands. "You know, it didn't look second hand," he commented. "Dis will cost me $40 to get it fixed." TRAC president Klein said the expenditure would make Durante a life member.

Clark's address was concerned with "the four dark days," the coverage of events surrounding the slaying of President Kennedy. "It surprised us that the public was surprised that broadcasting could do so good a job," the CBS veepee said. "We thought we had built up a certain amount of credentials with the conventions and other events."

CBS missed the murder of Lee Harvey Oswald, because it felt "an obligation to cover the story of public mourning. There was this great contrast throughout the day, between the greatest political story and the greatest crime story of the century."

CBS had spent months preparing for the JFK inaugural, he said "but we only had a few hours to prepare for those four momentous days. When any of the networks left the actual news story for other memorial events, there was a tremendous tuneout. The sleep quota for CBS people averaged two and a half hours a day."

NAB'S ENGINEERING AWARD TO DEWITT

Washington, Jan. 21.

John DeWitt, Jr., prez of WSM in Nashville and the first person to bounce radio signals off the moon, will receive NAB's 1964 Engineering Achievement Award.

DeWitt, who also helped develop radar, will be presented the award at the Broadcast Engineering Conference of NAB's convention April 8 in Chicago.

The station owner performed his moon feat in 1946 when he was with the Army Signal Corps' lab in Belmar, N.J.

Westhampton Films Sets Post-'60 Features

Westhampton Films, according to v.p. Henry S. White, is currently assembling its next group of post-'60 features for tv.

First Westhampton group has been sold to WABC-TV, N. Y.; WXYZ, Detroit; WNBQ, Chicago; WKRC, Cincinnati; KGO, San Francisco; KABC and KTTV, Los Angeles; WMTW, Portland; WKBW, Buffalo; and WTEN, Albany, among other stations.

Accord on Revenue Split Averts Trans-Canada Break With CTV

Toronto, Jan. 21.

Weekend discussions from indie trans-Canada affiliates with reps gathering in Toronto, threatened to break up CTV Network. But member stations reached an accord, with its Transcanada outlets reaching a new affiliation agreement to take place next fall.

Spencer Caldwell, CTV prexy, said this agreement will be placed before the member stations and the network board of directors for ratification next week. He would not divulge the terms.

He did admit changes in the avenues of revenue sharing and allocation of programming on prime time hours (under the original contract, the Transcanada stations receive 75% of commercial revenue, with 25% going to the national headquarters of the network here as compared with the 55-50 deal which the state-owned Canadian Broadcasting Corp. has with its affiliates.)

Caldwell said the revenue ratio would be changed in the new agreement but would not divulge how much meant defeat for Caldwell, who was unable to sway affiliates who were determined to hang the blame on a share of prime time sponsorship in which they divide more revenue than they would from their share of CTV Television Network Ltd. here.

Mary Has Her KAKE

Wichita, Jan. 21.

ABC-TV, which has been using on-the-air personalities from its affiliate stations for guest appearances in the daytime "Day In Court" series, has cast the wife of KAKE-TV general manager Martin Umansky in the episode to be telecast next Monday (27). She'll have a featured role.

It's not nepotism, however. Mary Umansky is one of the leading actresses here and has been played opposite name stars in many of the Wichita Community Theatre productions.

Kaycee KCMO'S Strike Stalemated

Kansas City, Jan. 21.

Strike of AFTRA members against KCMO Broadcasting division of Meredith Broadcasting appeared to be at a stalemate at week's end. About 30 AFTRA staff members went on strike Jan. 10, and were joined last Tuesday (14) by about 30 station engineers, members of Local 1259 IBEW who refused to cross the picket line.

Television, AM and FM radio stations and Muzak, also owned by KCMO, continued operating with a major effort by station supervisory personnel. This corps was supplemented by engineering supervisory personnel from stations in Syracuse, N.Y., Omaha and Phoenix, also owned by Meredith.

Joseph Kramer, AFTRA president and KCMO newsman, said several issues are involved, but the impasse is believed to be more over job security and staff duties than money. E. K. Hartenbower, KCMO general manager, had no comment on the issues. One issue is a difference over whether announcers who are not newsmen will broadcast news and sports.

About 10 employes who are members of the projectionist and stagehands union, IATSE, did not go on strike, according to Hartenbower. Beryle Carlew, Federal Mediation and Conciliation commissioner said there was no indication of either of the parties wanting to negotiate, and no meeting had been set up to Sunday. Union members said they are prepared for a lengthy holdout, and expect the strike to become a matter of weeks.

WGN-TV'S 4-YEAR BALLCAST CONTRACT

Chicago, Jan. 21.

WGN-TV, which has been telecasting the Chicago White Sox baseball games since it first went on the air in 1948, has signed another four-year pact with the American League team for exclusive tv rights. The indie station will televise a total of 64 games this summer, including 42 daytime and six nighttime home games, 13 night games on the road, and three twilight-night double headers.

Station also telecasts the home games of the Chicago Cubs. On radio the White Sox games are carried by WCFL and the Cubs on WGN Radio.

Reade-Sterling Acquires Jersey U Franchise

Atlantic Video Corp., holder of a UHF construction permit in Monmouth County, N. J., has been acquired by Walter Reade-Sterling, Inc.

Atlantic Video held the broadcast license for WRTV, Channel 58, in Eatontown, N. J., until that station suspended broadcast activities in 1955. Walter Reade Jr., board chairman, described the move as "another corporate diversification step within the entertainment industry." He also pointed out that "the signal from a properly located Monmouth County station would cover part of the New York metropolitan area."

Sohio Off First Time in 28 Years

Cleveland, Jan. 21.

For the first time in approximately 28 years, Standard Oil of Ohio does not have a sponsored newscast on the air. Sohio axed its last program this month with the cancellation of the 7:45 a.m. 10-minute Bill Tomkins Monday-through-Friday KYW show. The newscast was immediately picked up on a 52-week basis by East Ohio Gas.

Earlier, following a ruckus with WJW-TV, Sohio dropped its 11 p.m., across-the-board show, when the station fired Sohio newscaster Warren Guthhrie, Western Reserve University speech department head, who now does a Mon.-thru-Fri. WHK 15-minute stanza at 8 a.m.

Sohio, at one time, ruled the newswaves with an Ohio network of 10 radio ou tlets originating from the former WTAM (now KYW) with 10-minute newscasts at 7:45 a.m., the 6-7 p.m. period, and five minutes at noon and 11 p.m. When television arrived, Sohio latched onto the 11 p.m. spot on Channel 8 and held it until dropping sponsorship last fall.

ABC-TV O&O'S IN POST-50 U BUYS

Seven Arts has sold its package of 215 post-1950 Universal features to three ABC-TV owned stations in Los Angeles (KABC-TV), San Francisco (KGO-TV), and Detroit (WXYZ). This is the same group of films recently sold to four CBS owned stations in New York (WCBS-TV), Chicago (WBBM-TV), Philadelphia (WCAU-TV) and St. Louis (KMO) for about $15,000,000.

Package, of which 109 films are in color, includes such titles as "Magnificient Obsession" "The Glenn Miller Story," "The Far Country," "Winchester '73" "Tomahawk" and "The Shrike."

13 for 'Death Valley'

Hollywood, Jan. 21.

Thirteen is the lucky number for telefilm's oldest series, "Death Valley Days," now in its 12th season.

Producer Robert Stabler of Filmaster Productions has received the greenlight to prepare 13 scripts for the 13th season of "DVD" from McCann-Erickson.

Ad agency reps U.S. Borax Co., which not only sponsors the series but is also owner of the negatives. Stabler has three more telefilms to put into production to round out the 13th season of "DVD."

"SUPERLATIVE...Theodore H. White's best-selling book, 'The Making of the President – 1960,' was fashioned into a superlative television documentary told both in absorbing visual terms and in Mr. White's own prose of skillful understatement."

—JACK GOULD—New York Times

"MOMENTOUS...a television achievement. One of the great programs of 1963 or any year. A remarkable slab of history, perhaps the most remarkable in electronic journalism."

—CECIL SMITH—Los Angeles Times

"SPELLBINDING...90-minute political blockbuster."

—DWIGHT NEWTON—San Francisco Examiner

"EXQUISITE recapitulation of that memorable year...One of the television events of this or any season."

—RICK DUBROW—United Press International

"BRILLIANT TV adaptation of the book. I'm certain will be among the season's most talked about shows."

—BERNIE HARRISON—Washington Evening Star

"STUNNING...superb...a fantastic contender for Emmy Awards. This was television for the history books."

—REED PORTER—Hollywood Reporter

"MASTERFUL...It should be rerun until every adult American sees it. All of its elements woven with extreme skill. Immense stature."

—ROBERT J. WILLIAMS—Philadelphia Evening Bulletin

"WONDERFUL...deserves the attention of every viewer with an interest in politics, history or famous men...a fine contribution to the understanding of the main elements of campaigns for the nation's highest office. The documentary has a permanence about it."

—LAWRENCE LAURENT—Washington Post

"EXCELLENT...THE MAKING OF THE PRESIDENT is a film document which will be viewed again and again by generations to come. Outstanding..."

—ANTHONY LaCAMERA—Boston Record American

"SUPERB!"

—ARTHUR E. FETRIDGE—Boston Herald

"SPECTACULAR...the most talked about, most memorable and most worthy of this year's television programs."

—ERNIE KREILING—Santa Monica Outlook

"OUTSTANDING!"

—BEN GROSS—New York Daily News

"MAGNIFICENT...superbly captured the drama and excitement of that fierce campaign..."

—PERCY SHAIN—Boston Globe

"ENTHRALLING...packed with drama, excitement, humor, yes, even suspense...memorable."

—HARRY HARRIS—Philadelphia Inquirer

The Making of the President 1960

Based on Theodore H. White's Pulitzer Prize-Winning Book

Produced and Directed by **MEL STUART**
Written by **THEODORE H. WHITE**
Narrated by **MARTIN GABEL**
Music by **ELMER BERNSTEIN**

A DAVID L. WOLPER PRODUCTION
(IN ASSOCIATION WITH ABC NEWS)

Televised December 29, 1963 on the ABC Television Network

Sponsored by the Xerox Corp.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5)

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg
1.	Beverly Hillbillies	WWL	203,700	53
2.	Dick Van Dyke	WWL	172,600	46
3.	Bonanza	WDSU	169,400	40
4.	Mon. Night Movie	WDSU	147,800	37
5.	Candid Camera	WWL	145,000	44
6.	What's My Line	WWL	132,700	45
7.	Mr. Novak	WDSU	131,200	31
8.	Andy Griffith	WWL	126,100	35
9.	Int'l Showtime	WDSU	124,800	28
10.	Petticoat Junction	WWL	122,300	30

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Bat Masterson (Sat. 3:30)	WWL	Economee	108,100	30
2.	Honeymooners (Wed. 10:00)	WWL	CBS Films	76,100	26
3.	Mike Hammer (Mon. 10:00)	WWL	MCA	75,900	26
4.	Lawbreakers; Redigo (Tues. 7:30)	WDSU	Official	75,100	17
5.	Highway Patrol (Mon.-Fri. 6:00)	WWL	Economee	69,100	20
6.	Naked City (Fri. 10:00)	WWL	Screen Gems	69,000	23
7.	Adv. In Paradise (Sat. 5:30)	WDSU	20 Fox TV	64,400	14
8.	Marry A Millionaire (Thurs. 10:00)	WWL	NTA	63,400	21
9.	Whiplash (Tues. 10:00)	WWL	ITC	59,300	20
10.	Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	57,200	16

Top Competition	Sta.	Total Homes
Matinee; Inside Spts.	WDSU	25,900
Esso Rpt; Edit; Spts.	WDSU	42,600
Esso Rpt; Edit; Spts.	WDSU	52,200
Red Skelton	WWL	88,600
Huntley-Brinkley	WDSU	106,400
Esso Rpt; Edit; Spts.	WDSU	43,400
Twilight Zone	WWL	55,100
Weekend News; Wea.	WWL	63,100
Esso Rpt; Edit; Spts.	WDSU	50,900
Esso Rpt; Edit; Spts.	WDSU	44,300
Early Show; News; Spts.	WWL	35,300

PROVIDENCE, R.I.

STATIONS: WTEV, WJAR, WPRO. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5)

1.	Bonanza	WJAR	159,700	36	1.	Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	106,100	19	Detectives — WTEV 47,000
2.	Dr. Kildare	WJAR	146,900	35	2.	M Squad (Fri. 7:00)	WJAR	MCA	80,200	11	Newsbeat — WPRO 43,200
3.	Hazel	WJAR	145,000	33	3.	Ripcord (Thurs. 7:00)	WJAR	UA-TV	77,100	15	Newsbeat — WPRO 36,300
4.	Beverly Hillbillies	WPRO	123,400	31	4.	Shannon (Wed. 7:00)	WJAR	Screen Gems	76,400	14	Newsbeat — WPRO 47,400
5.	Int'l Showtime	WJAR	119,600	32	5.	Peter Gunn (Mon. 9:30)	WJAR	Official	58,300	12	Andy Griffith — WPRO 110,000
6.	Bob Hope	WJAR	119,000	26	6.	Biography (Sun. 6:30)	WPRO	Official	49,600	14	Hollywood & Stars — WJAR 48,400
7.	Joey Bishop	WJAR	118,900	26	7.	Supercar (Sun. 5:00)	WPRO	ITC	44,200	7	Wild Kingdom — WJAR 74,200
8.	Andy Griffith	WPRO	110,000	29	8.	Sea Hunt (Sat. 6:00)	WPRO	Economee	41,300	8	Mr. Novak — WJAR 80,000
8.	Dick Van Dyke	WPRO	110,000	26	9.	Popeye; 3 Stooges (Sat. 7:00)	WPRO	UAA; Scr. Gems	39,200	10	Pinnochio — WTEV 19,400
9.	Candid Camera	WPRO	109,800	32	10.	Cannonball (Sat. 5:30)	WPRO	ITC	39,000	11	Wide World Sports — WTEV 25,500

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5)

1.	Bonanza	KRON	389,300	32	1.	M Squad (Tues. 7:00)	KPIX	MCA	215,300	19	Bachelor Father — KRON 159,500
2.	Dr. Kildare	KRON	346,600	28	2.	Gun Will Travel (Mon. 7:00)	KPIX	CBS Films	199,900	16	Flying Doctor — KTVU 135,300
3.	Bob Hope	KRON	340,500	28	3.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	192,200	16	Great Movies — KRON 126,500
4.	P. Mason; Bing Crosby	KPIX	336,100	29	4.	Rifleman (Thurs. 7:00)	KPIX	Four Star	171,000	13	Detectives — KRON 160,600
5.	Candid Camera	KPIX	328,400	28	5.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	163,200	13	Biography; Battle Line — KRON 160,500
6.	Beverly Hillbillies	KPIX	318,400	25	6.	Detectives (Thurs. 7:00)	KRON	Four Star	160,600	13	Rifleman — KPIX 171,000
7.	Virginian	KRON	301,500	24	7.	Biography; Battle Line (Wed. 7:00)	KRON	Official	160,500	13	One Step Beyond — KPIX 163,200
8.	Mr. Novak	KRON	296,700	24	8.	Bachelor Father (Tues. 7:00)	KRON	MCA	159,500	13	M Squad — KPIX 215,300
9.	Dick Van Dyke	KPIX	293,400	25	9.	You Asked For It (Thurs. 7:00)	KTVU	Medallion	138,800	11	Rifleman — KPIX 171,000
10.	Password	KPIX	289,600	24	10.	Yogi Bear (Mon. 6:30)	KTVU	Screen Gems	138,400	11	CBS Films — KPIX 168,500

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP, WOOK.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5)

1.	Bonanza	WRC	294,900	36	1.	Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	145,100	16	Huntley-Brinkley — WRC 134,800
2.	Beverly Hillbillies	WTOP	285,800	34	2.	Astro Boy (Tues. 6:30)	WTTG	NBC Films	139,000	15	Huntley-Brinkley — WRC 116,600
3.	Dick Van Dyke	WTOP	234,000	29	3.	Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	136,400	14	Huntley-Brinkley — WRC 131,800
4.	Disney's World	WRC	218,900	30	4.	Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	135,700	15	News 4 Washington — WRC 75,200
5.	Andy Griffith	WTOP	211,900	26	5.	Huckleberry Hound (Thurs 6:30)	WTTG	Screen Gems	132,700	16	Huntley-Brinkley — WRC 121,200
6.	Candid Camera	WTOP	206,800	25	6.	Popeye (Mon.-Fri. 5:00) (Sat. 6:00)	WTTG	UAA, King	125,400	15	Early Show — WTOP 51,900
7.	P. Mason	WTOP	196,800	26							Wide World Sports — WMAL 68,200
8.	Petticoat Junction	WTOP	196,700	23	7.	Mr. Magoo (Fri. 6:30)	WTTG	TV Personal.	117,900	13	Huntley-Brinkley — WRC 112,600
9.	Benny; Calamity Jane	WTOP	192,400	24	8.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	116,300	15	CBS News — WTOP 107,400
10.	Ed Sullivan	WTOP	189,500	23	9.	Highway Patrol (Sat. 7:00)	WTTG	Economee	108,000	9	Trails West — WMAL 64,800
					10.	Hennesey (Tues. 7:00)	WRC	NBC Films	104,200	13	CBS News — WTOP 117,800

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5)

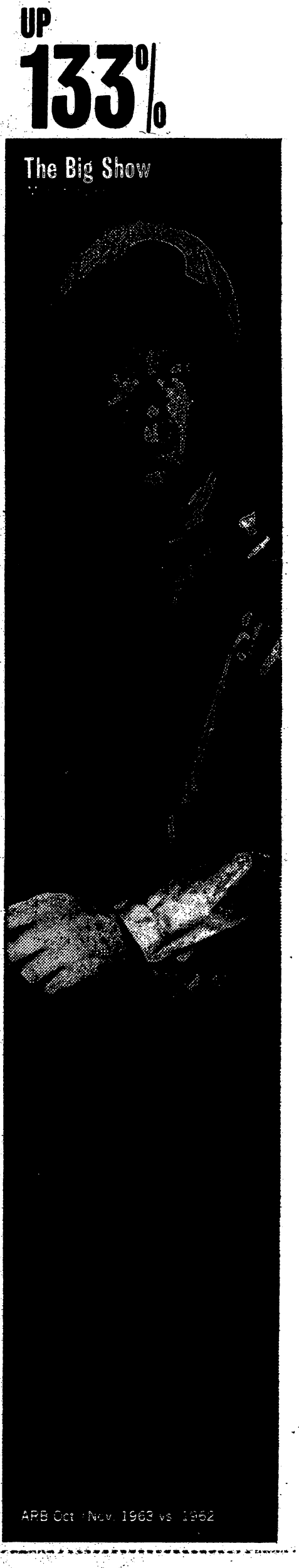
1.	Beverly Hillbillies	KRLD	331,900	48	1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	123,400	17	Jerry Lewis — WFAA 82,100
2.	Dick Van Dyke	KRLD	303,400	43	2.	Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	67,500	11	News; Wea; Wrapup — KRLD 109,800
3.	Candid Camera	KRLD	290,600	42	3.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	53,900	9	News; Wea; Wrapup — KRLD 101,400
5.	What's My Line	KRLD	244,400	34	4.	Lone Ranger (Mon.-Fri. 5:00)	KRLD	Telesynd	47,000	6	4:00 Movie — WFAA 56,800
6.	Gunsmoke	KRLD	243,200	31	5.	Clutch Cargo (Sat. 7:30)	WBAP	Cartoon Dist.	46,300	7	Top Cat — WFAA 20,200
7.	Petticoat Junction	KRLD	241,000	32	6.	Cheyenne (Mon.-Fri. 5:00)	KTVT	Warner Bros.	44,700	7	Alvin Show — KRLD 48,500
8.	Benny; Calamity Jane	KRLD	235,200	32	7.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	43,500	8	Password — KRLD 185,100
9.	Danny Thomas	KRLD	229,500	34	8.	Deputy Dawg; Gnagy (Sat. 9:00)	WFAA	CBS Films	41,000	5	I've Got A Secret — KRLD 197,700
10.	Lucy Show	KRLD	214,800	31	9.	Supercar (Wed., Fri. 6:00)	KTVT	ITC	40,700	7	News; Wea; Wrapup — KRLD 82,300
					10.	Three Stooges (Mon.-Fri. 5:00)	KTVT	Screen Gems	40,600	7	Quick Draw McGraw — KRLD 66,100
											News; Wea; Wrapup — KRLD 98,900
											4:00 Movie — WFAA 56,800
											CBS News — KRLD 61,700

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN.
SURVEY PERIOD: OCTOBER 27 NOVEMBER 19, 1963 (Omitting Nov. 3 - 5)

1.	Beverly Hillbillies	WCCO	232,600	33	1.	Divorce Court; FB (Sun. 2:00)	WCCO	Storer	128,300	20	Tony Parker; AFL FB — KMSP 23,500
2.	Candid Camera	WCCO	232,300	34							AFL Football — KMSP 32,200
3.	Bonanza	KSTP	219,400	33	2.	Leave It To Beaver (Mon.-Fri. 5:30)	KMSP	MCA	80,800	14	Huntley-Brinkley — KSTP 69,000
4.	What's My Line	WCCO	215,000	32	3.	Dobie Gillis (Mon.-Fri. 6:00)	KMSP	20 Fox TV	77,100	14	News; Wea; Sports — KSTP 90,800
5.	Dick Van Dyke	WCCO	214,200	30	4.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	76,700	12	Combat — KMSP 105,500
6.	Andy Griffith	WCCO	187,900	27	5.	Superman (Mon.-Fri. 5:00)	WTCN	Flamingo	62,200	11	Clancy & Co. — WCCO 49,900
7.	Benny; Calamity Jane	WCCO	183,700	27	6.	Sea Hunt (Sat. 5:30)	WTCN	Economee	61,100	9	Love That Bob — KSTP 37,900
8.	Petticoat Junction	WCCO	182,900	26	7.	Yogi Bear (Thurs. 5:00)	WCCO	Screen Gems	59,100	9	Superman — WTCN 62,000
9.	Nurses	WCCO	176,200	27	8.	Death Valley Days (Sun. 9:30)	KMSP	U.S. Borax	58,400	10	What's My Line — WCCO 215,000
10.	Red Skelton	WCCO	175,600	26	9.	Surfside 6 (Sun. 5:30)	KMSP	Warner Bros.	55,300	11	Mr. Ed — WCCO 112,500
											Lassie — WCCO 141,300
					10.	Checkmate; Sports; FB (Sat. 4:00; Sun. 3:00)	WCCO	MCA	44,700	7	Epic Theatre — WTCN 33,500
											AFL Football — KMSP 41,700

What's up in New York? WABC-TV!



Television Reviews

EYE ON NEW YORK
(Angel on Broadway)
With Marguerite Cullman, narrator; Sir Alec Guinness, Zero Mostel, others
Exec Producer: Ned Cramer
Producer-Writer: Herbert Appleman
30 Mins.; Tues., 7:30 p.m.
NATIONAL AIRLINES, LIGGETT & MYERS
WCBS-TV, N. Y., (film)
(Pappert, Koenig, Lois; J. Walter Thompson)

New York's CBS-TV o&o flagship opened its Tuesday night half-hour documentary series last night (21) with an interesting behind the scenes glimpse of the Broadway stage. The half-hour didn't disturb anybody's "ice-carts," but it did capture some of the magic of the theatre.

Exec producer Ned Cramer selected the vantage point of a Broadway angel in telling the story of the theatre. Producer-writer, Herbert Appleman, had a natural choice in Marguerite Cullman who authored "Occupation: Angel," for the narration and the development of the documentary.

Mrs. Cullman and producer-writer Appleman gave a little cost accounting lesson on what it takes to mount a production such as "Dylan," which preemed last Saturday (18). The documentary, though, didn't take off until Alec Guinness, Zero Mostel and the girls of "A Funny Thing Happened on the Way to the Forum" came on camera. For all but the specialists, the "show's the thing."

The public, too, must of been interested in the size of the beginning kitty of Mr. and Mrs. Cullman. That wasn't stated. There also was little or no exploration of the balance between commerce, taste and purpose in the investment endeavors of the Cullmans or other backers.

There were plenty of glamorous touches as the celebs of the theatre, in the finale, just happened to bump into Miss Cullman. The montage, like the half-hour, was an interesting, although restricted view of the theatre. *Horo.*

THE ART OF COLLECTING
With Aline Saarinen, others
Producer: Robert Northshield
Director: Walter Kravets
Writers: Northshield, John Lord
60 Mins., Sun., 11 p.m.
HUMBLE OIL
NBC-TV, from N.Y.
(McCann-Erickson)

NBC-TV's "The Art of Collecting," an exploration of the art collections of five Americans, was a visual delight (in color) even though a hurried camera left a viewer in need of a longer look and more exposition (in many cases, any exposition) on several of the works on view.

A highlight was New York Governor Nelson Rockefeller's gadget for the art collector who has everything. This gadget was a three-dimensional Japanese rig that had mobile objects (many resembling the blob shapes in a modern painting) that could be changed via a rully arrangement into various compositions to satisfy the collector's current whim.

Otherwise, the extent of the Governor's collection of modern art works was breathtaking, as were the extensive holding of New York investment banker Robert Lehman and Hunt Food prexy Norton Simon. Alexander Girard, New Mexico designer and architect, seemed submerged in a maze of folk-art objects that would rival a Third Ave. antique dealer. Nicely contrasting the plush collectors was John Denman, Seattle airline pilot, who had compiled a modest but striking collection of modern. Simon and Denman, at different extremes of the genre, came off as the men with a genuine passion for their collections in the interviews with art critic Aline Saarinen.

Scripting by producer Robert Northshield and associate producer John Lord was informative, and Robin Still's photography was up to this highly visual opportunity. *Bill.*

THE GOLDEN AGE
With Douglas Campbell, Nancy Wickwire, Douglas Rain, Lester Rawlins
Director: Al Kassel
120 Mins.; Sun., 9 p.m.
PARTICIPATING
WNEW-TV (film)

There were gems in this televised concert engagement dealing with the Elizabethan period, but the showcase of two hour dimensions was too much for the poetry and music offered. Unfortunately, the concert reading became static, and even the musical interludes repetitious.

Metropolitan Broadcasting took the legit production of "Golden Age" for telecasting on its o&o's and for syndication in other markets. The same cast prevailed: Douglas Campbell, Nancy Wickwire, Douglas Rain and Lester Rawlins. Betty Wilson, James Stover and Gordon Myers were the Elizabethan singers, accompanied by a consort of appropriate instruments.

All were dressed formally, and they played and articulated with understanding and verve. Only occasionally, though, did the images bounce off the screen with electric flashes. For two hours, it takes more than was offered to hold an audience, except those of very special interests.

The telecast, in celebration of the 400th anni of Shakespeare, was commendable in intent. The works of Shakespeare, Marlowe, Spenser, among others, received an airing. There was a good deal of humanity's spectrum captured in the words and music, yet it was insufficiently theatrical for two hours. *Horo.*

REVUE A LA CARTE
With Charles Kimbrough, Mary Jane Kimbrough, Barry Burns, Ross Lashbrook, James O'Reilly, Cindy Whitsell, June Ericson, Denise Foster
Producer: Arthur Thorsen
Director: Phil Ruskin
Music & Lyrics: Gerald Myrow, Bernard Kuby, Alfred Engelhard
30 Mins., Wed. 6:30 p.m.
PARTICIPATING
WBBM-TV, Chicago (tape)

WBBM-TV is about a year late for the trend. Those tab revues featuring local thesps with a special talent for mugging were all the rage in Chicago cabarets a year or two ago. But they were all of the same cut, precious and pretending to be New Yorky, and eventually most of them died of their own cliches.

For its latest "Repertoire Workshop" entry the CBS station mounted a so-termed original tab show titled "Revue a la Carte," taped it off the stage at a benefit performance for the Junior League some months back, and offered it in prime time last Tuesday (7). It was the same old stuff: face-making performers doing songs about the Big Time in show biz and skits that take effete pokes at institutions like television programs and folk singers. Culturally it was a setback, and it's doubtful that it made a real contribution to the advancement of any cast member's career.

But one thing must be said for WBBM-TV. It produces live shows with a proficiency that is unmatched in this market, so that even the poorer offerings have a way of looking good. From all production standpoints this was clean and slick, but in panning the audience between numbers the director should have tried to avoid the fellow in the foreground who seemed to be sleeping. That, as they say in show biz, is the unwritten review. *Les.*

SPECTRUM 2
With John Justin Smith, Sheri Blair
Producer: Lulu Bartlow
Director: Bob Singer
Writers: Blair, Smith
30 Mins., Tues., 6:30 p.m.
PARTICIPATING
WBBM-TV, Chicago, (film, tape)

The format seems unpromising for a once-weekly prime time program, and the director's attempt to stylize had some embarrassing moments, but the premiere of "Spectrum 2" last Tuesday (14) did strike one positive note. It confirmed the soundness of WBBM-TV's judgment in converting two former Chicago newspaper reporters into television personalities.

John Justin Smith, who was with the Daily News until a fortnight ago, and Sheri Blair, who joined from the American a few months earlier, were anything but smooth in their first tandem effort; but both gave evidence that with some seasoning they're going to make the grade. They've got the looks, the nerve, the camera presence and reasonably good articulation. What they lack principally is the ability to make a written script sound the least bit spontaneous, although it must be said that they weren't favored with dialog that would be comfortable even for the pros. But in this they have only themselves to blame, because they authored their own lines.

As for the program, it appears to be an attempt to make television fare out of the kind of general column Smith wrote for the News, with Miss Blair doing the femme slants. First show crammed seven newsreel featurettes into the half hour, with only one of them—a touching and well composed piece of film on a Chicago mother who refuses to place her retarded son in an institution—worthy of prime time. Some of the rest might have sufficed as padding for a long newscast on a bad news day, and some—notably a day in the life of a fashion model—would not even have qualified for that.

Perhaps with more unusual or more topical vignettes, and with a more relaxed and genuine exchange between Smith and Miss Blair in their intros to the reels, the format can yet be made to work. Meanwhile director Bob Singer would do well to work out a better closing than the stagey face-to-face business which looks like a prelude to a love scene. *Les.*

REGIS PHILBIN SHOW
With Philbin, emcee; Casey Philbin, guests
Producer-director: Tom Battista
PARTICIPATING
KOGO-TV, San Diego

To those who continue to ask where tv will acquire the Johnny Carsons and Jack Paars of the future, the answer should be obvious. The same source that nurtured the Carsons and Paars of the present—the stations in the hinterlands. Example: Regis Philbin, a Notre Dame product who has developed a bigtime style while blossoming as this city's best known—and highest rated—tv personality. Boyish charmer is all over KOGO-TV. He does a feature spot on the 6 p.m. news; each week night he's on at 11:15 for seven minutes of chatter or reporting. But the Saturday night smorgasbord is the key showcase. It caught on several years ago and has demonstrated strong staying power.

Philbin's talent is communication abetted by dark good looks that gets considerable distaff following. An easy going interviewer, Philbin does his homework, enabling him to make a familiar face come off in slightly different fashion through his own offbeat point of view along with an engaging professionalism. Guest list in the last few years has touched variety of bases, including Richard Nixon playing the piano, Archie Moore, Coach Sid Gillman, Walter Winchell, Curt Gowdy and Paul Christman, astronaut Bill Anders, Shelley Berman et al. Typical Saturday night outing might include a visiting or local celeb, music, inquiries to Casey the Phone Girl, stunts such as Philbin lifting weights, riding a camel etc. To his credit, show's pace remains lively whether focus is on names or unknown. Philbin's a name to watch. *Don.*

THE INNER CITY (PART 1)
BABIES
With Dr. Fred R. Stair, Ed Grider, Dr. Elizabeth Lathem, Mrs. Frances Mauney, Dr. Richard Bloomberg, others
Producer: Carl G. Degen
Director: Jack Ramirez
Writer: Rick Krepela
30 Mins., Tues., 8:30 p.m.
WSB-TV, Atlanta (tape)

This is the first of a series of four documentaries sponsored by the Central Presbyterian Church dealing with three phases of life in Atlanta. Produced by the Protestant Radio and Television Center in Atlanta it is designed as a report on life in Atlanta to the people of the city.

Part 1 was aimed at infant health and disclosed that some 22,000 babies are born in the Atlanta area each year and "some 30% of that number will be tomorrow's charity cases."

This well made documentary was made within the confines of the Central Presbyterian clinic and elsewhere in the city, pointing up

(Continued on page 68)

Tele Follow-Up Comment

The Defenders

The operation of the blacklist—show biz's special contribution to the democratic amenities of the McCarthy era—was fashioned into a probing and moving drama on CBS-TV's "The Defenders" last Saturday night (18). Although it's now a decade beyond the crest of the witch-hunting hysteria, this show jabbed sharply at a highly sensitized nerve in both the broadcasting and film industries. Politically controversial talent may no longer be comepletely tabu, but the risks in employing them are still measured against boxoffice returns and rating points.

Ernest Kinoy's play indicted the system of the blacklist through a story about a freelance character actor who for more than 10 years was not called for another job after being named as a member of a so-called Communist front organization supporting the Spanish Republicans.

Finally, at the present time, a producer approaches the actor, played by Jack Klugman, for a feature role in a civic-sponsored film. But some tiny extremist organization, cranking out mimeographed reminders of the actor's past political affiliations, succeeds in frightening the film's sponsors and producer into dumping Klugman.

The script was marked by its understanding of the complex considerations in the operation of the blacklist. The film producer was depicted as a honest fellow who initially makes a decent gesture towards the actor, but who must either surrender his moral principles or lose the necessary backing for his film. A similar dilemma is faced by the liberal smalltown mayor who wants to carry forward a progressive program but without exposing himself to the charge of fostering Communism.

The only simply drawn characters in the play were the rightwing cranks. Howard St. John gave a persuasive portrait of a political fanatic who learns nothing and forgets nothing. Kinoy introduced a melodramatic element in suggesting that this fanaticism was being exploited by mercenary character assassins.

The drama offered no easy answers to the problems raised by the blacklist. Where no clear libel was perpetrated, such as was established in the case of John Henry Faulk, there can be no relief for the individual.

Klugman, who gave great poignancy to his role, saw the solution as a deepening of the democratic way of life. But that is a long process and a heavy price that must be paid by the anonymous victims of the blacklist. *Herm.*

NBC Opera

The NBC Opera has a distinguished career. The outfit knows music, production and the medium in which it operates. As a result, it probably has the largest audience of any operatic venture and it has helped bring a better understanding of the masters to the masses.

The latest production of the NBC troupe was on Sunday (19) with its presentation of Donizetti's "Lucia di Lammermoor" based on Sir Walter Scott's "Bride of Lammermoor," which is essentially a transplant of the Hatfields and the Coys, or Montagues and Capulets to the Scottish moors.

Vocally and scenically the show was superb. Linda Newman provided an excellent portrayal of the heroine who ultimately goes mad through the machinations of her evil brother Enrico. Her "Mad Scene," always a test for a soprano, was excellently done. Donizetti must have hated sopranos to make a girl go through all that in public. She exhibited a firm control at all times, although there were some lapses in phrasing. Thespically and vocally Miss Newman came across in a superior manner.

The role of Edgardo, sung by Michael Trimbel, was given a smooth tenoring, and he acted the role well with its lyric passages given a brilliant ride. At times, the English lyrics of Anne Grossman, seemed to impede his operations, but there were no other major distractions in his rendition.

Richard Torigi as Enrico, was sufficiently villainous, but tuneful. He carried the melody well in all registers and he wound up as one of the major highlights of the show. Raimondo was sung well by Chester Watson.

Producer Samuel Chotzinoff has welded the NBC company into a highly creditable group. Some of the Metsters have sung with this outfit, and he has assembled some of the top freelancers for various roles.

Kirk Browning directed superbly, blending all elements on stage with an eye on action and movement and a fine ear for the composer's intention.

Miss Grossman's English translation is about as good as can be done without major changes to the basic work. But the normal opera fan, accustomed to Italian lyrics, soon tends to ignore the words and concentrate on the music just as always.

The others in the cast including Jerold Siena, Joan Caplan, Nico Castel and the firm excellence of Alfred Wallenstein's musical support was an additional plus to the production. *Jose.*

Bob Hope Show

Bob Hope's tours of the military bases overseas have become as much a part of the modern Christmas tradition in America as Santa's visits to the kiddies, and it is this, as much as anything, that has lifted him out of the class of a strictly show biz comic. Hope is a one-man USO, playing now to a second generation. His performances for the boys have hardly changed at all since World War II; in fact, they are ritualistic and somehow satisfying for it.

There is still the battery of jokes about the army camp and the locale; still the double entendre repartee with the shapely gal; still the exchange of nonsense with Jerry Colonna; still the gags about Crosby; still the skits with Hope in uniform; and still the patriotic farewell that is genuinely uplifting and always in good taste. The material changes, but the form remains pretty much the same year after year. And like any of the Yule traditions, it has a way of never growing stale.

Last Friday (17), NBC-TV and Chrysler added an extra half hour to Hope's regular time for filmed highlights of his tour of Middle Eastern military bases this past Christmas. That was good for half a dozen warmup monologs (or excerpts therefrom), each of them sharp and characteristically Hopean. At a desert installation in Turkey, he quipped, "They asked me if I wanted to work the Sands . . . 6,000 miles later I found they didn't mean Las Vegas." In Diyarbakir he got a rise out of the boys with, "I smoked my first Turkish cigaret. That's basic training here."

On the U.S.S. Shangri La, which he called the U.S.S. Crap Game, he observed that the sugar cubes at mess had numbers on 'em and that the Chaplain wore a green eyeshade. In Crete, "They cheered for 15 minutes. Thought we were replacements." In Greece, "If not for Hippocrates, Ben Casey would have been a bellhop." Of NATO, "A coalition of 12 nations sworn to give up borscht." His audience at each site seemed to go on for miles, and no electronic laugh track ever served a comic better.

There was the classic, slightly risque business with Tuesday Weld, a segment marred only by her demonstration of serious acting which really wasn't worth the punchline. Colonna decked himself in bedouin garb and announced he was looking for Florence of Arabia; Phil Crosby assumed his dad's role vis-a-vis Hope and had a good moment dueting on "Small Fry"; John Bubbles did a nifty solo turn; the tapster Earl Twins were okay; Anita Bryant sang a couple of Christmas songs; and Miss U.S.A., Michele Metrinko, was on hand mostly for the visual effect.

A great show for the boys, a good one for the home folks. *Les.*

Chronicle

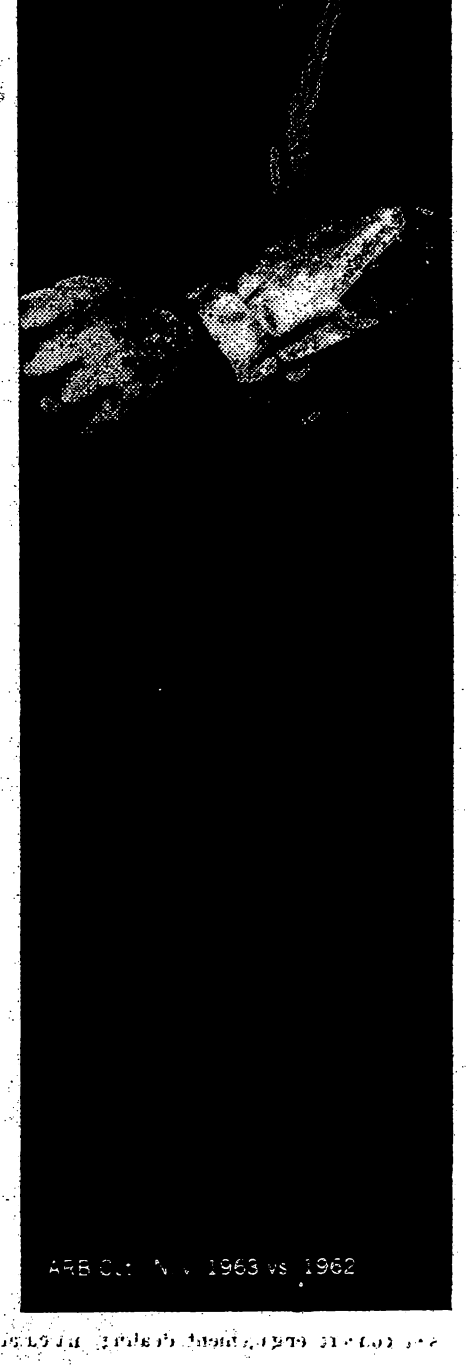
Television producers shopping around for exciting entertainment—or even absorbing documentary material—are not likely to come up with the mapping of the galaxy, the laser-maser light, the mid-ocean ridge and rift, the fourth

(Continued on page 60)

What's up in New York? WABC-TV!

UP
104%

UP
133%



ARB Oct. N.Y. 1963 vs 1962

Foreign Television Reviews

STEPTOE AND SON
With Wilfrid Brambell, Harry H. Corbett
Producer: Duncan Wood
Writers: Alan Simpson, Ray Galton
25 Mins., Tues., 8 p.m.
BBC-TV, from London

Quite apart from its popularity—only "Coronation Street," of rival series, won a higher audience in 1963—"Steptoe and Son" is one of the most individual and well-scripted comedy ideas ever seen on local tv. In sustained quality, it can only be compared with the famous "Hancock Halfhours," also authored by the Alan Simpson-Ray Galton duo. An additional plus is the inspired casting of Wilfred Brambell and Harry H. Corbett as the two junkmen, who usually carry the entire acting burden of each segment.

Hence its return to the schedules was an event. But this time around some of the zip has gone out of it. "Steptoe and Son," although a couple of grotesques, have always had their roots in reality. Harold may grumble and be superciliously insulting to his father, and said dad may be a blatant hypocrite, with his mythical ailments and superstitious notions, but the genuine bond of feeling was always apparent.

In the first two segments of the new series, this relationship has been misjudged and coarsened. The opener indulged in embarrassing sentimentality, and, although the second session was an improvement, it stretched a thin situation beyond its true limits and the dialog was less exact, more inclined to the easy crack, than before.

Idea was that Harold bought a load of coffins cheap, and insisted on storing them in the house. Upon which, old Steptoe refused to sleep there, preferring to bed down with the horse. When a storm blew up, Harold, too, got fearful, and joined his father in the stable, pretending that he was worried about him. In fact, it was only the closing minutes of the show that recalled the glories of the past, with Harold profusely explaining that he wasn't afraid and the old man slyly smiling to himself as he agreed.

Duncan Wood's production was as assured as ever, and the skein is still several blocks ahead of its competitors. But it began to look as if this limited situation had exhausted its possibilities, unless surprises are sprung in later sessions. The performances of Corbett and Brambell were as fluent as before.

Otta.

MASTRO DON GESUALDO
With Enrico Maria Salerno, Lydia Alfonsi, Sergio Tofano, Valeria Ciangottini, Franca Parisi, Turi Ferro, Marcella Valeri, Guido Leontinin, Mario de Martino, Romolo Costa, Giuseppe Lo Presti, Luigi Casellato, Giovanni Cirino, Grazia di Marza, Franco Sineri, Gaetano Tomaselli, Salvatore Scalia, Alfredo Danese, Franca Manetti, Maria Tolu, Riccardo, Mangano, Santonio Portale, Ignazio Pappalardo, Angelo Puglisi, Giovanna de Vita, Carmelo Marza, Antonio Vaccaro, Alfredo Mazzone, Giovanna Sclaia, Piero de Santis, G. Davide Ancona, Umberto Insanguine, Mimmo Grasso, Alba Maria Settacioli, Ignazio Daidone, Rosario Arcidiacono, Mariano Piazza, Maria de Benedetto, Antonina Micalizzi, Igea Cali, A. Maria Burgio, Tina Vertuna, Giuseppe Durante, Rosaria Interra, Eugenia Colombo, Vittorio Campagna, Iole Marcellini, Giuseppina Rapicavoli, Gianna Pria de Luca, Valerio Sabel, Maria Bertuna, Andreina de Carli, others
Director: Giacomo Vaccari
Writers: Vaccari Ernesto Guida, based on novel by Giovanni Verga
Music: Luciano Chailly
85 Mins., Thurs. 9:05 p.m.
RAI-TV, from Rome (film)

RAI-TV looks to have a monumental achievement in this serialized version of Giovanni Verga's Sicilian classic, one of the most important novels in Italian literary history. Lasting about seven half hours in all, the work is a labor of love (unfortunately his last, due to a recent fatal car crash) by Giacomo Vaccari, one of RAI's most promising young directors, and it's probably the most expensive single effort ever attempted by the Italo telenet (though it was made as a first coproduction effort with France's RTF).

On the strength of the first two episodes "Mastro Don Gesualdo" is sure to wind up with strong following as well as plenty of critical plaudits. It's a deft blend of prestige and hard-hitting story content, which should please both highbrow aficionados of Verga's writings as well as lovers of full-blooded drama. (Decision to film rather than tape MDG stems from RAI conjecture that future dramas with foreign sale potential should not be limited by technical difficulties in dubbing and cutting of tapes, but given free rein via conventional lensing.)

Story is very similar in parts to that of "The Leopard", which "Gesualdo" however predates chronologically, and may even have partly inspired. Tale here is, very much in brief, about the changes that come over a social and financial climber in Sicily of the early 1800 who marries into a once-rich family now down on its luck.

Director Vaccari, obviously given free rein in elaborately producing his film on actual Sicilian locations, both interior and exterior, deserves great credit for his imaginative conception of story's setting and development, which includes strong, often daring use of camera and pacing (Ernesto Guida, his assistant, is credited with carrying out Vaccari's intentions, based on notes and instructions, after latter's untimely death). The film is also very faithful to the book in spirit and development, and the long running time offered by local serialized format allows for freedom of development in epic form.

Enrico Maria Salerno is an ideal choice for the title role. Though his Sicilian accent is often faulty, he gives the character the strength, cleverness, and earthy quality of the original, while at all times physically fitting the billing. Lydia Alfonsi likewise fits the role, of his high-born wife though in initial stanzas the part is muted and sacrificed. Franca Parisi makes a striking appearance as his fiery but silent mistress; Sergio Tofano is properly doddery as the ancient family topper; Turi Ferro gives an offbeat reading as the local priest; and one of the largest casts ever assembled here fills the picture with colorful human detail at every turn of the camera.

Technical plaudits must go to all concerned for a tremendous job in every department: lensing, settings, costumes, music, etc. It has RAI's top-drawer dramatic imprint transposed for added effect into a natural, real-life setting. Both as a Chronicle of a past era Italian (Sicilian) life, and as an example of how a great writer's work can be filmed with respect, "Mastro Don Gesualdo" is a collector's item.

Hawk.

LE PUITS ET LE PENDULE
(The Pit and the Pendulum)
With Maurice Ronet
Writer-Director Alexandre Astruc
From story by Edgar Allan Poe
37 Mins.; Friday 9:30 p.m.
RTF-TV from Paris

First in a series of special tv film programs by film directors, this one had a feeling for observation, unforced suspense and more intimate dramatics that made it come off. Backed by the state-run tv setup, RTF, this series augurs well for more of the same.

Director Alexandre Astruc wisely watched the torture of a man by the Spanish Inquisition instead of trying to go in and interpret it, by fancy cutting and setups. On vidfilm, it made for a solidly absorbing program.

The ever lowering swinging knife that slowly comes from the ceiling was mainly oppressive because of its sound and there was an avoidance of closeups. The man was finally helped by rats knawing his bonds, but then the walls closed in and almost pushed him into a pit full of poisonous snakes.

The production values were good and actor Maurice Ronet was excellent in mirroring the terrors without any false bathos or hysteria. The stream of consciousness narration was from the original Poe story translated by the poet Bauldelaire. It was a fine counterpoint to the images.

Mosk.

THE HOOT'NANNY SHOW
With Corrie Folk Trio, Ray & Archie Fisher, Eleanor Leith, Nadia Cattouse, Fitzroy Coleman, Barney McKenna
Director: David Bell
Producers: Gordon Smith, Travers Thorneloe
25 Mins: Mon., 6:35 p.m.
BBC-TV, from Glasgow

This new skein takes the cameras cleverly into The Place, w.k. home of folk-song in Edinburgh, and explores the caverns for lusty and interesting warbling from established chirpers around the Scot folk-song terrain. Result is mainly entertaining, and, thanks to deft camera work, comes up with interesting fodder for both ear and eye.

Cameras move in through the cellar regions, and roam over the faces (mainly bearded) of the devotees, some ugly, others not-so-pretty, others refreshing and naturally lookers. Artistes give out bravely, especially the dusky talented Nadia Cattouse, and local thrush Eleanor Leith. Ray & Archie Fisher get a useful innings, as do Fitzroy Coleman, Barney McKenna, and the Corrie Folk Trio, with Paddie Bell. Latter threesome shape well, and camera might have moved in more closely to show the attractive face of Irish chirper Paddie.

Talent is assembled by producers Gordon Smith and Travers Thorneloe. David Bell, a BBC recruit from the commercial 'opposition,' does full justice to the show with his megging. It looks like a worthwhile skein, despite the fact that tv producers in the U.K. are currently overdoing the folk-song kick.

Gord.

FOREIGN AFFAIRS
With Alfie Bass, Bill Fraser, Nicholas Phipps, Arthur Barrett, others
Producer: Peter Eton
Director: Milo Lewis
Writer: Barry Took
30 Mins., Thurs., 7:30 p.m.
Granada-TV, from Manchester

Bootsie (Alfie Bass) and Snudge (Bill Fraser) have made a click combo in earlier skeins for Granada-TV. Bootsie is the wily and disrespectful little man, constantly pricking the pomposity of Snudge, a valet with a fund of inaccurate vocabularly and bluster. In this new series, backed by the same producing team, there has been a switch in locale from a London club to a British embassy in Morocco, where the couple serve as before. So far, the change of setting hasn't injected new vigor into the comic partnership. In the one caught, written by the team's best scripter, Barry Took, much of the dialog was weary and the situation was as predictable as Christmas, but less commercial.

Snudge was involved in an argument with a Moroccan official, who challenged him to a duel when he called him a "wog." Bootsie cunningly encouraged the encounter, which gave a spluttering farcical climax to the show. The ingredients were similar to many earlier segments, but they weren't mixed to a consistency.

On the plus side, the performers still jell agreeably—with Alfie Bass scoring in the vein of Chico Marx, and Bill Fraser egregiously supercilious. Other regulars in this series, Nicholas Phipps and Arthur Barrett, are well chosen and give competent support.

Peter Eton's production was smartly directed by Milo Lewis, but, on this showing, the new format is not as promising as it should be.

Otta.

THE SURGEONS
With Stephen Black, John Anthony (narrator)
Producer: Peter Bennett Stone
50 mins., Tues. 9:25 p.m.
BBC-TV, from London

As seems to be the fashion in BBC documentaries to date, Peter Bennett Stone's project took a look at professional men and got them talking to the cameras about their work, feelings and beliefs. While Stone is no Richard Cawston, his attempt to get under the skin of four surgeons and thus throw light on what makes such medicos tick was competant.

Embellished with only a straightforward interview technique, the program relied mainly on the four anonymous surgeons' personalities and strength-of-viewpoint. In all fairness, they proved interesting performers with offbeat and sometimes alarmingly flamboyant overtones, which would fit any of Anglo's "Carry On" films.

But the questioning of interviewer Stephen Black was restricted and, more or less, he put to each the same basic queries about such issues as mercy killing, to get, more or less, the same thumbs down answer from each. One exception was a prominent Yank surgeon who said he was opposed to prolonging a hopeless life indefinitely but, in his view, a person would have to be literally vegitating before he would agree to euthanasia.

The show served as a semi-enlightening armchair chat with the medicos about life and life's work, but left great scope for deeper and more controversial probe into varying opinions, doctor-patient relationships, religious views and so on.

Watt.

IT'S LITTLE RICHARD
With Little Richard, The Shirelles, Sounds Inc.
Producer: John Hamp
Director: Philip Casson
35 mins., Wed. 9:40 p.m.
Granada-TV, from Manchester

While Britain is shaking to the beat of the Beatles, local rocksters whose music has strong Negro derivatives, America's Little Richard taped this sweat-and-scream show for Granada which networked it.

For those attuned to his type of music—as the audience of kids obviously were—the show was a success. For others, the often alarmingly wild Richard, with his granite tonsils to boot, presented a ludicrous figure.

Not that he didn't work hard. Literally drenched with sweat from the solid halfhour sesh of screeming leaping, shaking and piano lambasting, he looked close to collapse. His primitive and repetitive numbers delivered at the same inevitable uptempo, and in the same frenzied style, included "Hound Dog," "Lucille," "Rip It Up", "Long Tall Sally," "Jeanie Jeanie" and several others. All effectively served to whip the audience into hand jive action with some actually invading the showfloor.

The Shirelles, in a three song act, were a disappointment and engendered little of the raucous excitement that Richard put over. Sounds Incorporated, a heavily saxed local group, provided a driving r&r background noise, but were unsensational.

Probably having the biggest ball of all was producer John Hamp who lined up some magnificent shots of the participating audience as well as the performers. His sound balancer, on the other hand, had one long headache.

Watt.

MAEDI
(Girlie)
Music: Robert Stolz
With Johanna Matz, Eberhardt Waechter, Rosi Barszony, Fritz Muliar, Carl W. Fernbach, Wilfried Steiner, Hans Christian, Eduard Linkers, Adolf Boehmer, Judith Schmidthofer, Monika Strauch, Liselotte Plauensteiner, Heidemarie Frauendienst.
Producer: Karl Lackner
Director: Peter Hey
Writers: Alfred Gruenwald, Lee Stein
100 Mins.
Austrian Television System

This exceedingly well produced and directed operetta by one of Vienna's last surviving master of that genre, Robert Stolz, was exactly what the local tv population wanted on New Years Eve. The excellent libretto by Gruenwald and Stein, both famous authors, told of a mock marriage by "Maedi" (Johanna Matz)—for inheritance reasons—to a lawyer, specializing in divorce cases.

Quite a few of the songs in this successful operetta, now running on various European stages, are long-time-evergreens, such as the title "Maedi" and "Ein Stueck vom Glueck" (A Bit of Love). These, plus some others, as well as the entire new tv score for this production of the Austrian TV system, went over big.

The carefully selected cast followed the expert adaption by Karl Lackner and director Peter Hey. Especially praiseworthy were the performances by Rosi Barszony, Carl Fernbach, Wilfried Steiner and Hans Christian.

Maas.

SOMETHING TO SAY
With Daniel Farson
Director: Rollo Gamble
30 Mins., Mon., 10:40 p.m.
Associated-Rediffusion, from London

Lawyer Gerald Gardiner, who has earned a Life Peerage and is widely tipped as a future Lord Chancellor in a possible Labor Government, made a splendid subject to launch this new interview skein by Daniel Farson. Farson, sympathetic and unobtrusive, prodded him along nicely, and Gardiner aired persuasive views on law reform, capital punishment, and censorship. Only when Farson, towards the end of the half-hour, tried to get at the man rather than his opinions were there a few clumsy moments. He called Gardiner "cold" and aloof, and the impertinence got him nowhere.

Gardiner coolly criticized the chaos of much British legislation, suggesting that a committee of experts should permanently sit to sift outmoded statutes that have lost their purpose. He favored something on the lines of Swedish Ombudsman to act as guardian of public complaints against government departments, and considered that capital punishment would be abolished for all crimes in the next five years. He amusingly dissected the odd nature of the present law on the subject, opposed theatre censorship, and gave an impressively clearheaded account of himself throughout.

Rollo Gamble's direction was unobtrusive, and the program challenged comparison with the famous "Face to Face" series and did not disappoint, especially when it stuck to ideas rather than personal foibles.

Otta.

FIRST NIGHT:
Stray Cats and Empty Bottles
With Miriam Karlin, Ronald Fraser, James Booth, Irene Worth, Julian Holloway, Bryan Pringle, Jack Rodney, Howard Goorney, Gerald McAllister
Producer: John Elliot
Director: John Jacobs
Writer: Bernard Kops
75 mins.; Sat. 9:45 p.m.
BBC-TV from London

Wilting under the competition on Sunday nights, BBC's new season dramatic skein "First Night" is now shifted to a Saturday night spot. Move means instead of opposing ATV's Palladium show and the indies Sunday Play, it now clashes with ABC-TV's "The Avengers."

Switchover offering, at best, was not calculated to steal away the mass audience dealing, as it did, with lyrical hobos sporting fancy pretentions. But the more discerning viewer author Bernard Kops' well-observed quartet of lowlifers made interesting, if squalid, charracter studies.

Encompassing an old prostitute (Miriam Karlin), a cat strangler (Ronald Fraser), a "dustbin connoisseur" (James Booth) and a "touched lady" (Irene Worth) the author successfully used his grotesque pawns to depict base and worrying aspects of mankind. On Kops' low ebb characters the veneer of social pretence was thinly applied and shown up vividly in view of their pittiable clothes and surroundings.

Though overly "stagey" in presentation, the piece was superbly acted by the four leads each of whom brought great conviction to their roles. This compensated somewhat for the awkward transition the play made from its stage production.

The frequent "jolts" in production, notwithstanding the quality of the work overall shone through and the very least that could be said for the play was that it was fresh and alive.

Watt.

CRANE
With Patrick Allen, Sam Kydd, Gerald Flood, Laya Raki, Patricia Haines, Peter Vaughan, Louis Rayner, Gertan Klauber, Michael Hawking, Leonard Trolley
Producer: Jordan Lawrence
Director: Richard Doubleday
Writer: Patrick Tilley
55 Mins., Mon., 8 p.m.
Associated-Rediffusion, from London

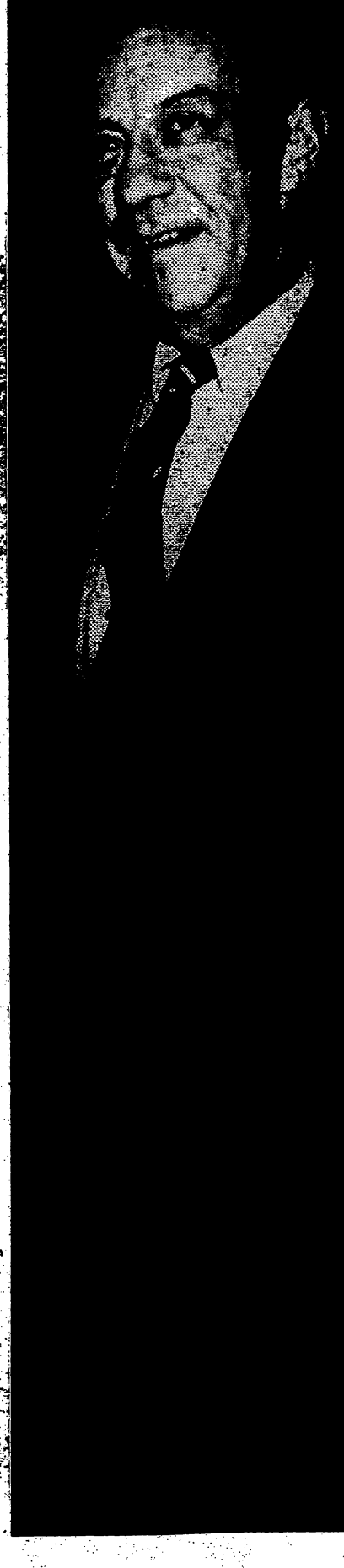
Crane is a freebooting, dogooding, muscular adventurer, with his headquarters in a Moroccan saloon.

(Continued on page 64)

What's up in New York? WABC-TV!

UP
104%

The Big News
(6:30 p.m. Mon. thru Fri.)



UP
40%

7 O'Clock Show
(Mon. thru Fri.)

UP
133%

The Big Show

What's up in New York? WABC-TV!

UP
40%

7 O'Clock Show

UP
104%

The Big News

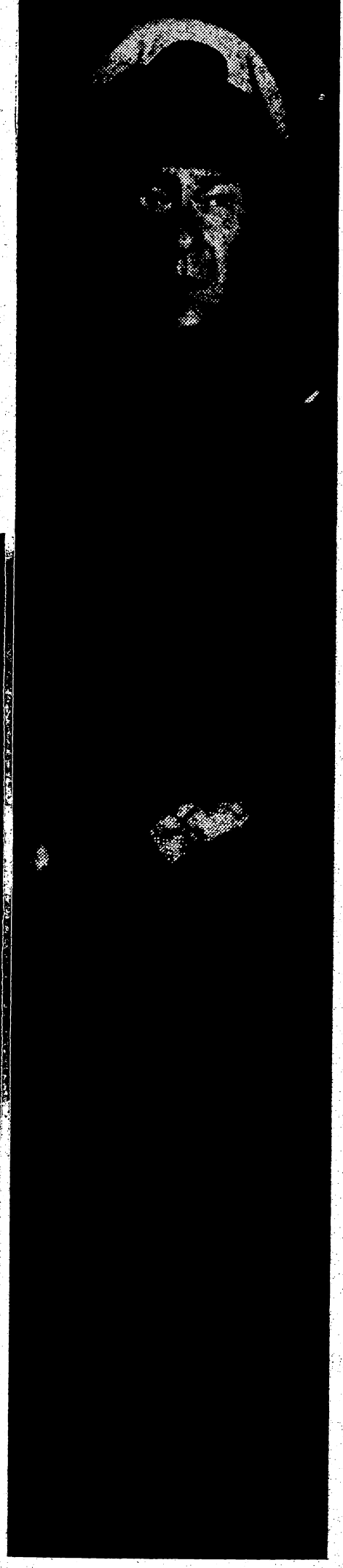
6:30 p.m. Mon. thru Fri.

UP
29%

Best of Broadway

UP
133%

The Big Show



WABC-TV is up in New York!

Here's why:

The spectacular ratings increases of the shows mentioned on the preceding four pages give you a pretty clear notion of what's been happening at WABC-TV during the past year.

Why are so many more viewers watching WABC-TV? Obviously, they like what they see on Channel 7. Programs like The Big Show, The Big News, 7 O'clock Show and The Best of Broadway are what the public looks for and likes.

WABC-TV offers a balanced schedule of entertainment, news and informative public affairs programming to the people who live in the many communities that make up the greater New York metropolitan area. Like every good citizen of these communities, WABC-TV takes an active interest in community affairs. Programs such as New York, New York...Page One...The Les Crane Show...Editorial Opinion deal specifically and significantly with New York area projects and problems.

A dynamic interest in public affairs, popular entertainment and news programs and the exciting new shows of the ABC Televison Network are among the reasons WABC-TV is moving up fast in New York.

WABC-TV NEW YORK abc

The data used herein are estimates from the October November ARB 1963 Vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.

From The Production Centres

Continued from page 34

members at Algonquin Club Wednesday (15) preceding their talks at John Hancock hall . . . **James E. Allen,** WBZ-TV general manager, addressing Boston Management club, Thursday (16) . . . WNAC-TV previewed new ABC-TV net show, "Science All Stars," sponsored by Honeywell, at Ritz Carlton, with **Phyl Doherty,** press for WNAC-TV, and **Bob Strayton** for Honeywell's EDP div, preceding start of show Sunday (19) from 3 to 3:30 p.m. on WNAC-TV . **Don McGannon,** prexy Westinghouse, flew in to Boston for special screening at Algonquin Club of new W Group series, "Meaning of Communism," 30-part tv series for young people going on WBZ-TV Monday thru Friday, 6:15-6:45 a.m., and repeated on Saturdays, 12:30-1 p.m., starting Saturday (25) . . . **Barbra Streisand, Sidney Chaplin, Kay Medford** of new musical "Funny Girl," berthed at the Shubert, guesting on WNAC-TV shows during musical's three-week tryout . . . **John H. Pinto,** veep RKO General Phonevision Co., detailed the Hartford pay-tv experiment as guest speaker at the Broadcasting Executives Club of N. E. meet, Sheraton Plaza hotel, Boston, Thursday (16), reporting that the test will cost some $10,000,000 in losses for the three-year period which ends in June 1965.

IN LONDON . .

"Melissa," **Francis Durbridge's** dramatic serial which is headed for BBC-2, the upcoming UHF network, is now in the can . . . Granada-TV's new serial "It's Dark Outside" kicked off with an audience in 7,786,000 homes, among the highest-ever audience scored for a bowing show . . . TWW, indie serving West England and Wales, to set up a special Welsh board to o.o. and generally control Welsh language broadcasting . . . **Ron Grainer,** ace cleffer responsible for many BBC hit signature tunes, penned a new one for the Corp.'s radio serial "The Dales". . . Announcer **John Bacon** switched from BBC to Anglia-TV . . . Two of London's indie stations, Associated-Rediffusion and Associated Television, together provided a complete outside broadcast unit for the Yugoslav radio and tv service It will help re-equip the Skopje vidstation wrecked by an earthquake last year . . . **Rikki Fulton** and **Jack Milroy** voted top personalities of the year on the Scottish TV station . . . STV is entering a medical program and a "Hogmanay" show for this year's international tv fest at Monte Carlo . . . Rediffusion, tv rental company, is seeking permission to wire-relay BBC-2 programs in the North and Midlands—about a year earlier than BBC's over-the-air transmission will reach the areas . . . **Ian L. Yates** appointed operations controller at STV . . . During November, Britain's tv licenses throughout U.K. totaled 12,777,635.

IN PHILADELPHIA

The big turnout of the music industry for the farewell party tossed by the "Friends of Dick Clark" at the Venus Lounge, was headed by **Leonard Goldenson,** pres. of ABC-Paramount; **Jim Hagerty,** veepee in charge news at ABC-TV, and **Roger Clipp,** head of Triangle's radio and tv division (16). Clark left Friday for Encino, Cal, where he will make his new home . . **Joseph Conway,** general manager of WIBG, named veepee of Storer Broadcasting . . . **Dick Paisley,** former g.m. of WRCV now filling same post with WRAW, Reading . . . **Sid Mark,** WHAT-FM jazz deejay, preems town's only live jazz telecast over WHYY next month. **Vince Scarza** directs . . . **John Frasca** newsman and political publicist, launches a series of editorial broadcasts over WPEN . . . **Harvey L. Glascock,** veepee and g.m. of WIP, appointed to the Broadcasters' Committee of Radio Free Europe as community coordinator. . . **Robert L. Halberstadt Jr.,** formerly of WFLN and WFIL, joins WRCV as account exec.

IN CLEVELAND . . .

Ronnie Barrett resigned from WJW disk chores . . . **Gib Shanley,** Browns sportscaster over WERE, will do two sportscasts nightly on WGAR. He also does weekend stint on KYW-TV **Herb Score,** onetime Cleveland Indian ace, has inside track for tv ball games on Channel 8 . . . **Paul Schumacher** leaves WBMI for WCRF . . WHK did not renew **Dick Clark's** 6-8 p.m. deejay show . . **Ed Clark,** WHK program director, and **Marsh Samuel,** Cleveland Browns flack, recuperating in hospital . . . **Linda Zabas,** exiting WHK promotion for teaching profession . . . **Martin Sullivan,** ex-WJR, now with WGAR news . . **Genevieve** slated for **Mike Douglas** guest honors . . . **Carl Reese** has joined WJW radio deejay staff . . . **Al James** exits KYW's all-night stanza . . . **Herman Spero** producing WEWS series of "Festival Five" with pianist **Peter Nero** kicking off hour-long musical (30).

IN DETROIT

Fred Kendall and **Rosemary McGann,** regular singers on WJR's "Bud Guest Show," will join many other friends of **Arthur Godfrey** to help him celebrate his 30th anni with CBS radio . . . **G. Mennen Williams,** U.S. Assistant Secretary of State for African Affairs and former six-term governor of Michigan, will guest on WWJ-TV's "Town Meeting" show . . . **Marshall Wells,** farm editor of WJR, was cited for his support of the 4-H Club program by the Michigan Legislature . . . WWJ will beam 37 hours of programming from its special broadcast center at the 48th annual Detroit Auto Show. Originating from the show will be such personalities as **Hugh Roberts, Bob Allison, Fran Harris, John Lynker, Todd Purse** and **Less Martens** . . . WJBK personalities **Marc Avery, Clark Reid, Robert E. Lee, Robin Walker, Bob Edington** and **Bob Layne** also will originate from the Detroit Auto Show and will give away cash in a "Luck License" contest . . . WWJ was honored by the Jewish Theological Seminary for 20 years of broadcast service to the Seminary by means of its "Eternal Light" public service programs.

IN ST. LOUIS .

KMOX radio has hired announcer **Gene Kelly** for duty on the station's "At Your Service" show and for sports broadcasts. Kelly formerly with Cincinnati's WKRC where he did play-by-play for Redleg games. He fills the opening at KMOX left by the departure of **Steve Rowan** for the CBS News Division in New York . . . KSD-TV's **Charlotte Peters** will host a Press Club party on Feb. 1 to mark the official start of St. Louis' bicentennial month . . . **Howard A. Rader** appointed promotion director of KPLR-TV . . . **Jane Wyatt** in town to address March of Dimes volunteers. Miss Wyatt is National Chairman of the Mothers' Dime committee . . . **Arthur J. Casey,** station manager of KSD radio, has retired . . . **Tony Lang** booked for a "Penthouse Serenade" series on KPLR-TV.

IN CINCINNATI . .

Gene Kelly, in tandem the past two seasons with **Waite Hoyt** on play by play of Cincy Reds games on the Burger Beer network, has resigned to join KMOX-CBS, St. Louis, as a reporter of sports, special and public service events. His successor has not as yet been named . . . Ribbon cutting for opening of new WCKY-Radio offices and studios in Carew Tower was done by Mayor Walton Bachrach . . . WLW-Radio trophy gallery increased by National Safety Council's award for service to farm safety for 11th consecutive year . . . **Imogene Coca** guested on the **Ruth Lyons** "50 50 Club" show on WLW-T to plug her "Grindl" Sunday night show . . . **Dr. Norman Vincent Peale** in focus on Cincy video stations for interviews, including reference to his boyhood in suburban Norwood, and about the upcoming film story of his life, "One Man's Way." . . . WGUC-FM will broadcast Cincinnati Symphony Orchestra concerts on Sundays at 2 p.m. beginning Feb. 2, a switch from last season's Wednesday night airings.

IN SAN FRANCISCO . . .

In clearing out musical library to make room for new material, KFRC program director **Bob Marshall** gave away hundreds of elpees to institutions . . . American Airlines presenting the California Youth Symphony in Feb. 1 concert as tieup with its KCBS "Music 'Til Dawn" program. **Ken Ackerman,** host on the all-nighter, will emcee . . . KGO-TV in deal with American Heritage Foundation to distribute portfolios of famous American documents at $1.50 per shot . . . "Today I Fell in Love," composed by KFRC's man **Bud Haley,** included in "Wonderful Summer," a late Robin Ward album for Dot Records . . . **Prof. Herbert Feinstein,** of San Francisco State College, giving a series of taped interviews with screen celebs here and abroad on KRON-FM . . . KGO-TV's special projects department coming up with "The Wonderful World of the Brothers Buzz" for the Latham Foundation of Oakland.

IN PITTSBURGH . . .

KQV's **Chuck Brinkman** won the second prize of $100 from B. F. Goodrich on the basis of his selling the firm's product. The same station has a new program manager in **James Gray** who moved here from WKPA, New Kensington . . . WTAE sportscaster **Ed Conway** has taken on an added chore as the station's 11 p.m. Sunday night news and sports show . . . **Hilary Bogden,** WJAS personality, celebrates his 20th year with the station this week . . . **Jack Shenkan,** WTAE salesman and sometime performer, is laid up with knee surgery . . . "Woody the Woodpecker" and "Magilla Gorilla" have joined WIIC's regular cartoon lineup of "Huckleberry Hound," "Yogi Bear" and "Mickey Mouse". . . WTAE's Sunday night movie now begins at 10 p.m. and breaks for 15 minutes at 11 for news and sports . . . **Don Riggs** and **Marcy Lynn,** stars of KDKA-TV's "Daybreak," celebrating fourth anni of show.

IN MINNEAPOLIS . . .

KSTP-TV will beam the St. Paul Winter Carnival parade and pre-parade show in color Saturday (25). Sharing mike duties on the parade coverage will be KSTP staffers **Jim Hutton** and **Al Tighe** and Winter Carnival Queen **Roberta Ann Anibas. Bill Dana,** featured guest of the civic celebration, and NBC-TV's **Bud Palmer** will also appear on KSTP shows this chapter. Palmer will be here with an NBC camera crew to film the Carnival's ice fishing contest and other sports events for use on the web's "Sports Spectacular" Feb. 1 . . . A number of other tv luminaries are due in to take part in Winter Carnival festivities. **Inger Stevens** of ABC-TV's "Farmer's Daughter" will ride in the torchlight parade Feb. 1. Appearing in the fete's coronation show in the St. Paul Auditorium Friday (24) will be **Bea Benaderet** of CBS-TV's "Petticoat Junction" cast. They'll be joined by **Smiley Burnett** and **Rufe Davis** of "Petticoat Junction" and **Jon Provost** of "Lassie". . . **Steve Allen** here last frame promoting his weeknight show.

Paley's Pouch—Money, That Is

Continued from page 33

is the CBS Nielsen muscle (it's No. 1 60% of the time in the National Nielsens vs 30% for NBC and 10% for ABC), that most advertisers—agency insiders say—would prefer to buy CBS (with Aubrey subsequently picking their programs) than to take their pick of the already designated shows elsewhere.

—And Daytime

But the most bulging pocket in Paley's wallet is not the more visible nighttime but that "hidden pocket" called daytime, into whose CBS pouch advertisers are stuffing some $190,000,000.

For while CBS may be riding high in the evening, when it dominates five nights of the week and nets a larger after-tax profit than the other two webs combined, as corporate prexy Frank Stanton documented to the St. Louis Society of Security Analysts when he addressed them last week, the after-dark leadership pales in comparison to its virtual stranglehold on the daytime audience. CBS out-Nielsens NBC in the daytime by 51%, ABC by 111%. And so strong is the advertiser response that the 485 Madison Ave. salesmen just can't find more room for the sponsors fighting to get in. Thus, when sales chief Dawson tells prexy Aubrey that its '64-'65 evening schedule will be 85-90% sold out by Feb. 15, Aubrey retorts: "How come you can't sell the evening as well as daytime?"

Perhaps the most dramatic testimony to the CBS "gee whiz" performance lies in the Nielsen rating (16.6) of "As the World Turns," which is stripped at 1:30 to 2 p.m., Monday through Friday. Reaching about 8,500,000 homes per average mintue, this No. 1 CBS daytime show out-Nielsens ABC's average nighttime audience. It outrates some 30 different evening programs, some of which will be renewed next year.

With a cost per thousand of less than a dollar for "World Turns," "Beverly Hillbillies," with a 38.8 Nielsen, would have to double its rating (which would actually be greater than the tv sets in use) to equal its advertising efficiency.

That's why "World Turns" advertisers—P&G, Corn Products, Alberto-Culver, Carnation Milk, National Biscuit, Pillsbury and Sterling Drugs—are the happiest sponsors in all tv, even though, as they expect, those CBS daytime rates—and profits—are due for what even they privately acknowledge is a sizeable and justifiable hike.

In any case, it's the CBS daytime—inconjunction with its rapidly selling '64-'65 evening schedule—that insures Paley & Co. still greater billings and profits in '64-'65.

For the Wall St. investors, who've reaped handsome profits with the fast rising CBS stock and wondered "how high is up?", it's becoming obvious that "up" is still higher than where CBS is.

NAB

Continued from page 35

friends" after the NAB meeting, not before.

Observers say incumbent Democratic Sen. Spessard Holland, whom Collins would have to challenge in the May 7 primary, is stronger now than when he defeated a strong primary opponent by 90,000 votes in 1958.

Last week, the Florida Democrats in the U.S. House of Representatives caucused and went on record to support Holland "against any opponent he might have."

Collins, if he decided to run, would also have a problem getting a campaign organization together. Several of his past supporters are now committed to or working for Holland.

A possible shot a running again for Governor also looks unlikely with five strong candidates already announced for what shapes up as a rip-roaring primary.

Collins would have to make a decision on this score by March 3, the filing deadline in Florida.

Rowan's USIA Post

Continued from page 1

Press Secretary in place of Pierre Salinger.

The truth was the White House job was never discussed. The President had knowledge of Murrow's health problem and discussed the possibility of the USIA opening with Rowan. Rowan expressed an interest.

Murrow's resignation was also officially announced.

Before Rowan entered Government service in January 1961, he was a reporter on the Minneapolis Star-Tribune.

Granada Tops On British Com'l TV Billings for Nov.

London, Jan. 21.

November's pre-Christmas trade on the commercial tv airwaves saw the British indie web with billings totalling $29,089,200, from which the Government took $2,875,600 in ad duty.

Top grosser for the month was again Granada which racked up airtime sales worth $5,163,200, from its weekday operation in the north, according to statistics released by Media Records Ltd., an independent monitoring organization.

Associated Television, which runs a split week operation, took $2,469,600 from its London weekend activities and from its operation in the Midlands, Monday to Friday, grossed a further $2,357,600 giving the station a billings aggregate of $4,827,200 during November.

London weekday station, Associated-Rediffusion, coined $4,334,400. ABC-TV, weekend only operator in the Midlands and North, made $3,768,800.

The regional stations, all operating on a seven-days basis, coined thus in November:

Scottish-TV $1,601,600; TV Wales & West $1,380,400; Southern-TV $1,416,800; Tyne Tees-TV $1,307,600; Anglia-TV $719,600; Ulster-TV $408,800; Westward-TV $509,600; Border-TV $252,000; Grampian-TV $291,200; Channel-TV $67,200; Wales West & North $165,200.

Too Much 'Needle Time' Not Enough Live Tooters, So BBC Radio on Carpet

London, Jan. 21.

BBC Radio, which has of late been battling with the Musicians Union over aspects of the increased output of radio serviced, is expected to take the whole matter to arbitration soon.

MU objects to the fact that half of BBC's proposed "extra time" will be filled with disks rather than live tooters. However, the MU is not directly involved in the dispute.

Phonographic Performance Ltd., an organization formed by the record companies, on the other hand, is and is currently refusing BBC a licence to extend its "needle time" (disk exposure) because, it's thought, PPL might avoid trouble with MU by so doing.

Union, however, is not bound any way by the tribunal's decision and if it grants BBC extra disk time, then PPL will be forced to comply.

SCOT TV'S BID FOR BIGGER DIRECTORATE

Glasgow, Jan. 21.

Scottish Television Ltd., the commercial tv company for Central Scotland, will introduce new elements into the company, both on the board of directors and in the ownership of voting and non-voting shares.

According to James Coltart, a director, the company will invite from three to five leading Scots to join the existing nine directors. Those who accept will be given voting shares (7% Preference shares).

Present directors to Scottish Television are :Roy H. Thompson, chairman; James M. Coltart, deputy chairman; William Brown, deputy managing-director; Lord Balfour of Inchrye; Charles N. McQueen, Iain M. Stewart, John J. Hardy, and James Whitton. McQueen is a stockholder and a director of the theatrical firm, Howard & Wyndham Ltd.

Greenville, N.C. — Roy H. Park, president of Roy H. Park Broadcasting, Inc., named Marion "Hank" Tribley and John G. Clark Jr., to new executive positions with his corporation. Tribley has been appointed acting general manager of WNCT Television and both Clark and Tribley have been named to the station's management committee.

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ALLIED ARTISTS TV

W. German TV

Continued from page 32

private industry, with the Axel Springer Publishers, who have long yearned to get the television out of the government's hands, having one portion, studios in Berlin, and a publisher in Munich, also participating, the report ended.

Meanwhile, the general intendant of the Bavarian Television, A. Wallenreiter, gave his suggestion for the solution of the problem faced by the Second Net. Bavarian Television several months ago refused to pay a monthly fee to the Second Net, and the money has been held in a bank pending court action on whether the Mainz station is entitled to a portion. Now, Wallenreiter has suggested cooperation instead of competition—that Mainz should drop its plans for its own studios and production and should function as a 10th station joining the nine members of the First Net.

"Why send two teams from Germany to cover sports events like the Olympics in Inssbruck?" he reasoned. "We can't afford two competing shows."

In addition, he stated, the competition has raised prices—and while Bavarian TV used to pay about $4,000 for the rights to televise a German stage play, the price has now risen to $10,000.

Meanwhile, it's just been reported from Mainz that despite its deficits the Second Television has raised the salaries of its employees by an average of 5%, effective Jan. 1.

In addition, it's announced that during this year the Second Net plans to show considerably more films—another bitter blow to the German cinemas—and will make less of its own special television films because of the high costs.

Last year, the programs ran roughly two-thirds television shows and one-third films, but the percents will be switched for 1964 because it costs roughly 10 times as much to produce an hour or hour-and-a-half television program as it does to buy a film of the same length. Last year, the net produced about 104 television programs and showed about 50 films.

Filmizations directly from the Germans and foreign stages will be used, however, and the station has established a program called "Foreign Theater" to be shown once every six weeks. The Mainz outlet also plans to buy a series of originals from German playwrights for one-acters, to be filmed and run about 25 minutes, in a series called "Little Television Plays." This will give a chance to new writers, and also be less expensive to produce, it was reported.

French Network

Continued from page 39

the no-holds-barred political comedians, to the webs.

Group thought recent changes of radio stations needed more and clearer listings and announcements on programs that were on new webs since they had been cut from four to three. Suggested too were cutting down of too much useless talk, more variety in programming and more scientific vulgarization shows.

A musical education show was felt sorely need as well as more actual subject matter on literary, musical and literary shows that were usually lost in too much trivial talk rather than allowing authors to speak or music to be played.

Godfrey

Continued from page 1

fields was the finest cigaret" at the time. He described Few as understanding and a fine fellow. It was an amicable parting, Godfrey said.

Five years ago, this April, Godfrey was operated for lung cancer. Today (Wed.), he will be the guest speaker at an American Cancer Society luncheon at the Plaza Hotel, in honor of 220 volunteer leaders. He also will be presented the Crusade symbol, the "Sword of Hope," in recognition of his accomplishments in the fight against concer as American Cancer Society Honorary National Public Education Chairman.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Washington, D. C. • STATIONS: WRC, WTTG, WMAL, WTOP, WOOK.
• SURVEY DATES: OCTOBER 16 - 29, 1963.

WRC — Total Area Homes: 169,900 — Metro Rating: 21 — Share of Audience: 37

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIE

Oct. 21 "THE MATING GAME"
Debbie Reynolds, Tony Randall, Paul Douglas
1959, MGM, MGM

Oct. 28 "GOOD MORNING, MISS DOVE"
Jennifer Jones, Robert Stack
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7:30-8:00	WTOP 167,900
I've Got Secret 8:00-8:30	WTOP 168,600
Lucy Show 8:30-9:00	WTOP 173,300
Danny Thomas 9:00-9:30	WTOP 167,400

WTOP — Total Area Homes: 55,700 — Metro Rating: 8 — Share of Audience: 30

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Oct. 22 "SOLID GOLD CADILLAC"
Judy Holiday
1956, Columbia, Screen Gems

Oct. 29 "THE BAMBOO PRISON"
Robert Francis
1955, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye 5:00-6:00	WTTG 101,700
Three Stooges 6:00-6:30	WTTG 96,500

WTOP — Total Area Homes: 43,900 — Metro Rating: 6 — Share of Audience: 26

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Oct. 16 "ORDERS TO KILL"
Eddie Albert
1959, U-M-P-O, Flamingo

Oct. 23 "FOOTSTEPS IN THE FOG"
Jean Simmons
1955, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye 5:00-6:00	WTTG 76,500
Three Stooges 6:00-6:30	WTTG 91,600

WTOP — Total Area Homes: 39,500 — Metro Rating: 5 — Share of Audience: 21

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Oct. 17 "KISS THE BLOOD OFF MY HANDS"
Burt Lancaster
1948, Universal International, Screen Gems

Oct. 24 "711 OCEAN DRIVE"
Edmond O'Brien
1950, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye 5:00-6:00	WTTG 92,400
Three Stooges 6:00-6:30	WTTG 92,100

WTTG — Total Area Homes: 62,900 — Metro Rating: 9 — Share of Audience: 18

FRIDAYS 9:00-11:00
Program: MOVIE GREATS

Oct. 18 "CASABLANCA"
Humphrey Bogart, Ingrid Bergman
1942, Warner Bros., United Artists

Oct. 25 "INSPECTOR GENERAL"
Danny Kaye, Walter Slezak
1949, Warner Bros., United Artists

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bob Hope 9:00-9:30	WRC 163,100
Twilight Zone 9:30-10:00	WTOP 140,000
Jack Paar 10:00-11:00	WRC 128,800

WRC — Total Area Homes: 186,400 — Metro Rating: 25 — Share of Audience: 43

SATURDAYS 9:00-11:15
Program: SATURDAY AT THE MOVIE

Oct. 19 "THE TALL MEN"
Clark Gable, Jane Russell, Robert Ryan
1955, 220th Century-Fox, 20th Century-Fox

Oct. 26 "SOMETHING OF VALUE"
Rock Hudson, Dana Wynter, Sidney Poitier
1957, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-9:30	WMAL 170,100
Defenders 9:30-10:00	WTOP 138,100
Gunsmoke 10:00-11:00	WTOP 163,600

WTOP — Total Area Homes: 112,900 — Metro Rating: 14 — Share of Audience: 56

SUNDAYS 1:30-4:30
Program: PICTURE FOR SUNDAY

Oct. 20 No Picture for Sunday

Oct. 27 "THE GREAT MOMENT"
Joel McCrea
1944, Paramount, MCA

Double Feature
"MYSTERY SEA RAIDER"
Henry Wilcoxon
1940, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Sun. Movie 1:30-3:00	WTTG 70,200
Metro Movie 3:00-4:00	WTTG 43,700
AFL Football 4:00-4:30	WMAL 47,000

TV Followup Comment

Continued from page 52

force or the cracking of the genetic code.

But the CBS-TV "Chronicle" crew came up with all five in one dish last Wednesday (15) and the results were both absorbing and entertaining. Those five topics represent five of the major scientific breakthroughs that have come about in the last 15 years. As such, they surely deserved tv exploitation, and CBS should get some praise for documentary do-gooding alone.

To the small hoorays, however, can be added huzzahs for a treatment that had solid showmanship values almost all the way. Special effects, props and set design lent an especial appeal to the exposition of host Charles Collingwood and his guest professors and scientists, all of whom proved surprisingly communicative in their explanations. On hand were Dr. Gart Westerhout, professor and director of Astronomy, U. of Maryland; Dr. Charles H. Townes, provost of the Massachusetts Institute of Technology (and inventor of the maser); Dr. Bruce Heezen, assistant professor of geology, Columbia U., and senior research scientist, Lamont Geophysical Labs; Dr. Chen Ning Yang, permanent staff member of the Institute for Advanced Study, Princeton, and co-sharer of the 1957 Nobel Prize in physics; Dr. Severo Ochoa, professor of biochemistry, NYU College of Medicine, and 1959 winner of the Nobel Prize in medicine; and Gerard Piel, president and publisher of Scientific American magazine, who summerized the importance of the discoveries. *Bill.*

From the hungry i

"From the hungry i," out of ABC's KGO-TV, San Francisco is in its fourth week. With a rather unusual format—a faithful studio reproduction of the world-famous North Beach bistro—the show has a good chance.

Half-hour show, beginning at 10:30, is Ed Sullivaned by Enrico Banducci, colorful, beret-topped prop of the hungry i, who has boosted such top performers as Mort Sahl, the Limelighters, Peter, Paul & Mary, Jonathan Winters, Irwin Corey and a host of others. Banducci doesn't seem entirely happy doing the humility bit and is a bit ill at ease in the interview department, but has the good sense—or his director has—to keep his own chatter to a minimum.

Second show spotlighted Barbara McNair and The Committee, an improvisational troupe from a rival nightclub. Miss McNair did her usual competent job, looked and sounded good in three songs. The Committee's first number, an electrocution scene, was neither macabre enough to shock nor funny enough to amuse, but a takeoff on a symphony conductor doing a Leonard Bernstein came off very well. Feigning instruments, each "musician" imitated the sound while the conductor explained its function, then the whole ensemble rendered a "variation on a young people's folk theme." It was "London Bridge is Falling Down".

Big problem, of course, is to give the viewer the feeling he's got a ringside seat at a world-famous nightclub (and without any of the disadvantages, such as noisy neighbors, drunks and cover charges). Technical director Wernher Ruhl and director Jim Baker have created an excellent plain brick wall backdrop, a la the hungry i. Audience pops in off the street and is scattered around the floor. David Allen produced.

It's an interesting experiment, if not new, especially when one considers Banducci can't come up with top names every week, but since he has made his rep as a discoverer of talent, this may be a help rather than a hindrance. He's nationally known as a guy with an eye for promising performers, but whether that is enough to pull in the viewers, only time will tell. As of now, it looks good. *Cwin.*

'Breakthrough' Specs On Burrud Schedule

Hollywood, Jan. 21.

"Breakthrough," a new one-hour series of color specials, will be produced by Bill Burrud Enterprises. Burrud, who will be exec producer of the series, has secured the cooperation of the U. S. Department of Defense and the U. S. Air Force.

First program will be titled "Breakthrough: Space Medicine."

ONCE-A-WEEK IN SAN FRANCISCO AGAINST NEWS, ACTION AND VARIETY

THE NO. 1 PROGRAM IN 7:00 P.M. TIME SLOT

NOV. 1963 ARB

		Rating	Share
KPIX	THE RIFLEMAN	13.0	29.0
	YOU ASKED FOR IT	11.0	24.0
	THE DETECTIVES	12.5	28.0
	GRIMSBY/COCHRAN	4.5	10.0

ONCE-A-WEEK IN NORFOLK, VA. AGAINST ACTION

BEATS ITS DIRECT COMPETITION, RATES ALMOST 50% HIGHER THAN NEXT SHOW

NOV. 1963 ARB 7 P.M.

		Rating	Share	Lead In	Rating	Share
WAVY	THE RIFLEMAN	17.0	40.5	HUNT/BRINK	16.5	37.0
	THE SAINT	12.5	30.0	CBS NEWS	16.0	36.0
	MAVERICK	11.0	26.5	MAVERICK	12.0	27.0

STRIPPED IN SAN ANTONIO AGAINST NEWS

VIRTUALLY DOUBLES THE RATING OF ONE STATION AND TRIPLES THE OTHER

NOV. 1963 ARB 6 P.M.

		Rating	Share	Lead In	Rating	Share
KONO	THE RIFLEMAN	22.5	53.5	LONE RANGER	16.0	47.0
	NEWS	11.5	27.5	HUNT BRINK	11.0	32.5
	NEWS	7.0	17.0	CBS NEWS	6.0	17.5

ONCE-A-WEEK IN PHILADELPHIA AGAINST NEWS AND ACTION

NO. 1 PROGRAM IN ITS TIME PERIOD. TOP RATED SHOW 7:00 P.M. ALL WEEK ON WFIL

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WFIL	THE RIFLEMAN	15.0	40.0	TRUE ADVEN.	8.5	24.0
	RESCUE 8	11.0	29.0	HUNT/BRINK	18.0	50.5
	TV 10 NEWS	11.0	29.9	CBS NEWS	8.0	22.5

. . . ALMOST DOUBLES THE RATING AND SHARE OF LEAD-IN AND MOVES STATION FROM VIRTUAL LAST TO STRONG FIRST PLACE

STRIPPED IN MADISON, WIS. AGAINST NETWORK NEWS

NO. 1 IN TIME PERIOD, MORE THAN DOUBLES RATING AND SHARE OF ITS LEAD-IN

NOV. 1963 ARB 5:30 P.M.

		Rating	Share	Lead In	Rating	Share
WKOW	THE RIFLEMAN UHF	13.0	38.5	REB. ROCK & FR	5.0	17.0
	CBS NEWS VHF	11.5	34.5	DRAW, RGNR, YOGI	18.0	61.0
	HUNT/BRINK UHF	8.5	25.0	FEATURAMA	5.5	19.0

MOVES STATION FROM LAST PLACE TO FIRST AGAINST VHF COMPETITION

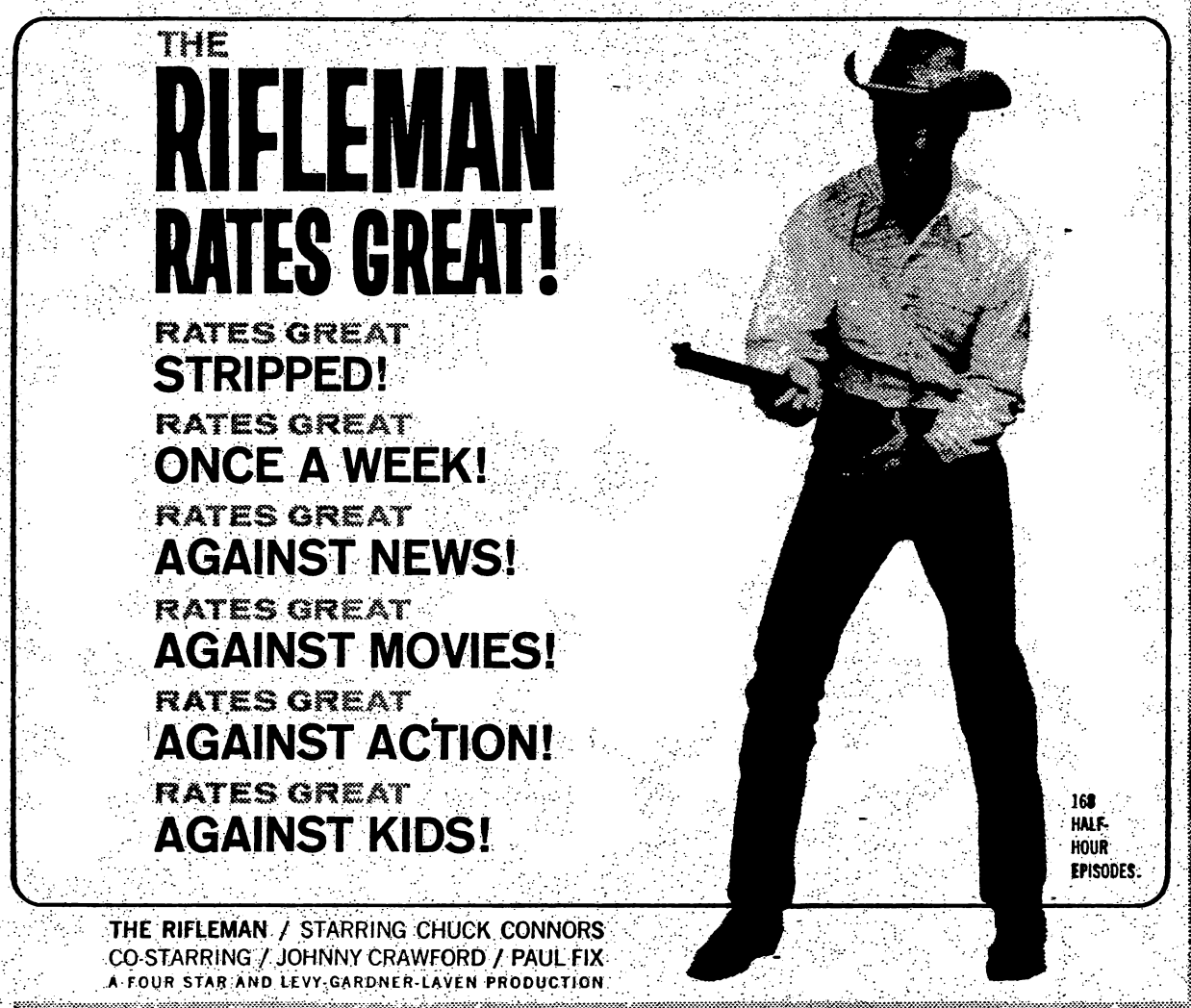
STRIPPED IN CHARLESTON-HUNTINGTON AGAINST NEWS AND ACTION

LEADS ITS TIME PERIOD 7 P.M. . . DOUBLES THE RATING AND SHARE OF LEAD-IN

NOV. 1963 ARB (M.T.W.T.)

		Rating	Share	Lead In	Rating	Share
WUSN	THE RIFLEMAN	18.4	38.8	GIANTS MAST PEA	8.3	19.0
	HUCK SLADE, MAR-VIN RIPCORD	18.3	38.6	PIONEER HUNT BRINK	25.8	58.3
	ESSO RPTS	10.1	21.4	CBS NEWS	9.8	22.5

. . . AND MOVED STATION FROM LAST TO FIRST PLACE



THE RIFLEMAN / STARRING CHUCK CONNORS
CO-STARRING / JOHNNY CRAWFORD / PAUL FIX
A FOUR STAR AND LEVY-GARDNER-LAVEN PRODUCTION

STRIPPED IN NASHVILLE AGAINST NEWS

INCREASES RATING 166% AND SHARE 135% OVER LEAD-IN

NOV. 1963 ARB 6 P.M.

		Rating	Share	Lead In	Rating	Share
WSIX	THE RIFLEMAN	16.0	33.0	COCH/NEWS/WEA	6.0	14.0
	DATELINE TODAY	21.0	43.5	HUNT/BRINK	21.0	50.0
	NEWS/WEA/SPTS	11.5	23.5	CBS NEWS	15.0	36.0

STRIPPED IN PORTLAND, ORE. AGAINST NEWS

INCREASES ITS OWN RATING 75% AND OWN SHARE 38.9% IN JUST ONE MONTH

	OCT. 1963 ARB 6 P.M.			NOV. 1963 ARB 6 P.M.		
		Rating	Share		Rating	Share
KPTV	THE RIFLEMAN	8.0	18.0	THE RIFLEMAN	14.0	25.0
	ANN SOTHERN	3.0	6.5	ANN SOTHERN	4.0	7.0
	NEWS SCENE	16.5	37.0	NEWS SCENE	19.0	34.0
	HUNT/BRINK	17.0	38.0	HUNT/BRINK	18.0	32.0

STRIPPED IN BUFFALO AGAINST MOVIES

TIES FOR FIRST PLACE . . . INCREASES ITS OWN PREVIOUS RATING (7.0) BY 57.1%

NOV. 1963 5 P.M.

		Rating	Share
WGR	THE RIFLEMAN	11.0	35.0
	5 O'CLOCK SHOW	8.0	26.0
	EARLY SHOW	11.0	35.0

STRIPPED IN SCRANTON, PENN.

DOMINATES THE 6:30 P.M. TIME PERIOD AGAINST NETWORK NEWS

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WNEP	THE RIFLEMAN	19.0	42.5	NEWS	10.0	29.0
	CBS NEWS	11.0	24.5	MOVIE	12.0	34.0
	HUNT/BRINK	13.0	29.5	NEWS	12.0	34.0

. . . AND MOVED STATION FROM LAST TO FIRST PLACE

ONCE-A-WEEK IN TOLEDO AGAINST NEWS

TOP RATED 7 P.M. SHOW IN MARKET ALL WEEK INCREASES LEAD-IN RATING BY 80%

NOV. 1963 ARB 7 P.M.

		Rating	Share	Lead In	Rating	Share
WSPD	THE RIFLEMAN	23.5	54.0	DEADLINE	13.0	34.0
	JOHN SAUNDERS NEWS/WATCH	16.0	36.5	CARTOONS/ EDITORIAL	18.0	48.0

. . . MOVES STATION FROM LAST TO FIRST PLACE

STRIPPED IN KANSAS CITY AGAINST MOVIES AND KIDS

MORE THAN DOUBLES RATING AND SHARE OF LEAD-IN

NOV. 1963 ARB 5 P.M.

		Rating	Share	Lead In	Rating	Share
WDAF	THE RIFLEMAN	8.0	32.5	HND/FUN/DRAW	3.5	15.0
	EARLY SHOW	5.0	20.5	EARLY SHOW	5.5	23.5
	TOREY/ROCK & FR	11.0	45.0	MICKEY HOUSE	14.0	59.5

. . . MOVES STATION FROM LAST TO SECOND PLACE

ONCE-A-WEEK IN NEW YORK CITY AGAINST NEWS AND ACTION

THE HIGHEST RATED 7 P.M. SHOW ALL WEEK ON WABC-TV . . . ALMOST DOUBLES LEAD-IN RATING

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WABC	THE RIFLEMAN	12.0	21.5	NEWS/COCHRAN	6.5	13.0
	EVENING REPORT	13.5	24.5	CBS NEWS	12.0	23.5
	HUNT/BRINK	12.0	21.5	PRESSMAN RYAN	9.5	18.5
	BOURBON ST. BEAT	9.5	17.5	MICKEY MOUSE	13.5	27.0
	TRAILS WEST	3.5	6.5	TRAILS WEST	3.0	6.0
	3-STAR NEWS	4.0	7.0	BRAVE STALLION	5.0	10.0

. . . TIES NBC NEWS, ALMOST TIES CBS NEWS. SOUNDLY BEATS REMAINING THREE STATIONS.

ONCE-A-WEEK IN CHARLOTTE, N. C. AGAINST ACTION

THE HIGHEST RATED 7 P.M. SHOW IN THE MARKET ALL WEEK

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WBTV	THE RIFLEMAN	32.0	68.0	CBS NEWS	24.5	50.5
	DRAGNET	14.0	30.0	HUNT/BRINK	23.0	47.5

Moves station from a virtual tie for first place to runaway first place

OUTRATES THESE NET SHOWS WHICH ARE D B'd AT 7 P.M.: DR. KILDARE, OUTER LIMITS, OZZIE & HARRIET, LUCY, MR. ED, LASSIE, JAMIE McPHEETERS.

OUTRATES THESE NETWORK SHOWS ALL WEEK ON WBTV: The Defenders, Danny Thomas, Andy Griffith, Bob Hope, Candid Camera and What's My Line . . . ON WSOC: My Three Sons, Donna Reed, Flintstones, Fugitive, Ben Casey, Hazel, and Breaking Point.

NOTE TO TIME BUYERS, REPS AND STATIONS: This random sampling of RIFLEMAN ratings is typical of its success all over the country. We'll be happy to get the complete rating story to you upon request.

"PROVEN-PROGRAMMING" FROM

FOUR STAR DISTRIBUTION CORP.

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* Ratings and shares subject to the limitations as listed in the ARB reports used.

Saar Radio Hikes Power, Adv. Time Despite Beefs From German B'casters

Saarbruecken, Jan. 21.

The controversial Saarland Radio has defied the powerful Working Group of German Radio and Television, and has upped its power to 300 kilowatts and increased its advertising time.

Despite the word that the Radio and TV Association might ban the Star Radio for defying the group regulations, the Saar doubled its power from 150 kilowatts starting as of 12 (noon) on New Year's Day, and has been streaming out its new program scnedule under the name of "Voice of Europe from the Saar."

Saar Radio decided on the dramatic change for the daytime and nighttime broadcasting following noon so that it could include more commercials in its newly-increased powerful broadcasting setup, and thus up its income.

According to the general manager of the Saar Radio, Dr. Franz Mai, until the Working Group of German Radio and TV has made its final decision—due at a general membership meeting of the organization to be held the end of this month—the Saar station will include its commercials in four blocks of time daily. Then, the plan is to sell whole segments or entire programs to the sponsors, in defiance of the German broadcasting code which states that advertisers shall have no control over the program and can buy spots at regulated times only.

The new Voice of Europe of the Saar, broadcasting at 211 meters wavelength and on channel 3 of the ultra-shortwave, can now be heard throughout West Germany, in many of the border Communist countries such as Yugoslavia, Poland, East Germany and Roumania, in all the Benelex countries, and in much of France.

Funt

Continued from page 33

a member of a crew wrecking a building, or a worker on an auto assembly line, or the passenger in a cab with the cabbie talking to it over his shoulder (all upcoming show incidents).

Serious responses, heretofore cut out to emphasise comedy, will now be compiled and used when they are significant and dramatic. Instead of going all over the country to collect a national response to one question, one question will be posed in one location, like an old sailors' home in Philly, or a ski lodge etc.

"Tell It to the Camera" hasn't had quite as many folks behind camera as on in those fast cuts around the country, but there has been a production turnover. Four units are now working with Al Lessner, Lou Terrell ("Candid Camera" production men) and Burt Cadwell and Howard Felcher acting as unit managers. They may well beat "the torturous process of trial and error" before the 20 weeks are up. "Candid Camera" has had it beat for a decade.

Gleason Tribute

Continued from page 34

in the evening. It scored again despite its placement so late in the show.

George Kirby had a lively turn with songs and immitations. There were the Glee Girls, Nancy Wilson, Alice Ghostley, Elizabeth Allen, as well as Gleason's pal Toots Shor. Also coming up for stage bits were Earl Wilson, Frank Gifford, and Sam Huff. Sonny Fox handled the door prize turn, with Bob Banner winning a trip to Copenhagen (He needed it?, Fox asked). Sammy Spear did the batoning.

Gleason, at about 1:15 a.m. came up for the finale for the thanks.

Horo.

Brit. 'TW3' Cast Wings To N.Y. For Award Re Kennedy Tribute Show

London, Jan. 21.

With the exception of Dame Sybil Thorndyke and Robert Lang, cast members and writers of BBC-TV's "That Was The Week That Was" who contributed to the Kennedy-tribute show will be winging out to the U.S. later this week, while Millicent Martin is on her way by sea. They will join producer Ned Sherrin, already in the States, in receiving an award from the Federation of Jewish Philanthropies.

Ceremony set for Jan. 27 in Madison Square Garden, New York, will also honor President Johnson and Sol Hurok.

Performers concerned are Kenneth Cope, David Frost, David Kiernan, Roy Kinnear, Bernard Levin, Al Mancini, Millicent Martin, Lance Percival and William Rushton. Also there is musical director Dave Lee.

Writers involved are Christopher Booker, Caryl Brahms and Herbert Kretzmer (who with Dave Lee was responsible for the "In The Summer Of His Years" ballad).

Portsmouth, N.H. — Harold H. Segal has resigned as managing director of the Knight Quality Radio Stations of New England with no immediate announcement of his future plans.

British Com'l A-R In Exec Revamp

London, Jan. 21.

With vet broadcaster John McMillan now at the helm, the London commercial contractor Associated-Rediffusion has effected some executive changes in is programming departments.

Lord Windlesham, formerly head of features and executive producer becomes chief program exec, directly responsible to general manager McMillan. Program chief is to be assisted by Ray Dicks, program production exec, Cyril Francis, program planning topper and G. C. Whitaker, A-R's senior technical factotum.

Station's output structure has been revamped and now creative personnel come under five group heads. They are Elkan Allan (Variety and Outside Broadcasts); Cyril Bennett (Features and Children's programs); Antony Carey (Plays); Eric Maschwitz (scripted series) and Guthrie Moir (Religious Programs and Schools broadcasts).

Godfrey

Continued from page 33

company was 115% of normal. He spent no money anywhere else."

General Cigar came in with two participations per week for the Christmas holidays. "I usually won't do shortterm commercials. I get personally involved in what I'm selling and I get associated with a product. It kills me with competitive products. But this one (General Cigar) I loved. It was a sellout for the special Christmas cigar box and the company president told me he'll be with the show for the rest of this year. He also said he'd like to talk to me about doing a tv special."

It was at this point that he attacked the defeatest attitude towards radio held by so many in the trade. He even belabored many salesmen of his own network of being "order takers," being apologetic rather than proud of the medium. The ratings for radio he simply brushed aside as being not significantly representative of today's listening audience.

Enthusiastically, he talked about being discovered in the west. He referred to some clucks at the network who were feeding his program there at 3 p.m. in the west coast in the past. "Our's is a morning show. They had been getting us in the afternoon. We have men listening to us in cars. Our's is not exclusively a woman's audience. How do you account for the cigars we're selling?"

He was asked about his personal on-the-air selling. "I always put myself in the shoes of the buyer. I always think of him as a little smarter than me. You should hear some agency v.p. trying to tell me how to pose with a product. Point, the agency v.p. tells me, as if the buyer is stupid. They have everything figured out"—all wrong, he indicated.

"I believe in what I sell. You should go through that Breast 'O Chicken tuna fish plant," he urged, remembering all the selling points for the tuna fish product.

The Monday-through-Friday "Arthur Godfrey Show," considered the most expensive buy in radio networking, currently is about 75% sold out. He's capping this week's CBS Radio 30th anni celebration with an all-night program Saturday (25) night, with a roster of guestars. The broadcast will emanate from both coasts (Pat Buttram will co-host in Los Angeles) and the number of show biz celebs set for a visit is as numerous as Godfrey's freckles.

Mgt.: William Morris Agency

WINNERS IN PITTSBURGH!

1963

Golden Quill Awards

FOR DISTINGUISHED ACHIEVEMENT IN JOURNALISM IN WESTERN PENNSYLVANIA

DATELINE '63

(6:00 p.m. and 11:00 p.m.)

1st Award TV News Event—Regis Bobonis

1st Award TV News Film—WIIC News Staff

LUNCHEON AT THE ONES

(1:00 p.m. Mon. thru Fri.)

1st Award TV or Radio Women's Program—Alice Weston

WIIC NBC CHANNEL 11

Represented nationally by Blair-TV

TRUTH OR CONSEQUENCES

still

TRUTH OR CONSEQUENCES

Fourteen years ago the county seat of Sierra County, New Mexico, voted to change its name to TRUTH OR CONSEQUENCES in honor of the 10th Anniversary of our show which is still on NBC daytime TV with Bob Barker, M.C.

This week the almost 6000 citizens of the city voted to retain the name of TRUTH OR CONSEQUENCES.

May we take this opportunity to:

1. **Thank the people of Truth or Consequences, New Mexico, for this show of continuing friendship.**
2. **Invite everyone of you to visit this lovely city of the great southwest, on the shores of the Rio Grande.**

T. or C., N.M., lies half way between Albuquerque and El Paso on Highway 85. There are 150 fine motels to lodge you and fine restaurants to board you. The natural hot mineral springs baths have made it a renowned health spa since the days of Geronimo.

A SPORTSMAN'S PARADISE
FISHING AND BOATING
ON
ELEPHANT BUTTE LAKE

(One of the largest bodies of impounded water in America)

BRING YOUR FISHING ROD

Trout in the Rio Grande
Giant cat fish in Elephant Butte Lake
—and about anything you want in Cabello Lake next door.

HUNTING, TOO!

The people and the weather are warm!
Reserve space now for the big 15th Fiesta April 23, 24, 25.
Write: Chamber of Commerce, Truth or Consequences, New Mexico.

Yours,

Ralph Edwards

P.S.: While you're at it, tune in TRUTH OR CONSEQUENCES – NBC-TV weekdays and see Bob Barker,
"WORLD'S GREATEST MASTER OF CEREMONIES"

Foreign TV Reviews

Continued from page 54

In the impersonation of Patrick Allen—who was considered for the movie part of James Bond, and has the fearless and amorous inclinations of the type—he returns for a further 13 segments in a second skein, last year's reaction having been favorable, but this side of ecstasy.

Chief novelty of the series is the use of North African locations, now keyed in with a wailing signature theme from Ron Grainer that is odd rather than memorable. Crane is rejoined by the other regulars in this initialler, with Sam Kydd stalwart as a Scottish sidekick, Laya Raki protuberant as a well-stacked drink-dispenser in bar, and Gerald Flood pleasantly spruce as Crane's sparring partner, a Moroccan cop.

The opener had Crane trouble-shooting with a comely brunette, Marie (Patricia Haines), who claimed to be on the run from the O.A.S. He helped her to fake her death, to dodge the pursuit. But a cold buddy, Max (Peter Vaughan), claimed that the gal had really run off with some illgotten loot, which he wanted back. But Marie, being prettier, was obviously telling the truth, and, after stereotyped gunplay and chases, Crane saved her for a little private smooching.

The script, by Patrick Tilley, was run-of-the-mill stuff, but Allen managed to be quite dashing and purposeful. Guest performances from Patricia Haines and Peter Vaughan were above average, and Richard Doubleday directed Jordan Lawrence's production competently. *Otta.*

FACES OF POWER
With Malcolm Muggeridge
Producer: Television Reporters International
25 Mins., Sun., 11:10 p.m.
Associated TeleVision, from London

The freelance outfit of commentators and telepundits, banded together as Television Reporters International, is responsible for this new skein, which promises to examine the nature of personal power by quizzing top personalities who exercise it. First victim was Jawaharlal Nehru, and interviewer Malcolm Muggeridge found him tough going. Rapport was not established, Nehru missed the point of some questions and evaded others, and Muggeridge chopped the air with his arms like he was missing a log.

Nehru, who seemed tired and wary, said nothing remarkable about the program's theme. Some of his incidental remarks, however, were interesting. He thought Britain's character should have improved through losing her Empire. He opined that Gandhi might have changed his pacifist views in face of the Chinese invasion, but that passive non-cooperation might be a dicey proposition in a dictatorship. He also revealed that he found Chou En-Lai chummy, but that Mao Tse-Tung, in conversation with him, had been quite prepared for 200,000,000 casualties in a future war. Nehru considered this an alarming outlook, and on one would quarrel with him.

TRI's production was jumpy, presumably in an attempt to bridge awkward gaps in the conversation. The segment was thus a desultory disappointment, and mighty limp beside the recent, admittedly more extensive, accounts of Kennedy and Krushchev by John Freeman. *Otta.*

Foreign TV Followup

World in Action

This half-hour pubaffairs skein from Granada-TV celebrated the change of the year by giving two segments to commentator Alistair Cooke, for an appraisal of post-Kennedy America. Cooke, whose weekly reports from the U.S. make a valuable contribution to radio, was given his head, and took it to provide a well-phrased and illuminating examination of 1963 events. Producer Tim Hewat eschewed gimmicks, and merely varied camera distances on Cooke, who held the screen for most of the timespan.

He drew the parallel between 1963, year of Kennedy's assassination and the Negro march on Washington, and 1863, year of the Gettysburg address. This suggested the theme of civil rights, and Cooke's strongest advocacy was for a change in the Congress committee system, which delays and sometimes kills legislation that the majority support. He put this high on the list of President Johnson's headaches, explaining that a "pitiful" number of the Kennedy administration's progressive measures had received Congressional approval.

Cooke also answered questions submitted by viewers, and allayed professed alarm about the ease of acquiring firearms in the States. He put the problem in its historical context, by quoting from the Bill of Rights, and held out some hope that action would result from pending legislation.

In fact, the manner and content of Cooke's discourse was nicely judged to appeal to local viewers, conscious of the "special relationship" between the two countries, but doubtful of some of its details. He neatly explained some American attitudes to its rebellious origins, as of a youngster who had successfully challenged a parent's control and might thus confuse freedom with license. The next segment will examine 1964 prospects. *Otta.*

Play of the Week

Granada-TV pulled off quite a coup by getting the first-time tv rights to three plays by Tennessee Williams, which are to be slotted into the commercial web's "Play of the Week" skein. First of the trio was "The Rose Tattoo," which will be followed by "The Glass Menagerie" and "Camino Real," the latter being an especially bold choice for a mass audience.

"The Rose Tattoo" is an approachable introduction to the high-voltage emotions of Williams's world, for its torrid involvement with sex or its absence, revenge, and sorrow is made more credible by being concentrated in Sicilians, given to passionate excesses. Paul Almond's direction neatly underlined the background of superstition and honor that give a meaning to Serafina's idolatry of her dead husband, her suspicions of her daughter and her boy friend's intentions, her slatternly dress, and her mixture of pity and affection for the buffoon Alvaro. He slipped in shots of the urn containing the dead husband's ashes, of the statuette of Our Lady, and these visually explained the context of Serafina's behavior.

Despite a certain staginess in Peter Phillips's sets and some unconvincing jabbering from Serafina's neighbors, the production gave a good account of the play. Katharine Blake gave a resourceful performance as Serafina, but she could hardly encompass the range of extravagance and sincerity that came naturally to Anna Magnani in the movie version. This is a part that doesn't easily cross national frontiers, and Miss Blake seemed to be going through the motions with great technical skill, rather than the emotions going through

Alex Viespi was appealing as the anxious Alvaro, doing his best to please, and Lelia Goldoni was excellent as daughter Rosa, to whom the sexual side of love was a spontaneous expression of it, unhampered by her mother's inhibitions. Her scenes with Harvey Spencer, as her sailor suitor, were the most touching moments in a worthwhile production. *Otta.*

Inside Stuff—Radio-TV

The Radio-Television News Directors Assn. and Time-Life Broadcast are cosponsoring a newsfilm standards conference in New York Feb. 29-March 1 at which 20 news directors and cameramen will discuss the problems of their craft. The two-day sessions will cover equipment, picture-making and editing.

Carroll McGaughey, news director of WSOC-TV, Charlotte, N.C., will chair the discussion on equipment. Jack Bush, director of film for ABC News, will be in charge of the session on picture-making while the editing panel will be chaired by Richard Cheverton, news director of WOOD-TV. Following the formal sessions, there'll be a discussion of the performance of newsfilm during the Presidential assassination story. Robert Shafer, news director of WRCV-TV, Philadelphia, is overall chairman of the conference. Ed Ryan is prexy of RTNDA.

"Twentieth Century" is quite popular at the U.S. Military Academy at West Point.

Number of war episodes have been used as classroom aides in a West Point course dealing with the history of the military art. Yesterday (Tues.), Burton Benjamin, exec producer of the series, was a guest of the Department of Military Art and Engineering. He addressed the cadets after the screening of "The Twentieth Century" documentary, "Stalingrad," which is used to illustrate one of the lectures in the course.

Other episodes utilized in the course are "D-Day: Attack" for the lesson on Western Europe beachhead; "Air Drop at Arnhem" for the lesson on Western Europe-Siegfried; "The Remagen Bridge" for the lesson on Western Europe-Rhineland; and "End of an Empire," for the lesson on Indochina.

Upsurge of CBS Radio fortunes prompted the first yearend letter by web prexy Arthur Hull Hayes to affils. "At year's end, network sales were more than 50% over 1962," Hayes told affils in his letter.

CBS Radio prexy added that sales for the first quarter of this year are already 9% ahead of the same three months in 1963. In discussing radio network programming, Hayes said that "it appears that listeners primarily want news, information, informal entertainment, and music." He went on to say, though, that CBS Radio is seriously investigating the possibility of programming drama and reviving comedy radio faves of the past.

Three entries for the Station Award of the National Academy of Television Arts and Sciences have been received to date. The Emmy Award organization has a Jan. 31 deadline for entries, which will be judged regionally by members of the Academy in nine Chapter cities.

The first entry received was from WCKT, Miami followed by entries from WMT-TV, Cedar Rapids, and WGAN-TV, Portland, Me. It is anticipated that the number of entries this year will be more than double the 60 which were received for the first Station Award last year. The regional winners of the Award will be announced about March 15.

Jack Harris, v.p. and general manager of KPRC and KPRC-TV, has been appointed chairman of the Freedom of Information Committee of the National Assn. of Broadcasters. Harris succeeds Frank P. Fogarty, the prez of Meredith Broadcasting Co. in Omaha.

The Freedom of Information committee works to establish a goal of freedom of access for all news media to report all phases of public proceedings to the people, particularly for the radio and television broadcasting industries.

Chicago's educational tv station WTTW will be seeking $250,000 in public contributions this year, although its operating budget for the 1964-65 season has been set at $1,150,000. Station expects to earn the $900,000 difference itself, through the production of series for National Educational Television & Radio Center, presentation of tv college courses for the Chicago Board of Education and courses for the Tri-County Educational Television Council, and from miscellaneous recording work. Its seventh annual fund drive will be held March 7-15 on the theme "Give the Gift of Knowing."

WBBM-TV, Chicago, recipient of a $1,500 cash award from the American Trucking Assn. Foundation, turned the sum over to the Transportation Center of Northwestern U. as a grant to sponsor a series of public lectures on the general subject of urban problems. The CBS station received the first prize money from ATA for its contribution toward community understanding of transportation problems in a metropolitan area via its two-part special last yer, "The Strangling City."

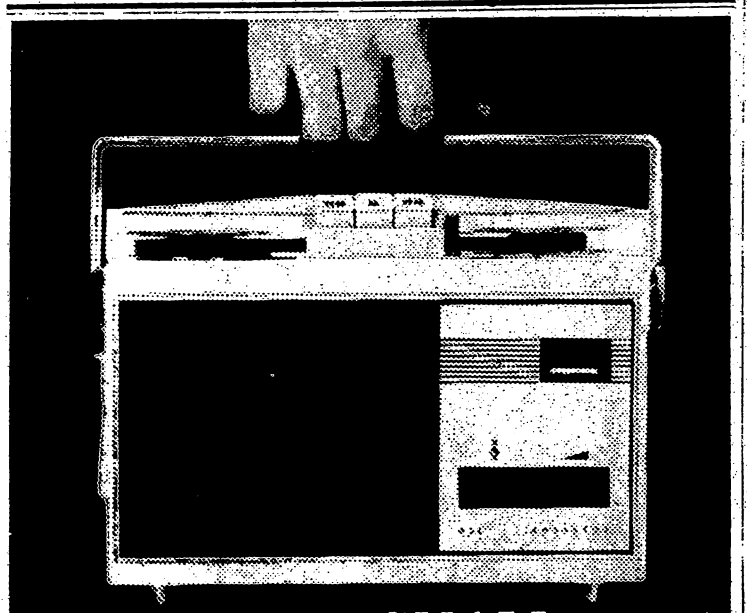
Storke's Twins

Continued from page 39

leans. Coming up is a trip to Italy (not Rome), and recent documentary junkets have covered items from the wheat farms of Nebraska to the rock beaches and juice heads of Westport, Conn. There was a full show devoted to Buster Keaton (with the comedian on hand) and one is in the works on the life of W. C. Fields.

With Johnny Carson, "Tonight" made the transition from Paar with comparative ease. While this gentle host has not mastered the technique of controversial tantrum or redneck innuendo, his charm and quick wit seem to have carried the owl viewers along.

All T&T hands, including the new "Today" girl who should be named this week, not only intro blurbs but also take part in six to seven-minute kinnies produced especially for sponsor sales sessions, conventions, etc. These jolly sales aids, usually written at the ad agency and adapted by the performers, are a tremendous boost to client relations, says Storke.



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This tape recorder is BIG quality through and through.

It's the all-new, Norelco transistor, battery portable.

Big in performance...Big in versatility...Big in reliability... Big in everything but size. Think of it. A 7-pound, cordless, over-the-shoulder tape recorder that lets you record any performance, anywhere, any time—auditions, readings, rehearsals, sessions, lessons—whether completely impromptu or scheduled, whether music or spoken word—with *big* machine fidelity; a professionally-engineered machine that gives you playback, through its own wide-range loudspeaker, so outstanding you will hardly believe your ears.

This new all-transistor Norelco Continental '101' works on ordinary flashlight batteries. It records and plays back up to 2 hours on a single 4" reel. Simple to use? Push two buttons and you're recording—one...and you're playing back. Its dynamic microphone picks up any sound within a broad radius with astonishing fidelity. Its bass and treble-control allows you to adjust the tone to your own taste. Its constant-speed motor with capstan drive insures distortion-free performance and broadcast-quality tapes. Ruggedly built... handsomely styled...surprisingly low priced. See it, hear it, try it...at your favorite hi-fi dealer or camera store.

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Hilarious SCRIPT of Gag Material
First Issue $3 ppd. to—
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BEST NETWORK PROGRAM
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THE ARMSTRONG CORK CO./RAMBLER '64/THE RALSTON-PURINA CO.

Burial Industry to B'casters: 'We're at Your Beck & Call'

Chicago, Jan. 21

The burial industry, caught unprepared for the beating it has lately taken from a couple of best-selling books and a number of television programs, has created an information office to serve the mass communications media with factual materials, background information on funeral customs and even funeral props.

Called the Advisory Board for Radio, Television & Motion Pictures of the National Funeral Directors Assn., it has been created not to debate the recent charges but to offer assistance to producers of pictures of tv series who might sometime be shooting a funeral scene or an episode involving an undertaker. Idea is the same as that of the American Medical Assn. offering technical advice to producers of medical series in the interest of veracity and, of course, the positive representation of their profession.

Funeral directors feel they've been wronged by the exposes which, they say, do not apply to the majority of the nation's 14,000 undertakers who have been doing a regular "family" business in the traditions of the ethnic and religious groups they serve. That's the kind of funeral director they'd like to have represented in pictures and television to counteract the bad publicity generated by the fast-buck operators in their industry whom, they insist, are in the minority.

Headquarters of the Funeral Directors Assn. is in Milwaukee.

More Palance Segs

Hollywood, Jan. 21.

Desilu studio's "The Greatest Show on Earth," on ABC-TV, has received its second pickup of the season, this one for four more segs. Series which stars Jack Palance was originally bought for 13 firm, subsequently received a renewal for 13 more episodes, and the latest pickup gives it 30 first-runs for the semester.

Stanley Colbert is exec producer of the series.

CHERMAK'S 'VIRGINIAN' SEG

Hollywood, Jan. 21.

Cy Chermak, for past year story editor on Revue Studios' teleseries, "The Virginian," is producing his first episode of the 90-minute show.

Seg, tabbed "Walk in Another's Footsteps," rolled last week with R. G. Springsteen directing the Frank Chase teleplay.

USIA Ratings Up

Washington, Jan. 21.

Acording to its own ratings devices, the U.S. Information Agency reports its radio listening audience is increasing.

USIA asked Voice of America listeners overseas to submit cards with their name, address etc. for an eventual drawing. Fifty winners will receive transistor radios.

USIA reported 85,000 listeners submitted cards this year compared to 64,386 handing in entries in 1961.

Reasons cited by USIA for upbeat listening were a 50,000,000 increase in radio sets, strengthened VOA power from its Greenville, N.C., and Liberia transmitters and a boost from 227 hours weekly to 262 hours of English-language broadcasts.

New Campaign For British Com'l Radio

London, Jan. 21.

A new campaign for commercial radio in Britain was launched last week by Mark Chapman-Walker, joint general manager of the News of the World organization. Attacking the BBC monopoly in sound radio, he complained that the people of Britain were deprived of alternative networks in their own country, and added that British advertisers who supported Radio Luxembourg were paying out British money to provide an alternative program.

Challenging the Government view that there was little evidence of a public demand for local radio services, Chapman-Walker suggested that the only way to prove that point would be to permit experimental transmissions.

He reckoned that introduction of commercial radio would create a great new industry, helping radio manufacturers and would give a considerable boost to the theatrical and musical professions. He estimated that a "very lush outfit" could be provided for around $140,000.

The Pilkington inquiry into broadcasting nixed suggestions for introducing a commercial radio service and the findings were upheld by the Government.

Dunn, N.C.—Pat Grande, formerly of WTIK in Durham, is joining WPYB as news director.

Connie Francis' Nippon Taping of 2 TV Tinters

Tokyo, Jan. 21.

Connie Francis slated to arrive in last week of April to tape two hourlong color tv shows, one for domestic use and the other for global distribution, to be co-produced by Nippon Television Corp. (NTV). Thrush will also perform at one charity concert during her week or ten days here.

Although in large demand—her records have been among the top sellers in Japan over recent years—Miss Francis will not prform in clubs or commercial concerts during her stay. After Japan she goes to Hong Kong and on to Europe.

BBC-TV Wrestles With Format For Music Industry

London, Jan. 21.

The Eurovision Song Contest, one of the most important video shows to the music industry (an entry therein gets prime time tv exposure in more than 20 European countries), is also providing BBC-TV light entertainment chief Tom Sloan with a big headache.

His big problem is creating a successful format for the selection and presentation of British songs which are entered as official British entry to the international contest. Ever since the music publishers, who initially selected entries, "defected" to the commercial tv web to mount another songfest. Sloan has been casting around for an alternate method which will not only be conducive to a good tv show but will set well with the music biz.

Following the pubbers shift, he turned to the disk companies who created something of a fiasco by exploiting the BBC-TV offer to showcase performers they were either launching or for some other reason were not w.k. Further, most of the entered songs were penned by the diskeries a&r men who had a sharp eye on the international hit-making potential of the show.

Sloan thus employed different tactics the following year and commissioned what he considered to be the leading British songwriters to score new numbers for the pre-contest contest. This involved much controversy within the music trade and once again Sloan has been forced to dig deep for a new and, he hopes, acceptable formula.

His try this year involves one "name" performer — Mat Monro. Latter is to select his own songs for the contest which will be specially written for him. In Monro's case he has opted to select just the lyricists. They, in turn, will link with any tunewriter of their choice.

If the Monro-and-tailormade-songs format works out, Sloan will offer next year's contest to another singer of similar calibre.

TV Plugolas

Continued from page 35

for whatever deal they can work out.

It is common practice among small town stations cut off the end commercials on filmed shows to sneak in a commercial. Policing them is beyond the province of the network regulators.

Attending meeting, beside Coe, were Bill Tankersley, CBS head of standards and practices; Ed Smith, manager of practices for NBC; Dorothy Brown, head of continuity acceptance for ABC, and Roe Giesen, ABC general executive. The government report of cigaret smoking and its effects on health, was only lightly discussed. That policy will be instituted by the network brass in N.Y. Only mention in this connection was the possibility that no cigaret advertising will be broadcast earlier than 9 p.m.

Japan Count: 14,720,337

Tokyo, Jan. 21.

At end of October, count of registered tv sets in Japan was 14,720,337, second only to the U.S. In addition to official figures, 15% is generally acknowledged to cover unregistered sets.

Of official total, 1,768,022 were in the Tokyo area and 1,099,909 in Japan's second city of Osaka.

FRANKFURT STARTING 3D CHANNEL IN MAY

Frankfurt, Jan. 21.

West German television will have its third channel in operation in the state of Hesse—with headquarters in Frankfurt—this coming May 5.

Thus, Frankfurt will be the first of the nine stations comprising the First Television Net that will get its own regional television channel going. All the others are slated to follow suit in the next year or so.

Of the 750,000 television sets in the state of Hesse (as compared with 8,500,000 in the entire country) about half will be able to receive the Third Television Channel. The one which can receive the new programs are the same ones which can now view the Second Television Net, headquartered at nearby Mainz.

There will be no extra charge for reception of the Third Channel, other than the $1.25 monthly now paid by each of the country's television set owners.

And in addition, it is planned that the new channel will have no advertising—a blow to the country's name-brand manufacturers and ad agencies, who had hoped to get some additional time for their commercials.

The Third Program will begin its operation only on Tuesdays, Wednesdays and Thursdays from 8:15 p.m. until 10 p.m., with Russian language courses, art and mathematics courses, plus newscasts and politics, sports and documentaries.

Additional costs of presenting the new programs will be "minor," acording to an official with the First Network in Frankfurt. It's estimated that a minute of programming will cost only about $60, and will require no added personnel for the First Net.

Jay McMullen

Continued from page 39

pusher come on camera. How do I know who he is? I have to look at his police record."

Producer, when he travels, doesn't take his family.

Locale of Afyon in Turkey legally grows opium, the source of heroin. Opium is used in morphine and other medicinal drugs, but a certain amount of this permissably legal opium (poppies) crop finds its way in the black market.

McMullen was in Afyon, as he was on a Harlem streetcorner, hidden in a truck, filming footage for the documentary. All the footage has gone to law enforcement agencies. Producer indicated that there isn't the police tie with dope in tonight's documentary as was evidenced in his exploration of gambling, which captured what looked like police hanky-panky.

"What are you going to do next?," McMullen was asked.

"I doubt if it'll be a crime story."

Denver — Ed Carroll, onetime Dumont exec and for six years head of Ted Bates ad agency commercial film department, has been named general manager of KCTO-TV here. Carroll's broadcast experience goes back to network radio when he produced such shows as "Gangbusters," "Counterspy" and the Henry Morgan show for ABC.

Radio Followup

Barry Gray Show

A planned bout between Carl Foreman, producer-director-writer of "The Victors," and Bosley Crowther, N.Y. Times critic who rapped the film mercilessly, didn't come off on Barry Gray's WMCA's show Monday night (20) because Crowther couldn't make it. So, reluctantly and under coaxing from Gray, who's a passionate partisan of "The Victors," Foreman went to work on the absent Crowther. In Foreman's book, Crowther only has the virtue of being honest. Otherwise, the Times critic is not very bright (he didn't even understand Foreman's point in "The Victors"); he's stubborn (Crowther refused to yield to Foreman's objections); and he's a snob (Crowther automatically "adores" every foreign film).

Other critics on the Gray show, including Jesse Zunser of Cue, Paul Beckley of WNDT, N.Y., and Prof. Robert Gessner of N.Y.U. refused to engage with Foreman. On the contrary, they were extremely deferential. While no unqualified enthusiasm was voiced for "The Victors," they did praise "High Noon," scripted by Foreman a dozen years ago, as a "classic."

Gray appeared to be particularly hungry for a fight with Crowther. That's okay as long as he observes the Marquis of Queensbury rules. Elementary fairness should have demanded that at least Crowther's review of "The Victors" should have been available for quotation. Instead, Gray had to make a lame paraphrase of the Crowther rap. But he did have on hand a letter to the N.Y. Times attacking Crowther's opinion.

There was also much talk on the Gray show about the general function of critics and the economics of filmmaking here and abroad. Arnold Schulman, scripter of the film, "Love With A Proper Stranger," was also present on the Gray panel, contributing some modest and sensible comments from the film industry's viewpoint.

Herm.

WABC-TV

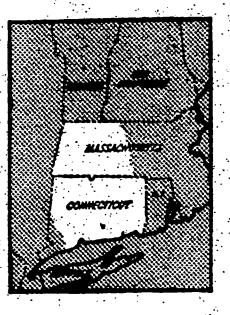
Continued from page 43

ABC-TV owned stations which have decided to pitch for the bigger dollar of the adult-slanted products.

WABC-TV's click with a couple of locally produced specials, "The Babe Ruth Story" and "The Phyllis Diller Show," is cueing more shows along this line. Howard Cosell, sports director, is slating six more specials and, in addition, the station is planning to put top nitery talent in a late evening showcase. Extra gravy from these shows come in by way of syndication through ABC Films which has already sold the Phyllis Diller stanza in about a dozen markets.

On the public service front, WABC-TV is laying on two Sunday shows, the hourlong "New York, New York" and the half-hour "Page One," both of which feature prominent politicos and other public figures. In addition, the station has a non-stop editorial policy. In the six months since he's taken over as v.p. and general manager of the station, John O. Gilbert has delivered 150 editorial statements, or an average of three a week.

WTIC MEANS GREATEST COVERAGE TOP PERSONALITIES ADULT ACCEPTANCE DEDICATED SERVICE IN RICH, RICH SOUTHERN NEW ENGLAND



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The Northwest's *first* TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over $5 Billion in spendable income.

KSTP television 5
100,000 WATTS NBC
MINNEAPOLIS · ST. PAUL

THE SMOTHERS BROTHERS ARE BREAKING IT UP!

AND LOOK WHAT'S COMING...

FEB. 4, GARRY MOORE SHOW (CBS-TV) ■ FEB. 6-12, TROUBADOR, LOS ANGELES ■ FEB. 15, MASSEY HALL, TORONTO ■ FEB. 16, KLEINHANS AUDITORIUM, BUFFALO ■ FEB. 18, LAFAYETTE AUDITORIUM, LAYFAYETTE ■ FEB. 19, OKLAHOMA UNIVERSITY, STILLWATER ■ FEB. 25, WITTENBURG COLLEGE, SPRINGFIELD ■ FEB. 26, BALL STATE TEACHERS COLLEGE, MUNCIE ■ FEB. 27, ORPHEUM THEATER, MADISON ■ FEB. 28, MORRIS AUDITORIUM, SOUTH BEND ■ FEB. 29, UNIVERSITY OF MICHIGAN, ANN ARBOR ■ **MARCH 1, JUDY GARLAND SHOW (CBS-TV)** ■ MARCH 5, TAFT AUDITORIUM, CINCINNATI ■ MARCH 6, MUNICIPAL AUDITORIUM, CLEVELAND ■ MARCH 8, MASONIC TEMPLE, DAVENPORT ■ MARCH 12, CHICO STATE COLLEGE, CHICO ■ MARCH 13, SACRAMENTO STATE COLLEGE, SACRAMENTO ■ MARCH 14, UNIVERSITY OF THE PACIFIC, STOCKTON ■ MARCH 15, UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ MARCH 16, LOS ALTOS HIGH SCHOOL, LOS ALTOS ■ MARCH 17, COLLEGE OF SAN MATEO, SAN MATEO ■ MARCH 19, UNIVERSITY OF SAN FRANCISCO, SAN FRANCISCO ■ MARCH 20, KENNEDY MEMORIAL AUDITORIUM, SAN JOSE ■ MARCH 21, CAL. POLY. INSTITUTE, SAN LUIS OBISPO ■ **MARCH 29, HOSTS OF "MARINELAND CARNIVAL" SPECIAL (CBS-TV)** ■ APRIL 3, ARIZONA STATE COLLEGE, FLAGSTAFF ■ APRIL 4, UTAH STATE UNIVERSITY, LOGAN ■ APRIL 6, IDAHO STATE UNIVERSITY, POCATELLO ■ APRIL 7, UNIVERSITY OF NEW MEXICO, ALBUQUERQUE ■ APRIL 8, UNIVERSITY OF COLORADO, BOULDER ■ APRIL 9, COLORADO STATE UNIVERSITY, FT. COLLINS ■ APRIL 11, DENVER UNIVERSITY, DENVER ■ APRIL 12, KANSAS STATE COLLEGE, PITTSBURG ■ APRIL 13, WASHBURN UNIVERSITY, TOPEKA ■ APRIL 14, UNIVERSITY OF NORTH DAKOTA, GRAND FORKS ■ APRIL 15, DRAKE UNIVERSITY, DES MOINES ■ **APRIL 16-MAY 13, FLAMINGO HOTEL, LAS VEGAS ■ MAY 15, CARNEGIE HALL, NEW YORK CITY** ■ JUNE 1-7, GLEN CASINO, BUFFALO ■ **JUNE 2, GARRY MOORE SHOW (CBS-TV)** ■ **JUNE 8-26, BASIN STREET EAST, NEW YORK CITY** ■ AUGUST 1, RED ROCKS THEATER, DENVER ■

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PHOTOGRAPHY FRED SCHNELL

Television Reviews

Continued from page 52

that many lower income bracket children need not only food and medicine, but guidance for themselves and their parents, as well.

No complete solution was offered, but forward steps were suggested by Mrs. Frances Mauney, supervisor of Family Service Society; Dr. Richard Bloomberg, chief of pediatrics of Grady Memorial Hospital; Dr. Fred R. Stair, pastor of Central Presbyterian, program host.

Ed Grider, minister of the church's community service was the narrator. Volunteers of the Baby Clinic Staff and clinic patients and their neighbors also appear in the program.

Scenes filmed in the clinic and elsewhere around Atlanta, interviews of mothers with large broods of children, shots of substandard housing, indicating the desperate need of care for youngsters, forcefully brought home the program's message.

Second and third in this series of documentaries will deal with problems of teenagers in the Inner City and the fourth "The Search" exposes insecurity by a man who is lost in the Inner City.

Series is hard hitting and provocative. Camera work was fine, editing crisp, and the musical score a real plus. *Lucc.*

THE PIERRE BERTON SHOW
With Alexander Cohen, Nathan Cohen
Producer: Ross McLean
Director: John Spalding
30 Mins., Mon., 11:40 p.m.
CJOH, Ottawa

Asked by Pierre Berton about his "battle" with fellow producer David Merrick, Alexander Cohen replied, "Yes, he's a wholesaler and a junkman—but I'm not in a battle with him."

That was one of the stray moments in this lively seg when saturnine Cohen — somewhat resembling the late H. L. Mencken—didn't manage to get in a plug for either the Italian musical "Rugantino," current at, or "Hamlet," coming to the O'Keefe Centre, Toronto, where Cohen usually tries out his Broadway shows. At one point, after he had reeled off all possible data (except prices), Berton remarked, "Now let us pause for some OTHER commercials." (Cohen predicted that if the "subtitled" "Rugantino" succeeds in North America, '65 would bring Berliner Opera, '66 Moscow Ensemble, '67 Chinese Opera.)

Fellow guest Nathan Cohen (no relation), Toronto Star's entertainment editor and legit critic, admitted that he considers himself "the best drama critic in North America", but modestly added "on a daily newspaper." The other Cohen rated him one of the top three or four and said, "I believe Toronto has three very good critics. That's why it is one of North America's important cultural centres." (The other daily pundits are Globe & Mail's Herbert Whittaker, who once subbed several months for Walter Kerr on the N. Y. Herald-Tribune; and Telegram's Ron Evans.)

"Cohen (Alex) says you fellows are good, but you made Herman Levin foam at the mouth," observed Berton—referring to Levin's outburst at Toronto pans of his "Girl Who Came to Supper." Nathan Cohen promptly termed it "a bad musical; the New York critics were basically in agreement with me. Mr. Levin might have improved it had he heeded my comments." (Alexander Cohen) (who later cracked about the Noel Coward score: "It has no music—not six consecutive notes.") said, "I read mainly the critics I respect . . . I pay great attention to Elliott Norton of Boston, for instance . . . Canadian audiences pay less attention to critics than New York audiences."

When Berton predicted that Richard Burton's and Elizabeth Taylor's converging on Toronto (when Burton comes to rehearse "Hamlet") would create the greatest uproar "since Gina Lollobrigida became a Canadian citizen for a week," producer Cohen said he'd "move them out" if anything untoward happened. Both Cohens heaped encomia on Miss Taylor's acting ability, but Alexander added, "I think 'Cleopatra' was so badly produced and directed, she didn't have a chance."

The producer said his "Barnum" musical would not be ready for the N. Y. World Fair this season after all—"I'm not satisfied with it." Berton asked would it be ready for the Montreal World Fair in '67—a gibe received in dignified silence. Asked what he thought of "Barnum of Broadway," he replied, "It is a cheap and shoddy appellation"—to which Berton gleefully retorted, "Your own publicity man has sent me a pile of releases calling you that." "Well," purred Cohen, "you change your tactics over the years."

Berton interrupted Nathan Cohen's paean to Elizabeth Taylor, artist, (whose talent Berton rated less highly) with, "You're a critic? You like monster pictures!" Cohen replied with aplomb, "Yes, but I don't think they're good." *Gard.*

ACADEMIC FREEDOM—HOW MUCH?
With Dave Moore, George Shapiro, Mulford Q. Sibley, Milton Rosen
Producer: Rollie Johnson
Director: Clarence Anderson
63 Mins.: Wed. 3:30 p.m.
WCCO-TV, Mpls. & St. Paul

Hats should be doffed to WCCO, local CBS affiliate, for going to what no doubt was a considerable expense to provide this live tv and radio program sans commercial interruptions. Reason for this deserved thanks is that, by doing so, the station gave setowners the chance to witness or hear a debate on a currently much-in-the-limelight and very controversial subject, academic freedom.

It was a debate from the U. of Minnesota campus that a large segment of the area's population undoubtedly wished to catch, and tv and radio made it possible for many to listen to the debaters express their opposite views.

The debated subject has had the area in a frenzy because of opinion extremes and the several delicate issues involved, together with the fact that it finds the U. of Minnesota and the school's administration on the carpet with numerous folks.

On the program WCCO-TV tossed in, from time to time, closeups of members of the live audience, revealing emotions and making for good drama. Credit for the program's topdrawer handling goes to producer Rollie Johnson and director Clarence Anderson, station staffers.

Debaters were Dr. M. Q. Sibley, visiting U. of Minnesota political science professor from Stanford and Cornell, an admitted Quaker socialist-pacifist, and Milton Rosen, a St. Paul municipal office holder for 28 years and a successful auto tire dealer. The debate eventuated from the heat the two men stirred up with the public and was arranged by a U. of Minnesota students' group. What got the whole thing started was a Dr. Sibley letter published in the college's daily newspaper, stating he'd like to see the school have two communist professors and student clubs advocating communism, nudism and free love.

This provoked a considerable public outburst and found Rosen, up for re-election in April, sounding off in the press against Sibley and demanding that the university fire him.

The impression gained by a tv viewer was that the auditorium had been packed with those favoring Sibley's stand in the matter. Heavy applause punctuated his arguments and at the end he received a standing ovation. On the other hand, there was little applause, inappropriate laughs and even some boos for what Rosen had to say.

WCCO staffer Dave Moore told dialers what the affair would be about and George Shapiro, U. of Minnesota speech professor, acted as moderator, both performing their tasks well. Each debater had 15 minutes to present his side of the controversy and two minutes for an answer to each of the live audience questions directed at one or the other or both. These questions had been in writing and collected in a box passed out in the auditorium. They were taken by Shapiro from the box and read to the debaters.

This WCCO entry into the academic freedom controversy must have won it public good will and enhanced its public relations as well. The American Legion in Minnesota has asked for an investigation of the two campus groups with which Sibley is associated. Twin City newspapers played up the debate on their front pages. *Rees.*

WRONGWAY RIEGELS
With Hank Morgan, Vance Maree, Bill Munday, Roy Riegels, Benny Lom, Bill Munday
Producer-Director: Roger Marx
15 Mins., Sat. 7 p.m.
CREST, RAMBLER
WSB-TV, Atlanta

Hank Morgan, WSB-TV's sports director, via cooperation by his KTVU, Oakland-San Francisco, counterpart, came up with this nostalgic (to football fans) segment dealing not only with a fantastic gridiron boner, but an exciting football game between Georgia Tech's Yellow Jackets and UCLA's Bears in the Rose Bowl Jan. 1, 1929. Tech won, 8 to 7.

Morgan rounded up Vance Maree, huge Tech lineman, who, in a way, was a hero of the game, supplying the winning margin, and Bill Munday, pioneer sports spieler, who was doing the play-by-play for NBC, and who recalled vividly the odd ball happenings of the contest.

Meanwhile, Venter corralled Benny Lom, fleet backfield man and punter for UCLA, and Riegels, their star center, on the West Coast, for a taped interview on the wrongway run by Riegels. Into this conversation was spliced a segment of film of the game itself showing Riegels plucking a Tech fumble out of the air, heading into a mass of enemy players and, in dodging them, getting turned around and legging it for his own goal, closely pursued by Lom.

Lom explains that he kept telling Riegels he was going in the wrong direction. Riegels said he heard Lom, all right, but figured the Techs had knocked HIM silly and he didn't know what he was talking about. Film showed Lom tackling Riegels on the one-yard line, where Riegels sat, in obvious abject misery, as both teams gathered around him.

Shortly thereafter, Maree crashed through the UCLA line to block a Lom punt behind goal line, adding two points to six Tech already had and this proved to be the winning margin.

All this happened 35 years ago, but its presentation stirred a lot of nostalgic comment among football fans and Morgan deserves much credit for working it up with Venter's help. *Lucc.*

'CHRONICLE' TAKING A COMEDIC FLYER

"Chronicle," pubaffairs series loosely examining the arts and the human situation, is going to take a flyer with a comedy.

The CBS-TV hourlong comedy-drama will be a televersion of "A Trip to the Moon," the prophetic novel by Jules Verne. Signed to star are Jonathan Miller, Peter Cook, Alan Bennett and Dudley Moore, the quartet of Englishmen who comprised the original cast of "Beyond the Fringe" on Broadway. Vidversion was penned by Miller and producer Robert Goldman from Verne's novel, "From the Earth to the Moon."

"Chronicle" alternates Wednesday nights with "CBS Reports."

Goldenson

Continued from page 39

tion of Pres. John F. Kennedy, Goldenson said: "In our enthusiasm, we must not encourage law enforcement officials to go beyond normal cooperation with news personnel and jeopardize the rights of a defendant. We must consider the lasting effects on a man's career and family when millions of Americans see, hear and read about him when he appears before a committee of inquiry where the question of innocence or guilt is not judically determined."

Goldenson pointed out that it is now technically possible to cover trials, hearings, conferences and other events of major public interest without the distraction of massive equipment. The new electronic techniques, he said, must be put to the service of informing the public.

He compared the days following Pres. Kennedy's death with the unrest and violence which, out of confusion and suspicion, came in the wake of Lincoln's assassination. Goldenson noted that radio and television "made every citizen aware of every available detail of the tragedy and of the orderly transition of leadership.' He said that "one test of a free people is how they respond to crisis. A wise, rational and quick response requires a wise, rationale and equally quick dessemination of the facts. Television and radio met a stern challenge during those tragic days last November."

W. Germany Sets Near Saturation

Frankfurt, Jan. 21.

Upcoming Olympic Winter Sports in Innsbruck, Austria, have not had the desired effect of booming sales of television sets in West Germany. And the wholesalers and retailers report that the country—with a current count of about 8,500,000 television sets for 55,000,000 people—appears to be at near the saturation point.

Last Olympic Games and even the world football championships last year did much more to increase sales of television sets in West Germany than has the forthcoming winter championships which begin at the end of this month.

German television and radio industry reported that its sales for the 1963 Christmas season were off from the holiday season of 1962, and that particularly television sales dropped off. It's usually anticipated that about 40% of the television sets are sold in November and December, and dealers are stuck with many models that did not go. Pocket radios, transistor radios and tape equipment went well, however.

Brit. ABC-TV Steps Up Its Network Image

London, Jan. 21.

ABC-TV, Midlands and North contractor at weekends, is readying a production schedule designed to step up its networked programming. For instance, ABC's "Armchair Theatre" show which holds a key Sunday night berth alternately with Associated Television's "Studio '64," is to step up output to contribute two out of three weeks to indie network Sabbath drama from next April.

Similarly, its prestige offering, "Tempo," dealing with the lively arts, is also to get more frequent exposure on the web.

Benwitt's NAB Post

Washington, Jan. 21.

NAB signed on Robert Benwitt as an assistant to Code radio manager Charles Stone.

Benwitt, formerly business manmanager of WTVH-TV, Peoria, Ill., succeeds John Mandelbaum in the NAB job. Mandelbaum plans to resume studies toward a Masters degree.

Portland, Ore.—Robert Hawkins, formerly with KSFO, San Francisco, has been named program director of KEX here. At KSFO, he was production coordinator and assistant program director.

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Goffin & King Top 119 Writers on BMI Annual Awards; 77 Pubs Also Cited

Gerry Goffin and Carole King will top the Broadcast Music Inc. songwriter awards list tonight (Wed.) when BMI hands out its "Citations of Achievement" for success in the pop music field during 1963. Each writer copped five awards.

On the music publishing firm end, Screen Gems-Columbia Music will lead the field with 12 awards. Coincidentally, the songs written by Goffin and Miss King are published by Screen Gems-Columbia Music.

The BMI awards are presented annually, and are based on trade-paper polls on national popularity and public acceptance, reflecting record and sheet music sales, radio-tv performances, coin machine plays, and other factors measured in those polls.

In all, there will be 119 writers and 77 publishers (of 94 award-winning songs) on the BMI citations list at tonight's award-giving dinner at New York's Hotel Pierre.

Other multiple writer-award winners will be Jerry Lieber, Barry Mann, Mike Stoller, Cynthia Weill, and Brian Wilson, with four; Jeff Barry, Lamont Dozier, Ellie Greenwich, Eddie Holland, Ben Raleigh, and Phil Spector, with three.

The songs that copped prizes for Goffin & King are: "Don't Say Nothin' Bad (About My Baby)," "Hey, Girl," "I Can't Stay Mad At You," "One Fine Day" and "Up On The Roof."

In addition to aforementioned five songs, other winners for the Screen Gems-Columbia Music firm are: "Blame It On The Bossa Nova" by Barry Mann & Cynthia Weil; "Foolish Little Girl" by Howard Greenfield & Helen Miller; "He's Sure The Boy I Love" by Barry Mann & Cynthia Weill; "Honolulu Lulu" by Lou Adler, Jan Berry & Roger Christian; "My Dad" by Barry Mann & Cynthia Weill; "On Broadway" by Jerry Leiber, Barry Mann, Mike Stoller & Cynthia Weill; "Surf City" by Jan Berry & Brian Wilson.

Other Winners

Other winners are: "Another Saturday Night" by Sam Cooke, Kags Music; "Baby Workout" by Alonzo Tucker & Jackie Wilson, Merrimac Music; "Be My Baby" by Jeff Barry, Ellie Greenwich & Phil Spector, Trio-Mother Bertha Music; "Be True To Your School" by Brian Wilson, Sea of Tunes; "Blue Velvet" by Bernie Wayne, Vogue Music; "Bossa Nova Baby" by Jerry Lieber & Mike Stoller, Elvis Presley Music; "Busted" by Harlan Howard, Pamper Music; "Can't Get Used To Losing You" by Mort Shuman & Jerome (Doc) Pomus, Brenner Music; "Cry Baby" by Norman Meade & Bert Russell, Mellin-Rittenhouse; "Da Doo Ron Ran (When He Walked Me Home)" by Jeff Barry, Ellie Greenwich & Phil Spector, Trio-Mother Bertha Music.

"Danke Schoen" by Bert Kaempfert & Kurt Schwaback, Roosevelt Music; "Drip Drop" by Jerry Lieber & Mike Stoller, Tiger Music; "Easier Said Than Done" by Larry Huff & William Linton, Nom Music; "Eighteen Yellow Roses" by Bobby Darin, T. M. Music; "Everybody" by Tommy Roe, Low-Twi Music; "Fingertips" by Henry Cosby & Clarence Paul, Jobete Music; "From a Jack To A King" by Ned Miller, Dandelion Music; "Green Green" by Barry McGuire, New Christy Music; "Hello Stranger" by Barbara Lewis, McLaughlin Publishing; "He's So Fine" by Ronnie Mack, Bright Tunes Music.

"Hey, Paula" by Ray Hildebrand, Le-Bill-Marbill Music; "Hot Pastrami" by Dessie Rozier, Sherlyn Publishing; "I Love You Because" by Leon Payne, Fred Rose Music; "I Saw Linda Yesterday" by Dickey Lee & Allen Reynolds, Jack Music; "If I Had A Hammer" by Lee Hays & Pete Seeger, Ludlow Music; "If You Wanna Be Happy" by Frank Guida, Joseph Royster & Carmela Guida, Rock Masters; "I'm Leaving It All Up To You"

(Continued on page 72)

Glen Gray in Cap's Wax -Museum Via Agreement With Bandleader's Estate

Glen Gray, the bandleader who died last year, will be perpetuated on disks via Capitol Records. The diskery has signed a contract with the estate of the late maestro to continue the series of "Sounds Of Great Bands" which was begun in 1956.

The first recording sessions under the new contract were started last week on the Coast with Dave Cavanaugh producing. The new album will be titled "Today's Best, Vol. 2," a sequel to its current clicko LP, wherein current hits are performed in the style of the various name bands.

Cork O'Keefe, Gray's longtime manager, planed to the Coast from New York to represent the estate at the sessions. The arrangements were written by Gray's Casa Loma orch veteran Larry Wagner.

'Liverpool Sound's' Label

"The Liverpool Sound," which emerged as a hot disk sound in England late last year, has now become the tag for a new U.S. label. The Independent Producers Group has formed the Liverpool Sound Label which will debut with three sides made in England, with "The Liverpool Sound," natch.

The sides are "Beautiful Dreamer" by John Leyton, a current click in England; "Please Mr. Postman" by Mike Sheridan & The Nightriders, and "Poison Ivy" by The Paramounts.

802 Moves For Officer Elections Via Mail Ballots

All future elections of union officers of AFM Local 802 will be conducted through the mail if the proposal is approved by the Local's 30,000-plus membership.

The unprecedented bid for mail elections, spelled out in the January issue of Allegro (tooters official journal), set off a mixed wave of reaction at the Local's exchange floor where a good cross-section of New York sidemen gather thrice weekly.

Some administration supporters took a dim view of the action while other members, though hoping for a modification of the referendum principal, predicted a sure administration victory for such a new setup. However, they felt it an admission by 802 officialdom of inability to secure re-endorsement under the old rules.

One immediate effect was to change the agenda for the "working musicians rally," a midnight midtown affair sponsored by a rank and file group (the Musicians' Voice Emergency Committee) next Monday (27). The new referendum now becomes the meet's prime topic. A previous referendum on

(Continued on page 74)

FD&H Names David Day Director & General Mgr.

London, Jan. 21.

David Day, 27-year-old son of Fred Day, has joined his father as director of Francis, Day & Hunter. The younger Day has also been appointed general manager of the pubbery.

He assumes, at the same time, directorship of 11 other associated pubberies. David Day joined FDH some five years ago and repped his company in New York for 18 months.

Victor & Boston Symph Groove Longrange Pgm. To Cut Prokofieff Works

A longrange program to record all the major orchestra works of the late Sergei Prokofieff has been inaugurated by RCA Victor and the Boston Symphony Orchestra.

The first works chosen for the project—"The Fifth Symphony," "First Violin Concerto," "Fifth Piano Concerto" and "Symphony Concerto For Cello and Orchestra, Opus 25"—were initially performed in the U.S. by the Boston Symph.

The orch gave American premieres to 12 Prokofieff compositions and the world preem of his "Fourth Syphony." Also Prokofieff was guest conductor on one occasion and a piano soloist on five occasions. During those concerts, he performed American premieres for two of his five piano concertos.

The Boston programs in Symphony Hall list some 80 performances of about 25 of Prokofieff's works beginning in 1922. In addition there have been numerous performances at Tanglewood (Mass.) and elsewhere.

In addition to the February release of the "Fifth Symphony," other recordings in the immediate future will be of the "Symphony—Concerto for Cello and Orchestra, Opus 125," with Samuel Mayes as soloist. This work was given its American preem by the Bostonians in 1940 under the title of "Cello Concerto No. 1 with Orchestra." It subsequently was revived by the composer and later was given its present title.

Releases of the "Violin Concerto No. 1" with Erick Friedman as the violin soloist, and the "Fifth Piano Concerto" with Lorin Hollander as the pianist, will follow.

Capitol Wins First Round in Battle Over Beatles; Disk Orders Top 1-Mil

Rich Joins Harry James

Holywood, Jan. 21.

Drummer Buddy Rich has been inked by Harry James to a one-year contract and joins James' band immediately at Harrah's Tahoe.

Following dates at Harrah's Reno and current stand, Flamingo in Las Vegas, recording stints and tv guest spots, James starts tour of Japan with his New Swingin' Band April 5.

Price Fixing's End In Britain Worries Record Industry

London, Jan. 21.

British Government's decision to abolish Retail Price Maintenance—i.e. manufacturer's price fixing—has the local disk business worried. It is axiomatic that waxers will apply for exemption from the fixed price ban on grounds that RPM, in their case, does not operate against the public interest, but they must prove this to a judicial tribunal.

Exemption seekers have six months in which to make their move, and this gives the disk industry time to mount a united front of manufacturers, wholesalers and retailers. No plan of campaign can be worked out yet however, for exact provisions of the bill which will axe RPM are not yet known.

What worries local diskers, distributors and many record stores is the lifting of RPM will reduce the currently booming and stable market into a chaotic competitive scramble in which price cutting and deal making will kill off many of the smaller outlets. In short, the British biz fears its marketing process will become similar to the more cutthroat methods of the U.S. wax trade.

According to Sir Joseph Lock-

(Continued on page 74)

With over 1,000,000 disk orders in less than three weeks claimed by Capitol Records for its etching of "I Want To Hold Your Hand" by The Beatles, the hit English quartet has now become the center of suits and countersuits over who owns the U.S. rights to their platters.

Capitol won the first round when its infringement suit filed in Chicago last Monday (13) against Vee Jay Records was upheld later in the week and an injunction granted which prohibits the Chicago-based diskery from further manufacture and distribution of any recordings by The Beatles.

Cook County Circuit Judge Cornelius J. Harrington handed down the court order restraining Vee Jay, its "agents, attorneys or servants from manufacturing, selling, distributing or otherwise disposing of . . . any and all recordings by The Beatles."

And in New York Federal Court last Friday (17), Vee Jay filed a suit against both Capitol and Swan Records seeking an injunction restraining the companies from manufacturing, distributing or advertising disks by The Beatles. The court reserved decision.

According to a Capitol spokesman the battle over The Beatles stems from a mixup that arose in January, 1963, when Vee Jay acquired rights to record the then unknown Beatles. EMI (Electric & Musical Industries) had awarded Transglobal Inc. of New York—a clearing house for foreign-originated disks—power to license records on which The Beatles perform to any diskery.

Vee Jay obtained said license and released two singles by The Beatles early last year. On Aug. 8, 1963, Transglobal, after receiving no payment from Vee Jay, notified the diskery its rights were being cancelled, according to the Cap spokesman.

Subsequently, Transglobal relinquished its rights and the entire matter returned once again to EMI. Cap took over the rights in November, 1963.

Early this month word reached Cap anent Vee Jay's having distributed its Beatles album, "Introducing The Beatles," in Chicago. A similar message came from Milwaukee and other midwest and eastern towns. Apparently, the LP has not yet reached the Coast where Capitol is based.

On still another front, Beechwood Music, subsidiary of Capitol Records, and Ardmore & Beechwood Ltd. of England also filed suit in N.Y. Federal Court last week to stop Vee Jay from manufacturing and selling "in the state of New York and elsewhere" the album, called "Introducing The Beatles." Also affected was Malverne Distributors, Vee Jay's N.Y. distributor.

Meantime, Cap rushed into market last week its first Beatles album called "Meet The Beatles." According to Alan W. Livingston, Capitol president, "the pressure has been too great for us to hold back any more." Cap originally had planned to release the album this week when there would be sufficient stock on hand to meet orders.

Top 50 Disks of 1963

Listed below in alphabetical order are the top 50 disks of 1963. Compliation is based on the information contained in VARIETY*'s weekly Tune Index of Performance and Sales charts.*

BILL ANDERSON—"Still"	Decca
ANGELS—"My Boyfriend's Back"	Smash
BEACH BOYS—"Surfer Girl"	Capitol
BEACH BOYS—"Surfin U.S.A."	Capitol
CASCADES—"Rhythm of the Rain"	Valiant
CHANTAYS—"Pipeline"	Dot
CHIFFONS—"He's So Fine"	Laurie
LOU CHRISTIE—"Two Faces Have I"	Roulette
CRYSTALS—"Then He Kissed Me"	Philles
BOBBY DARIN—"You're the Reason I'm Living"	Capitol
SKEETER DAVIS—"End of the World"	Victor
DION—"Ruby Baby"	Columbia
DOVELLS—"You Can't Sit Down"	Parkway
ESSEX—"Easier Said Than Done"	Roulette
FOUR SEASONS—"Walk Like A Man"	Vee Jay
JAMES GILMER—"Sugar Shack"	Dot
LESLIE GORE—"It's My Party"	Mercury
EYDIE GORME—"Blame It On the Bossa Nova"	Columbia
ROLF HARRIS—"Tie Me Kangaroo Down"	Epic
JAN & DEAN—"Surf City"	Liberty
JAYNETTES—"Sally Go Round the Roses"	Tuff
STEVE LAWRENCE—"Go Away Little Girl"	Columbia
BRENDA LEE—"Losing You"	Decca
BARBARA LEWIS—"Hello Stranger"	Atlantic
TRINI LOPEZ—"If I Had a Hammer"	Reprise
LONNIE MACK—"Memphis"	Fraternity
LITTLE PEGGY MARCH—"I Will Follow Him"	Victor
MARTHA & VANDELLAS—"Heat Wave"	Gordy
AL MARTINO—"I Love You Because"	Capitol
NEAL MILLER—"From a Jack to a King"	Faber
RICK NELSON—"Fools Rush In"	Decca
ROY ORBISON—"In Dreams"	Monument
ORLONS—"South Street"	Cameo
PAUL & PAULA—"Hey Paula"	Phillips
PETER, PAUL & MARY—"Puff"	Warner Bros.
RONETTES—"Be My Baby"	Philles
ROOFTOP SINGERS—"Walk Right In"	Vanguard
RUBY & THE ROMANTICS—"Our Day Will Come"	Kapp
KYU SAKAMOTO—"Sukiyaki"	Capitol
SHIRELLES—"Foolish Little Girl"	Sceptor
JIMMY SOUL—"If You Wanna Be Happy"	SPQR
APRIL STEVENS & NINO TEMPO—"Deep Purple"	Atco
SURFARIS—"Wipe Out"	Dot
JOHNNY THUNDER—"Loop de Loop"	Diamond
TYMES—"So Much In Love"	Parkway
VILLAGE STOMPERS—"Washington Square"	Epic
BOBBY VINTON—"Blue on Blue"	Epic
BOBBY VINTON—"Blue Velvet"	Epic
ANDY WILLIAMS—"I Can't Get Used to Losing You"	Columbia
LITTLE STEVIE WONDER—"Fingertips"	Tamla

Vegas' Twin Legituners, 'Goes'-'Shoes' to Spin Into 20th Orig Cast LP

The Las Vegas nitery edition of the legituners, "Anything Goes" and "High Button Shoes," will get the original cast album treatment via the 20th Century-Fox label. The shows were cut last week during the actual performances at the Thunderbird Hotel.

Dick Shawn, who stars in both shows, will top the album cast with Eileen Rodgers featured with Shawn in "Anything Goes" and Patricia Marand the femme feature in "High Button Shoes."

Score for "Anything Goes," which was "recreated" for LP several years by Columbia Records, was written by Cole Porter. Score for "High Button Shoes," which had an original Broadway cast album release by RCA Victor, was cleffed by Jule Styne and Sammy Cahn.

'Meet the Beatles,' Surfaris' 'Hit City,' Wilson's 'Favorites' Top New LPs

"MEET THE BEATLES" (Capitol). The Beatles' takeover of the singles market in the U.S. began just a few weeks ago with "I Want To Hold Your Hand" and now they're headed for a similar move-in on the album market with the first LP in their new Capitol tie. In addition to the hot turntable action given their first single, the English group is riding the crest of a strong publicity wave which has built up wide interest in all their efforts. This package offers a solid sampling of their "Liverpool Sound" and in addition to the clicko "Hold Your Hand," there are such inimitable goodies as "I Saw Her Standing There," "All My Loving," "I Wanna Be Your Man" and "Hold Me Tight." Capitol has a hot disk property here and once the boys start getting their U.S. tv exposure via shots on Ed Sullivan's CBS show, the package is sure to shoot up in sales and spins.

THE SURFARIS: "HIT CITY 64" (Decca). The Surfaris rode in on the surf music craze last summer but their longrange potential is proved by the fact that they're still around and still a potent influence in the disk market. In their latest LP outing, the group takes some of the recent single clicks like "Scatter Shield," "Be True To Your School," "Little Deuce Coupe," "Louie Louie" and "Sugar Shack" and apply some of their high-flying sounds and driving beat to make the teeners want to hear them all over again. The young disk fan will find it all pulsating and persuasive.

JACKIE WILSON: "MY GOLDEN FAVORITES . . . VOL. 2" (Brunswick). This second volume of Jackie Wilson's "Golden Favorites" is representative of his clicko disk work over the past three years. Such exciting sides as "Baby Workout," "Doggin' Around," "The Tear of The Year," "Night," "Am I The Man" and "Please Tell Me Why" are included here and serve as a good refresher to Wilson's platter work over the past few years. He's a dynamic disker and this package continually shows why. Dick Jacobs handles the orch expertly on all sides except for "My Heart Belongs To Only You" in which the baton is turned over to Bob Mersey, who also does a nifty helming job.

CHET HUNTLEY - DAVID BRINKLEY: "A TIME TO KEEP —1963" (RCA Victor). This is an arresting and valuable document of one of the most dramatic years in American history. Two main crises provide the axis for this summary—the civil rights movement and the assassination of President John F. Kennedy. Other events, such as the Profumo affair, coup in South Vietnam, the Valachi testimony, are also touched upon. NBC commentators Chet Huntley and David Brinkley crisply narrate around the extracts from history itself.

TERESA BREWER: "MOMENTS TO REMEMBER" (Philips). The album lays it straight on the line when it says "The ballad side of Teresa Brewer." That's just what it is, and it's a good side, too. From the solid "Moments To Remember," a Four Lads click in the mid-1950s, through "A Cottage For Sale," "Far Away Places," "The Old Lamplighter" and the comparatively new "I Left My Heart In San Francisco," Miss Brewer hits a ballad style that's warm and appealing. There's plenty of spinning potential throughout.

"FROM TITO RODRIGUEZ WITH LOVE" (United Artists). This is a change of pace session for Tito Rodriguez who generally specializes in the rapidly-paced Latino groove. For this outing he has chosen a more mellow Latin mood and the result is effective. Rodriguez smoothly vocalizes on an array of ballads, backed by an orchestra under the direction of LeRoy Holmes. The orch presents a likewise smooth sound, with lotsa string work and the familiar Latin beat which is soft and modified for the outing. The disk is a pleasant Latino effort which should cut a nice niche for itself among south of the border music fans.

PAT BOONE WITH GORDON JENKINS: "THE TOUCH OF YOUR LIPS" (Dot). Continuing to swing successfully between the hot-paced music of the pop market and the more subdued stylings preferred by fans of the more standard brand of music, Pat Boone has come up with another lively LP. Coupled with Gordon Jenkins, he has selected a group of standard ballads and Jenkins has dressed them in soft and mellow orchestrations. Boone croons with gentle effectiveness, using the kind of approach which would have had 'em swooning in the aisles a generation ago. It's a satisfying outing that should attract a share of coin in the "good" music groove and give programmers material as well.

LIVING STRINGS: "MUSIC TO HELP YOU STOP SMOKING" (RCA Camden). This is a mood music album cleverly pegged to the current headlines about cigarets and health. If the title of this set actually worked, it would be the alltime bestselling album. Actually, it's a potpourri of standards, ranging from "Autumn Leaves" to "Love's Old Sweet Song," dished up with plenty of fiddles. Among obvious standards missing are "Smoke Gets In Your Eyes" and "Smoke Rings."

THE BRIARWOOD SINGERS: "WELL, WELL, WELL" (United Artists). The continued folk craze has given birth to yet another ensemble which concentrates in this vogue. The Briarwood Singers, which has been making noise in the Miami area, spreads into its disk debut with a slick effort. The four men and one girl who make up the unit blend their vocal and guitar-bass-banjo musical talents skillfully on an array of mostly-familiar folk ditties. Although they are selliing a now-common commercial folk sound, they do so with knowhow and enthusiasm which should make this a solid debut platter.

"SHOSHANA" (Vanguard). Shoshana Damari, the Israeli songstress who has been widely concertizing in U.S. auditoriums and

LAWRENCE WELK
Has Another Hit Dot Album!
"WONDERFUL, WONDERFUL"

niteries, turns up here with another fascinating set of folk material. In this LP, she mixes Hebrew songs with Turkish, Spanish, Rumanian and Arabic numbers for a varied, but related program. As usual, Miss Damari delivers lucidly and zestfully.

K.C. Philharmonic Off On 6,000-Mile Concert Tour

Kansas City, Jan. 21.

Hans Schwieger, conductor of the Kansas City Philharmonic orchestra, and his 80-piece ensemble planed to Palm Springs, Calif., the first stop on a jaunt of almost 6,000 miles during which they will play 23 concerts in 24 days. Traveling with the orchestra is Zvi Zeitlin, the Israeli violinist, who solos at each tour concert.

Tour is part of the Philharmonic's five-year plan to increase salaries of musicians and to lengthen its season. With one more year to go in present project, orchestra can compare salary minimum of $85 per week for guarantee of 20 weeks at start to present $105 minimum for 23 weeks, a typical boost of $715 for season.

Longplay Shorts

The Four Lads, United Artists diskers, who have returned from a five-week tour of Japan, completed an album of film themes in Japanese during their stay there. The album includes Japanese versions of such pic themes as "It's A Mad, Mad, Mad, Mad World," "The Great Escape March," "Lilies of the Field" and "The Stolen Hours". . . **The Serendipity Singers** wrapped up their first LP for Philips Records and are now set for 10 "Hootenanny" shows for ABC-TV . . . Columbia Records has introduced a new advertising campaign for its January and February releases. Titled "Fly Columbia Records," the new program is aimed at local newspapers coordinated with new full-color in-store promotional material.

Leo Pinkus, singer and owner of the Jersey Steak Pit, cut a pop LP for the Old Town label . . . **Wilma Freeman** handling special promotion for **Roger Williams'** 10th anni with the Kapp label and his new LP, "The Solid Gold Steinway". . . . **Duke Ellington, Joe Williams** and 31 other artists have made a two-record package for Roulette called "The Jazz Salute To Freedom" with proceeds going to the Congress of Racial Equality . . . **Milton Karle** handling disk promotion in New York and the east for the just-released New Tommy Dorsey Orchestra album on RCA Victor . . . Columbia Records has cut the price on a series of **Bruno Walter** album sets: Among them are the seven-record package of Beethoven's nine symphonies, the four-record set of Johannes Brahms orchestral music and the three-record set of Mozart's last six symphonies.

Hefty batch of releases on the diskery schedules for the new year: Upcoming are 16 pop albums from RCA Victor; five releases from RCA Camden and four RCA Victrola albums; Columbia has 24 albums on its January schedule including nine **Bruno Walter** recordings, 12 pop albums, two Latin American LPs and the original cast album of "The Girl Who Came To Supper"; Epic has 10 LPs on tap including four pop, one international and five classical albums; the Decca-Coral-Brunswick combine has 25 new releases; United Artists is spotlighting 36 new albums in its "Winter Wonderland Sales Magic" program; ABC-Paramount unveiled 33 new LPs at its Miami meet last week; Warner Bros. Records will issue 13 new albums for the first two months of 1964; Reprise opens the '64 selling season with five albums; Vee Jay has 19 new albums on tap, and Golden Records swings into January with four LPs headed by "Casper, the Friendly Ghost," a tv cartoon series.

Also on the new release schedule are 22 albums from Roulette Records which were unveiled at a Miami meet . . . Columbia Records is releasing seven four-track stereo tapes this month including one Masterworks and six pop tapes.

Malverne Distributors has taken over the Elektra line in the New York area . . . Realm Records, newly formed jazz label, has appointed Alpha Distributing in New York and M. S. Distributing for Chicago . . . **Carl Weinrich**, organist at Princeton U., will be organ soloist for St George's Concert of Sacred Music in New York's Philharmonic Hall on Jan. 26 . . . **Jake Holmes**, of Allen & Grier (he's Allen) on the FM LP "Better To Be Rich Than Ethnic," is now a solo act. He debuted last week at The Bitter End in New York's Greenwich Village . . . Allied Records, of Canada, has purchased masters of the entire Regina Records catalog for distribution throughout Canada and British Columbia . . . Caedmon Records has appointed Decca Distributing Corp. to handle its distribution in Dallas, Memphis, Kansas City, and Cohoes, N.Y. From Cohoes, Decca services the Albany-Buffalo territory . . . Professor **Heinz Wallberg**, the general music director of the Weisbaden (W. Germany) State Theatre, has been engaged for 10 guest appearances by the Munich State Opera during the 1964/65 season.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

SAM COOKE . . . . . GOOD NEWS
(RCA Victor) . . . . . Basin Street Blues

Sam Cooke's "Good News" (Kags†) spreads a neat rhythmic beat with a potent vocal attack that will pull plenty of play on all levels for another Cooke payoff. "Basin Street Blues" (Mayfair) takes the oldie for an effective vocal spin that should go over especially well in juke areas.*

* * *

THE FOUR SEASONS . . . DAWN (GO AWAY)
(Philips) . . . . . No Surfin' Today

The Four Seasons' "Dawn (Go Away)" (Saturday-Gavadima) shows that nothing has changed in their move away from the Vee Jay label and that the boys still have that unique harmony styling that builds into hit proportions. This teen-messaged tune will continue their clicko streak. "No Surfin' Today" (Saturday-Gavadima*) is a fair salute to the surfing craze and may appeal to those who still go for that musical splash.*

* * *

BARRY & THE TAMERLANES. . . . . BUTTERFLY
(Valiant) . . . . . Roberta

Barry & The Tamerlanes' "Butterfly" (Sherman-DeVorzon†) will fly at a payoff spinning pace because of the appealing lilt and vocal message that's right up teener alley. "Roberta" (Sherman-DeVorzon†) snaps out another song salute to a femme name with only so-so results.

* * *

JOHNNY CASH . . . . . DARK AS A DUNGEON
(Columbia) . . . . . Understand Your Man

Johnny Cash's "Dark As A Dungeon" (American†) is one of those country blues songs that grabs pop attention and this one should go high on all spinning circuits. "Understand Your Man" (Johnny Cash Music†) has a lively country beat and should get some spirited play on the pop level.

* * *

THE PARKAS . . . . . SNOWPLOW
(MGM) . . . . . Back At The Lodge

The Parkas' "Snowplow" (Al Gallico Music†) will start another teen terp craze for the winter season because the beat and the lyric instruction are easy for the teeners to take to. "Back At The Lodge" (Wherefore) is an easy-going melodious ballad pegged at the skiing crowd and they may go for it after a day on the slopes.*

* * *

THE VILLAGE STOMPERS . . . . . THE LA-DEE-DA SONG
(Epic) . . . . . Blue Grass

The Village Stompers' "The La-Dee-Da Song" (Showboat) is in the folk-dixie style that worked so well for them in "Washington Square" and this one's lively beat makes it a surefire item for the juke trade as well. "Blue Grass" (Showboat*) has an infectious strumming sound which their fans will recognize from their previously released "Washington Square' album.*

* * *

THE ASTRONAUTS . . . . . COMPETITION COUPE
(RCA Victor) . . . . . Surf Party

The Astronauts' "Competition Coupe" (Four Star Sales†) fits neatly into the hot rod music area and rolls at a speedy pace that will keep the teen trade jumping and happy. "Surf Party" (Angelica) splashes out a frantic instrumental beat that the energetic teeners will find just right for their frenzied movements*

* * *

JONI JAMES . . . . . TEACH ME TO FORGET YOU
(MGM) . . . . . Un Cafe

Joni James' "Teach Me To Forget You" (Sunbeam†) is a fine ballad offering delivered handsomely in all departments and should bring the singer on the hit lists again. "Un Cafe" (Southern†) has a sparkling Continental flavor that will brighten lots of programming time with its infectious lilt.

* * *

JIMMY DURANTE . . . . . THIS IS ALL I ASK
(Warner Bros.) . . . . . Hello, Young Lovers

Jimmy Durante's "This Is All I Ask" (Massey) continues in his "September Song" style that clicked last year and although the tune has had wide disk coverage and a good spinning run, this warm interpretation will get it another good turntable ride. "Hello, Young Lovers" (Williamson*) dishes out another sentimental platter and the adults around the jukes will probably go for it in a big way.*

* * *

RUFUS THOMAS . . . . . CAN YOUR MONKEY DO THE DOG
(Stax) . . . . . I Want To Get Married

Rufus Thomas' "Can Your Monkey Do The Dog" (East†) crossbreeds two terp fads, "The Monkey" and "The Dog," for a swinging side with tailor-made teen appeal. "I Want To Get Married" (East†) shouts out a marriage proposal with a hard-hitting beat and vocal attack for noisy results.

* * *

THE DRIFTERS . . . . . VAYA CON DIOS
(Atlantic) . . . . . In the Land of Make Believe

The Drifters' "Vaya Con Dios" (Ardmore) is a re-workover of the tune Les Paul & Mary Ford popularized in the early 1950s with the harmony gimmickry that goes over so well today, and the new group of teeners will find it to their liking. "In The Land Of Make Believe" (U.S. Songs*) gives the group some good ballad material to work with.*

* * *

CORINNE BUCCI . . . YOU GOTTA WALK IT BY YOURSELF
(Decca) . . . . . Wildwood Flower

Corinne Bucci's "You Gotta Walk It By Yourself" (Varona) has a strong inspirational beat that can make its mark in the pop market because of its especially forceful vocal. "Wildwood Flower" (Varona*) stems from the folk field and its unusual handling should make the disk jockeys quite attentive.*

* * *

WAYNE NEWTON
I'M LOOKING OVER A FOUR-LEAF CLOVER
(Capitol) . . . . . Dream Baby

Wayne Newton's "I'm Looking Over A Four-Leaf Clover" (Remick) picks up a hot beat and a vibrant vocal to give the oldie another payoff spinning run. "Dream Baby" (T.M.Music†) pushes across an okay ballad that's good enough to pull the jock and juke play.* Gros.

*ASCAP. †BMI.

Elektra Holds Judy Collins; Colpix Tags Guy Mitchell; Other Deals

Folksinger Judy Collins has been re-signed by Elektra president Jac Holzman to a new long-term contract.

She's currently represented in the album field with "Judy Collins No. 3" and in the singles field with "Turn! Turn! Turn!"

In addition to Miss Collins, Elektra has tapped the Ian Campbell Folk Group, a British five-some; singer-songwriter Phil Ochs, and the Irish Ramblers, a trio of Irish folksingers.

Albums by the new pactees already have been recorded and are being scheduled for release in the near future.

Colpix: Guy Mitchell

Guy Mitchell will get back into recording action via the Colpix label. He'll record both singles and LPs for the label.

Walt Maguire, veepee and general manager of Colpix, has scheduled a single release for Mitchell in the near future.

Atco: Carl Dobkins Jr.

Singer Carl Dobkins Jr. has been signed to an exclusive long-termer by Atco Records. He recently returned to the music scene after serving a two-year hitch in the U.S. Army.

His first record for Atco, "If Teardrops Were Diamonds," is being released this week. Dobkins' records are being produced by Award Music, which also produces records by The Vibrations, Doris Troy, Carol Shaw, Ruth Brown and The Crests. Before entering the service Dobkins recorded for Decca Records.

ABC-Par: Steve Alamo

Steve Alamo, who clicked in the singles market with "Every Day I Have To Cry," has joined the ABC-Paramount roster.

The singer is currently at the Club Elegante in Brooklyn and will record for ABC-Par in the near future.

Motown: Bobby Breen

Singer Bobby Breen will return to the disk field under the Motown banner.

He's currently appearing at New York's Latin Quarter.

Dutch Disk Best Sellers

Amsterdam, Jan. 21.

If I Had Hammer ..... Lopez (Reprise)
Nimm Deine Gittare ..... Timmermans (Telefunken)
Spiegelbeeld ..... Alberti (Philips)
Ik Heb Eerbied ..... Timmermans (Telefunken)
Don't Talk to Him ..... Richard (Columbia)
Pour Moi La Vie ..... Halliday (Philips)
Tous Les Garcons ..... Hardy (Vogue)
Red Sails in Sunset ..... Domino (ABC Paramount)
Tes Tendres Annees ..... Halliday (Philips)
She Loves You ..... The Beatles (Parlophone)

PHILLY ACAD OF MUSIC NOW HISTORIC SHRINE

Philadelphia, Jan. 21.

The Academy of Music, which celebrates its 107th anniversary with a concert and ball Saturday evening (25), has been dedicated as an historic shrine, the 98th in this area.

The plaques were presented to the venerable concert hall by Ronald F. Lee, regional director of the U.S. Dept. of the Interior, and Grant Simon, chairman of the Philadelphia Historical Commission.

Present at the ceremonies were Eugene Ormandy, conductor of the Philadelphia Orchestra, and members of the board of the Orchestra which now owns the Academy.

Stuart F. Louchheim, president of the Academy, said $2,000,000 had been spent in restoring the concert hall, which was originally erected for $250,000. The funds had been raised by the series of anniversary programs which began with the Academy's centennial celebration.

Elect Goddard Lieberson RIAA Prexy; Maxin, V.P.

Goddard Lieberson, Columbia Records prexy, was voted prez of the Record Industry Assn. of America in elections held yesterday (Tues.) in New York. Voted first v.p. was MGM prez Arnold Maxin. V.P. stripes also went to John K. (Mike) Maitland, Warner Bros. Records topper, and Robert M. Schwartz, head of the Laurie label. Elected veep-treasurer was John Stevenson, of Young Peoples Records.

RIAA also named its new board of directors as follows: Lieberson, Archie Bleyer, Irving B. Green, David Kapp, George R. Marek, Rose Rubin, D. H. Toller-Bond, Glenn E. Wallichs and Randy Wood. Henry Brief was reappointed exec secretary of the organization and Ernest S. Meyers was named general counsel again.

Vienna Symph Rolls 1st U.S. Concert Tour Feb. 5

The Vienna Symphony Orchestra, and its conductor Wolfgang Sawallisch, arrive in New York Feb. 5 on the first leg of a six-week concert tour of the U.S. which begins Feb. 9 at Carnegie Hall.

The orch will play a total of 31 concerts in 13 states and Washington (D.C.) and will finish its tour at Carnegie Hall on March 15.

The first American tour of the Vienna Symph is sponsored by the Mayor of Vienna, Franz Jones, and the Austrian Ambassador to the U.S., Dr. Wilfried Platzer.

Cliburn: Their Best Ad

Shreveport, Jan. 21.

Van Cliburn, classical pianist who makes his home here, was voted town's best advertisement of 1963 by the Shreveport Advertising Club last week.

"Advertising is here to stay," said virtuoso as he accepted plaque from club prexy, Fisher George at monthly luncheon. George had recalled Cliburn's first public concert when, aged four, he had to be lifted to piano stool at local college to play Bach C Major Prelude.

D.C. Crix on Johnsons' Hootenanny: 'Talent Not Like Kennedys Figured'

By LES CARPENTER

Washington, Jan. 21.

The first effort of President and Mrs. L. B. Johnson in choosing entertainment for a major White House social event was a solid success, based on the reception given it by the 174 highranking guests.

As a White House "first," the new Presidential couple, with Richard Adler as their consultant, settled on a double bill. Robert Merrill sang opera, and the New Christy Minstrels sang American folk songs.

The event was the state dinner honoring the visiting president of Italy, Antonio Segni. Segni warmly applauded Merrill, who performed first, and then tapped his foot in rhythm with the youthful vocal group and gave them a big hand, too. Both of the presidents congratulated each of the performers after the show.

Segni and his top aides confessed they had never before heard a hootenany, but said they could easily understand the popularity of American folk music here.

Washington's three music critics wrote favorable notices, but two (Irving Lowens of the Star and Paul Hume of the Post) questioned whether the New Christy Minstrels should have been included on the same program with the Metropolitan Opera baritone. Wrote Lowens: "The music was good, it was relaxed and it was pleasant, but most of what was heard last night was frankly entertainment. There's nothing wrong with entertainment, but it is not the same thing as high art—and high art was what the Kennedys seemed to be reaching for on occasion and not just a good show."

Adler acted as emcee and greeted Segni in a long speil of Italian. (He doesn't know the language; he

(Continued on page 74)

RCA Cuts Non-Profit LP Of Boston Symph & Chorale Memorial Mass for JFK

Boston, Jan. 21.

With Jacqueline Kennedy in a front row pew, Erich Leinsdorf conducted the Boston Symphony Orch and 180-voice chorale in a nationally televised memorial mass for the late President Kennedy at Holy Cross cathedral here Sunday (19) with Richard Cardinal Cushing the celebrant before 1,800 invited guests.

It marked the orch's first performance inside a church as part of a religious ceremony in its 83 year history. The last time the "Requiem" was performed inside a religious edifice was in Vienna at the 200th anni of Mozart's death in 1956.

The entire mass was recorded by RCA Victor, profits from the album going to the Kennedy Memorial Library, to be built on Harvard-donated land in Boston.

Leinsdorf used 54 musicians, four soloists and the 180 persons in the choir. The mass and program was carried by 204 tv and 373 radio stations via NBC webs. At the conclusion, Cardinal Cushing presented Mrs. Kennedy to the conductor.

The widow thanked Leinsdorf at the conclusion of the mass as the other members of her party stood in a semicircle around them. She was then presented by the Cardinal to Henry R. Cabot, president of Boston Symphony, and his wife.

Mozart's "Requiem Mass in D Minor" is not usually offered in Catholic churches. It is considered just a bit too secular in its lyrics, it was said, but it is not on the other hand, condemned. The Cardinal obtained special permission for the Memorial Mass, which also was unique in that it was a Requiem Mass offered on a Sunday.

Cardinal Cushing, in his address, touched on the Kennedy interest in the performing arts saying: "He and his 'dear Jacqueline' enriched the White House with the best in art and music. During a comparatively brief residence, therein, they frequently filled that Presidential abode, with the inspiration of classical entertainment presented before kings and queens, princes and paupers who came in an endless procession to pay their respects to the leader of the world's most powerful nation.

Inside Stuff—Music

Elizabeth Heazlett Kury, a 1963 graduate of the U. of Pittsburgh School of Law, was awarded the $1,000 national first prize in the Nathan Burkan Memorial Competition for her paper entitled "Protection for Creators in the U.S. and Abroad," the best paper on Copyright Law submitted by law students throughout the U.S. The competition, sponsored annually by the American Society of Composers, Authors & Publishers in tribute to the memory of the Society's first general counsel, is designed to promote better understanding of the Copyright Law. ASCAP awarded a total of $1,750 to the national winners chosen from among 46 papers first selected by law school deans across the country as the best essays on copyright submitted by students in their own schools.

Second prize ($500) went to Charles McGuire, a graduate of the NYU School of Engineering and Suffolk U. Law School. Winner of the third prize ($250) was Joseph G. Cook, a graduate of the U. of Alabama School of Law.

The first who's who directory in the history of the tape recording industry has been published by the Magnetic Recording Industry Assn. A preface to the 15-page directory tells the history and growth of the association whose numbers represent more than 90% of the tape sold in the U. S., the manufacturers of three-quarters of the pre-recorded tape in the market, and the producers of the bulk of American-made recorders as well as a number of recorders made abroad.

Russ Sanjec, public relations head of Broadcast Music Inc., is hitting the N.Y.-to-Washington axis to produce shows for the D.C. solons. Last Friday (17), Sanjec put on a show with Jane Morgan and Max Kaminsky's dixieland group for the FCC Bar Assn., and tomorrow (Thurs.) he's got one going for the Patent Law Assn. with Marguerite Piazza and Cozy Cole entertaining. On Saturday (25), Sanjec will be back in Washington to do a show for the Alfalfa Club Dinner with Patrice Munsel headlining.

The Chicago Federation of Musicians, AFL-CIO, and the Orchestral Assn., sponsoring body of the Chicago Symphony Orchestra have agreed upon a set of grievance procedures and incorporated it into the present contract. It's the first such agreement in the 73-old history of the orchestra, and de-fuses one of most potentially divisive issues left unresolved in the contract that was forged under the pressure of a near-cancellation of the 1962-63 season.

MARCH, the women's philanthropic organization for music biz femmes, has elected the following officers: president, Jeannette Hendler (JLJ Enterprises); vice president, Betty Smith (Cadence); secretary, Adrienne Lawner (Francon Music); treasurer Edie Sohmer (Ivan Mogull Music). The org's next general meeting, open to women in the music and allied industries, will be held in New York at Al & Dick's on Jan. 8.

Tooters Vote Landslide Approval Of AFM's New Pact With Diskeries

British Disk Best Sellers

London, Jan. 21.

Glad All Over ..... Clark Five (Columbia)
Want Hold Hand ..... Beatles (Parlophone)
Hippy Hippy Shake ..... Blue Jeans (HMV)
Only Want Be With You ..... Springfield (Philips)
24 Hours From Tulsa ..... Pitney (United Artists)
She Loves You ..... Beatles (Parlophone)
Swinging On A Star ..... Irwin (Colpix)
Were Made For Me ..... Dreamers (Columbia)
Dominique ..... Singing Nun (Philips)
Secret Love ..... Kirby (Decca)

ROME OPERA OPENS FREE OF PROTEGES

Rome, Jan. 21.

Although the flagship of Italian opera, La Scala in Milan, opens its seasons in November nearly all other cities of this country start on the day of Santo Stefano, meaning Dec. 26. Another dependable tradition is that the first performance will be a work of Verdi. So it was at the Rome Opera House with "Falstaff."

This institution has been so-so in standard in recent years, commonly attributed to over-abundant casting of proteges of Italian politicians. But would now seem, and is hoped, that this has ended. "Falstaff" was conducted by Carlo Maria Giulini, staged and designed by Franco Zeffirelli with Tito Gobbi in the lead. Apart from Gobbi who manages to bring to life what Verdi presumably had in mind, Luigi Alva's Fenton and Renato Capecchi's Ford were excellent and even better was the female cast with Ilva Ligabue as Alice, Fedora Barbieri's Quickly, Fernanda Cadoni's Meg and the spirited Mariella Adani as Nanetta.

The President of the Italian Republic, Antonio Segni and the government leaders as well as the diplomatic, financial and artistic society of Rome—in white tie and haute couture gowns—filled the house decked out in thousands of pink carnations.

The new contract between the recording companies and the American Federation of Musicians has been ratified by the recording musicians in a secret ballot.

Of the 1,285 eligible musicians voting, 1,150 approved the agreement, retroactive to Jan. 1. In addition to substantial wage-hour gains, the new contract provides for the first time that musicians who make disks shall participate directly and individually in the industry's sales.

The musicians' revenues from sales will be one-half of the contributions heretofore paid by the industry to the Music Performance Trust Funds, a trustee-operated agency supplying free music to worthy causes. The new agreement is for five years.

"It is gratifying to see established a policy pronouncement made by me, and approved by our annual convention, in 1961," AFM prexy Herman Kenin said. "At that time I announced that it was the considered position of every member of our executive board that we stand ready to exchange any part of the Trust Funds' payments for a better deal for the working musician. The new contract is in line with that policy.

"It represents a significant 'breakthrough' for musicians in our continuing struggle toward the recognition of performers' rights in records. At the same time, in view of constantly expanding markets for records, the agreement represents no appreciable deterrent to the Trust Funds' operation," Kenin concluded.

Kenin said he would immediately notify recording companies of the ratification of the contract, as certified to him by the Honest Ballot Assn. Attorneys already are preparing the language of the contracts to which individual recording companies will become signatories.

The agreement was reached in late December after protracted negotiations with spokesmen representing more than 80% of the total disk recording output.

Big Workup to One-Night Stand: Per Concert Assn. Verdi 'Vespers' Re-do

By LEONARD LEVINSON

Musical archaeology is frequently a thankless task requiring, as recently demonstrated at Philharmonic Hall in N. Y. dedication, scholarship, long hours of preparation by many people on a foreordained one-night stand. Concert Opera Assn. is one of several who promote such resurrections of cobwebbed manuscripts presented before audiences with a chip on shoulder on which is "If it was any good how come they let it die?" For the singers it means committing to memory a huge amount on unfamiliar words and music.

"Sicilian Vespers" is full of thud and blunder laid in the neighborhood of Palermo and the end of the 13th Century. Its neglect can be blamed on a libretto that gory Richard Wagner described as "a night of carnage," since the opera-goer can only look forward to a finale where the French are all massacred as the Sicilian chorus shoults "Vendetta! vendetta!"

Verdi provided a generally strong, pleasant score, the highlights of which live in the frequently performed overture to the opera. At Lincoln Center it received a respectful, if not always superior, performance under the baton or Thomas Scherman, with the leading roles played by Giuseppe Taddei, most outstanding as the French governor; Eddy Ruhl, as the hot-headed rebel who turns out to be the governor's son; Nicola Moscona, the mover of the plot in both senses; Irene Jordan, vengeful duchess; and Lillian Garabedian, Robert Robert, Raymond Michalski, and Herbert Kraus in utility roles. Ruhl incurred the wrath of a small claque of booers who betrayed their venom by demonstrating after duets and trios in which he was involved, instead of confining their disapproval to his solo bows. The tenor did his best and any booing should have been aimed at those

(Continued on page 72)

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	10	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
2	2	14	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
3	3	18	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
4	24	8	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
5	8	24	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
6	6	10	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
7	17	6	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
8	9	9	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
9	39	11	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
10	4	6	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
11	30	3	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
12	7	15	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
13	18	41	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
14	27	2	**JFK-PRESIDENTIAL YEARS** (20th-Fox) **1960-63** (TFM 3127)
15	11	12	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
16	16	18	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
17	23	11	**ROBERT GOULET** (Columbia) **In Person** (CL 2088)
18	10	15	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
19	22	10	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
20	28	5	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
21	—	64	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
22	19	16	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
23	31	45	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
24	26	22	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
25	44	33	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
26	50	6	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
27	5	115	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
28	35	42	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
29	14	39	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
30	—	1	**DRAGS** (Capitol) **Big Sounds of the Drags** (T 2001)
31	12	53	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
32	49	29	**JAMES BROWN** (King) **James Brown Show** (826)
33	41	17	**JOAN BAEZ** (Vanguard) **Vol. I** (URS 9078)
34	45	46	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
35	38	2	**RICK NELSON** (Decca) **For You** (DL 4479)
36	40	16	**BOB DYLAN** (Columbia) **Freewheelin** (CL 1986)
37	20	23	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
38	15	86	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
39	—	—	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
40	—	1	**BRENDA LEE** (Decca) **Let Me Sing** (DL 4439)
41	33	42	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
42	21	38	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
43	46	21	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
44	48	2	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
45	47	12	**CHAD MITCHELL TRIO** (Mercury) **Singing Our Minds** (MG 20838)
46	25	14	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
47	43	5	**JIMMY SMITH** (Verve) **Any Number Can Win** (V 8552)
48	29	18	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
49	37	10	**HERE'S LOVE** (Columbia) **Original Cast** (KOL 6000)
50	42	20	**MONDO CANE** (United Artists) **Soundtrack** (UAL 4105)

Colpix JFK Album Hitting Global Mkt. Via 16 Distribs

Colpix Records' documentary LP, "Four Days That Shocked The World," is going into world-wide distribution through 16 foreign outlets and more to follow. Countries in which the album is being sold include Australia, Canada, England, France, Germany, Greece, Holland, Italy, Israel, Japan, the Philippines, Mexico, Puerto Rico, New Zealand, South Africa and Venezuela.

The album, which was prepared from tapes and photos in the files of the United Press International, is a record of the actual events and voices as reported from the time the late President Kennedy arrived in Texas to his burial at Arlington National Cemetery.

BMI Awards

Continued from page 69

by Dewey Terry & Don F. Harris, Venice Music; "In Dreams" by Roy Orbison, Acuff-Rose; "It's All Right" by Curtis Mayfield, Curtom Publishing, "It's Up To You" by Jerry Fuller, Four Star Sales-Hilliard.

"Just One Look" by Gregory Carroll & Doris Payne, Premier Albums Music; "Loop De Loop" by Teddy Vann, Tobi-Ann Music; "Louie, Louie" by Richard Berry, Limax Music; "Love Is Like A Heat Wave" by Lamont Dozier, Brian Holland & Eddie Holland, Jobete Music; "Maria Elena" by Lorenzo Barcelona, Peer International; "Memphis" by Chuck Berry, Arc Music; "Mickey's Monkey" by Lamont Dozier, Brian Holland & Eddie Holland, Jobete Music; "Midnight Mary" by Ben Raleigh & Art Wayne, Jimskip Music; "Mockingbird" by Charlie Fozz & Inez Foxx, Saturn Music; "The Monkey Time" by Curtis Mayfield, Curtom Music; "More" by M. Ciorciolini, Nino Oliviero, Riz Ortolani & Norman Newell, E. B. Marks Music; "My Boyfriend's Back" by Robert Feldman, Gerald Goldstein & Richard Gottehrer, Blackwood Music; "My Coloring Book" by Fred Ebb & John Kander, Sunbeam Music.

"The Nitty Gritty" by Lincoln Chase, Al Gallico Music; "Not Me" by Gary Anderson & Frank Guida, Rock Masters Inc.; "One Broken Heart For Sale" by Otis Blackwell & Winfield Scott, Elvis Presley Music; "Our Winter Love" by John Cowell, BMI Canada-Cramart Music; "Papa Joe's" by Jerry Dean Smith, Tuneville Music; "Pepino The Italian Mouse" by Ray Allen & Wandra Merrell, Ding Dong Music; "Pipeline" by Brian Carman & Bob Spickard, Downey Music; "Popsicles & Icicles" by David A. Gates, Dragonwyck; "Pride and Joy" by Marvin Gaye, William Stevenson & Norman Whitfield, Jobete Music.

"Quicksand" by Lamont Dozier, Brian Holland & Eddie Holland, Jobete Music; "Rhythm of the Rain" by John Gummoe, Sherman-DeVorzan; "Ruby Baby" by Jerry Lieber & Mike Stoller, Tiger Music; "Sally Go Round The Roses" by Zelma Sanders & Lona Stevens, Winlyn Music; "She's A Fool" by Ben Raleigh & Mark Barkan, Helios Music; "So Much In Love" by William Jackson & George Williams; "Still" by Bill Anderson, Moss Rose Publications; "Sugar Shack" by Keith McCormack & Faye Voss, Dundee Music; "Sukiyaki" by Hachidai Nakamura & Rokuski Ei, Beechwood Music; "Surfer Girl" by Brian Wilson, Guild Music; "Surfin' U.S.A" by Chuck Berry & Brian Wilson, Arc Music; "Talk Back Trembling Lips" by John D. Loudermilk, Acuff-Rose.

"Talk To Me" (no writer credit given), Lois Publishing; "Tell Him" by Bert Russell, Robert Mellin Music; "Then He Kissed Me" by Jeff Barry, Ellie Greenwich & Phil Spector, Trio Music; "Tie Me Kangaroo Down, Sport" by Rolf Harris, Beechwood Music; "Two Faces Have I" by Twyla Herbert & Lou Sacco, Painted Desert Music; "Two Lovers" by William Robinson, Jobete Music; "Walk Right In" by Gus Cannon & Hosie Woods, Peer International; "Walking The Dog" by Rufus Thomas, East Publications; "Watermelon Man" by Herb Hancock, Hancock Music; "Wild Weekend" by Tom Shannon & Phil Todaro, Shan-Todd-Tupper Publishing; "Wipe Out" by Robert Berryhill, Patrick Connolly, James Fuller & Ron Wilson, Miraleste-Robin Hood Music; "Wonderful Summer" by Perry Botkin Jr., Rock Music.

"Wonderful! Wonderful!" by Ben Raleigh, E. B. Marks Music; "You Can't Sit Down" by Dee Clark, Cornell Mukdrow & Philip Upchurch, Conrad Publishing; "Young Lovers" by Ray Hildebrand & Jill Jackson, LeBill-Marbill Music; "You're The Devil In Disguise" by Bill Giant, Elvis Presley Music; "You're The Reason I'm Living" by Bobby Darin, Adaris Music, "You've Really Got A Hold On Me" by William Robinson, Jobete Music.

Big Workup

Continued from page 71

who cast him in so important a role.

Concert Opera Assn., which opened with "Rienzi" on the Monday following President Kennedy's assassination, was again dogged, this time by the snowstorm-of-the-season and the sold-out house was half-filled with dinner jackets and galoshes and a rare display of evening gowns topped with raccoon coats and the like. At intermission the gusty swirls of snowfalls proved too much competition for the immobile mobile of the foyer. An annoying custom which has arisen at Philharmonic Hall is that of sounding a most insistent, unmusical hooter, almost as soon as the audience comes out at intermissions. It presumably is intended to hurry the exiters back into their seats, but what with the three-deck construction of the foyer, and all, it seems to be saying: *"Abandon Ship! Abandon Ship!"*

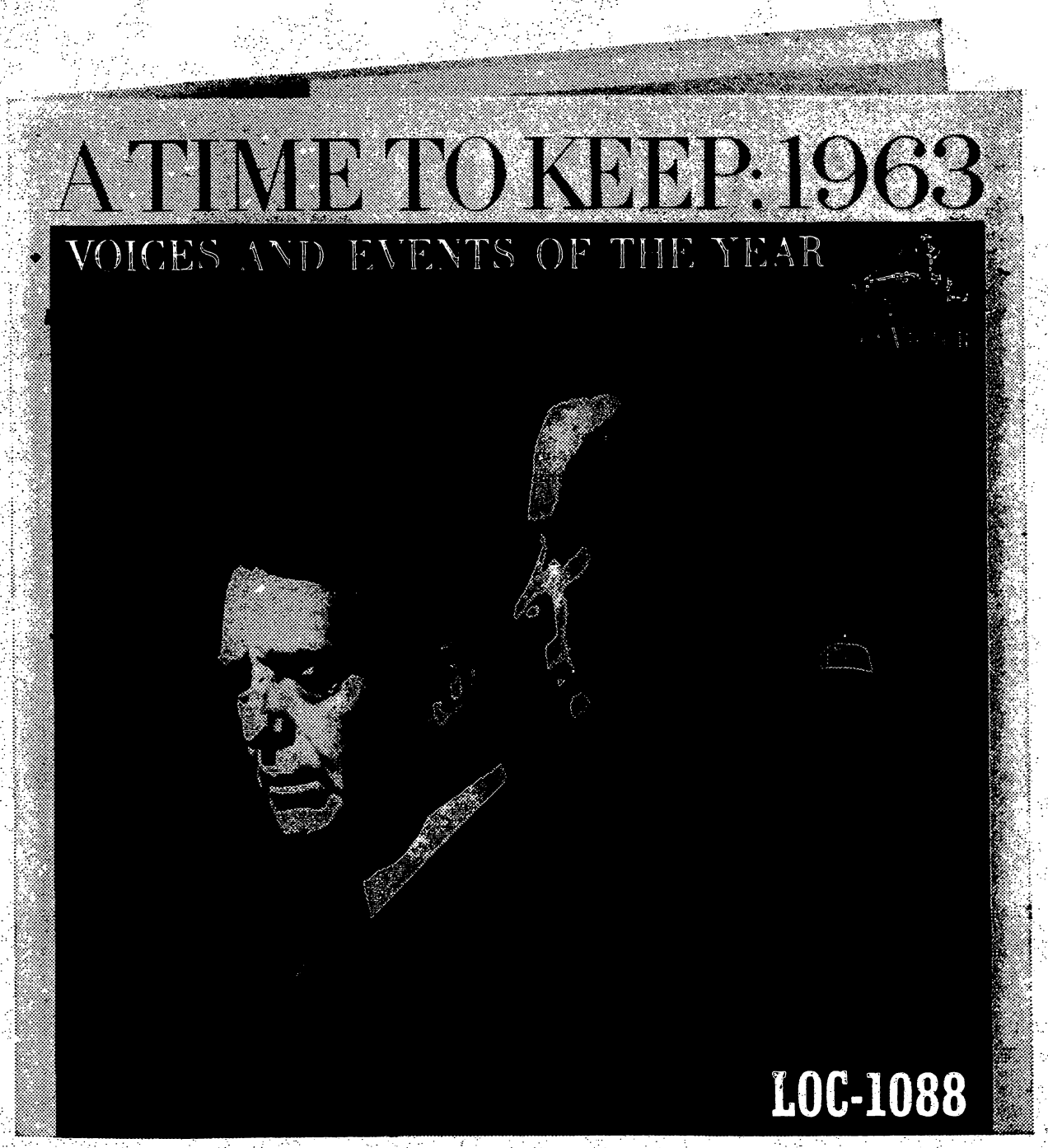
VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	**THERE, I'VE SAID IT AGAIN** **Bobby Vinton**	Epic
2	4	7	**POPSICLES & ICICLES** **Murmaids**	Chatahoochee
3	3	9	**LOUIE LOUIE** **Kingsmen**	Wand
4	6	5	**SURFIN BIRD** **Trashmen**	Garrett
5	22	3	**HEY LITTLE COBRA** **Ripchords**	Columbia
6	30	3	**AS USUAL** **Brenda Lee**	Decca
7	36	2	**YOU DON'T OWN ME** **Leslie Gore**	Mercury
8	5	6	**FORGET HIM** **Bobby Rydell**	Cameo
9	2	10	**DOMINIQUE** **Singing Nun**	Philips
10	8	5	**OUTER LIMITS** **Marketts**	Warner Bros.
11	43	2	**DAISY PETAL PICKIN'** **Jimmy Gilmer & Fireballs**	Dot
12	—	1	**WHISPERING** **April Stevens & Nino Tempo**	Atco
13	12	10	**SINCE I FELL FOR YOU** **Lenny Welch**	Cadence
14	7	7	**NITTY GRITTY** **Shirley Ellis**	Congress
15	9	6	**DRAG CITY** **Jan & Dean**	Liberty
16	28	2	**FOR YOU** **Rick Nelson**	Decca
17	—	1	**ANYONE WHO HAD A HEART** **Dionne Warwick**	Scepter
18	—	1	**UM UM UM UM UM UM** **Major Lance**	Okeh
19	15	10	**TALK BACK TREMBLING LIPS** **Johnny Tillotson**	MGM
20	16	7	**WIVES & LOVERS** **Jack Jones**	Kapp
21	13	7	**MIDNIGHT MARY** **Joey Powers**	Amy
22	10	9	**YOU DON'T HAVE TO BE A BABY** **Caravelles**	Smash
23	22	7	**QUICKSAND** **Martha & The Vandellas**	Gordy
24	—	1	**HOOKA TOOKA** **Chubby Checker**	Parkway
25	—	1	**WHAT KIND OF FOOL** **Tams**	ABC-Par
26	29	5	**WHEN LOVE LIGHT SHINES** **Supremes**	Motown
27	11	8	**DRIP DROP** **Dion**	Columbia
28	—	1	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
29	—	1	**LETTER FROM SHERRY** **Dale Ward**	Dot
30	—	1	**THAT LUCKY OLD SUN** **Ray Charles**	ABC-Par
31	—	1	**SOMEWHERE** **Tymes**	Parkway
32	—	1	**JAVA** **Al Hirt**	Victor
33	—	1	**BABY I LOVE YOU** **Ronettes**	Philles
34	20	12	**EVERYBODY** **Tommy Roe**	ABC-Par
35	39	4	**STEWBALL** **Peter, Paul & Mary**	Warner Bros.
36	18	11	**LODDY LO** **Chubby Checker**	Parkway
37	26	11	**CAN I GET A WITNESS** **Marvin Gaye**	Tamla
38	17	14	**SHE'S A FOOL** **Leslie Gore**	Mercury
39	24	11	**WONDERFUL SUMMER** **Robin Ward**	Dot
40	—	1	**IT'S ALL IN THE GAME** **Cliff Richards**	Epic
41	—	4	**LONG TALL TEXAN** **Murray Kellum**	M.O.C.
42	—	1	**I CAN'T STOP TALKING ABOUT YOU** **Steve & Eydie**	Columbia
43	41	10	**BE TRUE TO YOUR SCHOOL** **Beach Boys**	Capitol
44	37	9	**THE BOY NEXT DOOR** **Secrets**	Philips
45	23	6	**KANSAS CITY** **Trini Lopez**	Reprise
46	40	5	**PRETTY PAPER** **Roy Orbison**	Monument
47	—	1	**IN SUMMER OF HIS YEARS** **Connie Francis**	MGM
48	33	15	**MARIA ELENA** **Los Indios Tabajaias**	Victor
49	—	1	**PAIN IN MY HEART** **Otis Redding**	Volt
50	—	1	**HARLEM SHUFFLE** **Bob & Earl**	Marc

HUNTLEY/BRINKLEY REPORT THE YEAR 1963



ONLY RECORD TO COVER THE ENTIRE MOMENTOUS YEAR 1963

EXCITING ON-THE-SPOT RECORD

ABOUT PEOPLE, PLACES AND EVENTS:

Dr. Martin Luther King ■ Profumo affair ■ Governor Wallace ■ South Vietnam ■ Sandy Koufax ■ Jack Ruby ■ DeGaulle ■ Cooper Space Flight ■ Pope John ■ Valachi ■ Robert Frost ■ JFK ■ Test Ban Treaty ■ March on Washington ■ Dallas ■ LBJ

Handsome fold-out album is beautifully illustrated with pictures and commentary of the year 1963.

EXCLUSIVELY ON

RCA VICTOR

The most trusted name in sound

Tin Pan Valley

By RED O'DONNELL

Nashville, Jan. 21.

Singer-writer Joe South out of Atlanta named manager of Lowery Music, succeeding Decca artist Bob Beckham, who grabbed similar assignment with Raleigh Music.

Brook Benton, Brian Hyland, Clyde McPhatter, Jimmy Clanton, Teresa Brewer incoming for wax-workouts.

ABC-Paramount brought Fats Domino in for four days of record-making.

Acuff-Rose staff songsmith John D. Loudermilk back from South Africa five-weeker, during which he bought 20-acre farm on Indian Ocean, 15 miles from downtown Johannesburg.

Quickie quote from Monument prez Fred Foster in re '64: "Rock 'n' roll's big beat may partially replace the folk-singers and their banjos. I think England's Beatles will have a great influence on American music this year. I believe Beatle-mania will hit the U.S."

Lonzo & Oscar due in this week from tour of GI bases in Germany.

Mercury artist Faron Young investing some of his country music royalties in construction of office building on Record Row.

Paul Cohen signed The Log Cabin Boys (5), a Bluegrass group out of Columbus, O., for his Todd label.

Marty Robbins jetted to Coast for powwow with his manager, Marty Landau.

Minnie Pearl vacationing in Palm Springs, prior to four appearances on Tennessee Ernie Ford's daytimer.

Hickory Record execs Wesley Rose, Roy Acuff and Lester Rose, plus artist Kris Jensen packing for hop to England, where label will be introduced to Ole Blighty in firm's most extensive yet promotion campaign.

Eddy Arnold does the Ed Sullivan CBS-TVer Jan. 26 and guests on Jimmy Dean's ABC-TV program Feb. 27.

Freddy (Quinn), "the Elvis Presley of Germany" at Bradley-Columbia studio for session. MGM's Jim Vienneau supervised for Polydor.

SHORT SHOTS—Ray Butts resigned as manager of Sam Phillips' recording studio . . . Sideman Scotty Moore in charge pending appointment of fulltime operator . . . Audrey Williams now manages son Hank Williams Jr.'s career . . . The 15-year-old singer started under Hubie Long and Oscar Davis.

United Artists' Pappy Dailey in from Texas to supervise disk-making of George Jones and Melba Montgomery . . . Jake Hess (ex-lead of The Statesmen) organized new gospel group under tag of The Imperials . . . Chet Atkins back at RCA Victor diggings after a & r'ing on-stage, live-performance album of a Porter Wagoner show.

Coast impresario Charley Adams here for look-see at Canadian tv and radio personality Stu Phillips (Winnipeg) during Columbia platter-cutting sesh . . . Latter label's Don Law into N.Y. for session discussion with Jimmy Dean . . . Decca's a & r staffer Owen Bradley & Harry Silverstein also Manhattan visitors.

Barbara Williamson is new Gal Friday to Marvin Hughes at Capitol's Music City office. She succeeds Kathy Copas (Mrs. Hughes), who resigned to become fulltime homemaker.

The Wilburn Bros. Teddy and Doyle — have been appointed colonels on the staffs of Govs. Frank G. Clement of Tennessee and Jimmie Davis of Louisiana . . . The Wilburns' syndicated television series has been renewed through 1964 by its Memphis sponsor (American Snuff & Tobacco Co.).

Lucky Moeller became president-partner of the Jim Denny Talent Agency—and firm's name has been changed to Denny-Moeller Agency.

JACK JONES
Sings
LOVE WITH THE PROPER STRANGER
on Kapp Records
From the Paramount Picture
"LOVE WITH THE PROPER STRANGER"
PARAMOUNT MUSIC CORPORATION

It's a Hit!
THE TAMS
What Kind of Fool
(Do You Think I Am)
b/w
Laugh It Off
ABC—10502
ABC-PARAMOUNT

N.Y. Central

Continued from page 1

before it can take back the Hotel Waldorf-Astoria from the Hilton chain. James Boisi, of Realty Hotels Inc., the N. Y. Central's subsidiary which operates its inns, said that the return of the Waldorf is a matter of about 25 years.

Harry Annholt, general manager of the Hotel Biltmore, is prexy of the Central's hotel division. According to his office, the new manager of the Roosevelt has not yet been appointed. Arthur Dooley, the Roosevelt's current manager, will go to Hartford as manager of the Hotel America when HCA steps out of the Roosevelt.

The Roosevelt Grill now has the Joan Fairfax All-Girl Band. Whether the inn will continue with a band and act format under the Central banner is unknown as yet.

The railroad presently owns and operates the Biltmore, Park Lane and Barclay hotels. After it recovers the Roosevelt, it has only to bide its time before recapturing the Commodore and Waldorf-Astoria.

THE BROTHERS CAIN
Currently (Jan. 14 thru 26)
VILLAGE CLUB, Dallas, Texas
Feb. 3-15—THE DOWNTOWNER MOTEL, Minneapolis
Feb. 17-29—VIRGINIAN RESTAURANT, Shaker Heights, Ohio
Pers. Mgt.—ANN HOLIDAY
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700
CHICAGO • MIAMI • BEVERLY HILLS • LAS VEGAS • DALLAS • LONDON

Local 802

Continued from page 69

dues and work tax precipitated the formation of the MVEC and membership court actions against their union.

That all-out internecine war seems imminent in the tooters union is underscored by the additional Allegro announcement booking Manhattan Center in N.Y. (capacity of which is five times the 1,200 record crowd that jammed the September, 1963, meeting in Palm Gardens) for the Feb. 17 bylaw meeting. Palms Gardens has been the traditional site of 802 meets for decades.

In addition, the January issue of Allegro (devoted almost exclusively to the Feb. 17 meeting) prints several resolutions (reported out "favorable" by the Local's exec board) that seek to cancel two of three bylaws passed by almost unanimous voice vote last September and operative only since Jan. 1. The third (eliminating a work-tax and raising the annual dues) is the subject of the controversial first referendum currently before the courts.

Erasure of the two new bylaws would scratch an untried three-by-law meetings a year system of membership participation, and re-establish the old 500 quorum figure (now 250) of the past. Historically 500 showing was a rare event at 802 meetings. And in the event of "no quorum" action on resolution reverts to the nine-man executive board plus the four top officers.

The Honest Ballot Assn. (which has run 802 pollings for many years) is slated to conduct the new referendum and the mail-order election if approved.

Price Fixing

Continued from page 69

wood, topper of EMI, one of the two major diskeries here (Decca is the other), abolition of RPM is bound to put many small dealers out of business which would be a disaster for the trade. "We all know what the American market is like," he said, "and we don't want the same thing over here."

Sir Edward Lewis, chief of Decca and the man who named the U.S. market a "profitless prosperity," asserted that withdrawal of the RPM safeguard would see disk trading drifting to discount houses, supermarkets, etc. "What we want to retain," he said, "is a larger number of dealers in all parts of the country."

Current disk prices here are 94c per single, LP prices range from $3 to $5 and four-track "extended play" disks cost $1-$1.50 according to their categories. Of these prices, 33% goes to dealers, 17½% to wholesalers and the rest to the waxery, apart from purchase tax.

Hootenanny

Continued from page 71

memorized his lines phonetically.) It was a new role for the producer-composer. He emphasized the purpose, which was to have both Italian and U.S. music.

Merrill, accompanied on the East Room grand piano by his wife, Marion, sang Verdi's "Di Provenza" from "La Traviata" and Rossini's "Largo al Factotum" from "Barber of Seville."

The New Christy Minstrels, with a well staged entrance and an imaginative use of lights, sang "Jump Down, Turn Around," "This Land is Your Land," "I'm Going Away," "The Blacksmith of Brandywine," "Green, Green" and their special arrangement blending "This Train" and "Saints Go Marching In."

The East Room stage has a red velvet backdrop, with panels at each side to make entrances and exits as easy as in a theatre. Almost anything can be done in lighting.

The event was the only one in memory when two types of entertainment have been presented at the same time on a White House program. President and Mrs. Johnson seem to like variety, affording, as it does, an opportunity to present more than one example of American talent before a visiting foreign head of state.

The cast was invited to remain for champagne in the Red Room after the performance. President Johnson returned after bidding his guests goodnight to visit again with the entertainers. *Carp.*

On the Upbeat

New York

Hildegarde's new song on the Spiral is "Peace and Harmony," penned by Gladys Shelley & Ray Ellis. It's backed with "Leave It To The Girls" which Miss Shelley cleffed solo.

The case in N. Y. Federal Court on "Tumbling Tumbleweeds" filed by composer **Robert Nolan** against Williamson Music and Sam Fox Publishing Co. is still pending and has not been dismissed as inadvertently reported in VARIETY last week.

A special benefit concert by the American Symphony Orchestra under **Leopold Stokowski's** direction will be presented at Carnegie Hall on March 4 to raise funds for Verrazzano College, a new school of higher learning to be established in upstate New York (Woodridge) in 1966. The recital will feature the **Schola Cantorum**, soprano **Veronica Taylor**, contralto **Jean Madeira**, tenor **David Dodds**, among others . . . **Timi Yuro**, Liberty disker, left for a tour of the Orient yesterday (Tues.). **Martin Walker**, ABC-Paramount disker, into the Chateau Club, Cleveland, Feb. 1 for one week . . . Organist **Richard Ellsasser** will head the organ department of the U. of Michigan's National Music Camp during the summer of 1964 for his fifth consecutive year. Signed as his associate is **Jeanne Rae Anderson** . . . **Bobby Vinton** was the VIP at a cocktailery hosted by Epic Records at the New York Hilton last Thursday (16).

Peter Nero has set out on a three-month personal appearance tour on which he'll appear in concert at more than 60 colleges and universities. In his repertoire are selections from his score for the pic "Sunday In New York," in which he also appears as an actor . . . **Maria Randall**, 3-D disker, hitting upstate New York and Canada for nitery engagements and deejay promotion.

"The Loving Heart," the official song of the American Heart Assn., was written by **Chet Gierlach** and **Phyllis Fairbanks** and published by their firm, Music/Music/Music. All publishers' royalties from the tune have been assigned to the Heart Assn. . . . **The Uptowners** are currently at the Bon Vivant in Great Neck, L. I. . . . Bandleader **Herb Zane** takes a week off from playing for the shows at the Jersey Steak Pit on March 23 to open a week's stand at the Golden Triangle Motel, Norfolk, Va. . . . **Miriam Makeba** headlines the new show opening at Basin Street East tonight (Wed.). Also on the bill are Warner Bros. disker **Bill Cosby** and the **Stan Getz Quintet**.

Elmer Bernstein has been signed by the Pan Arts Co. to compose the score for "The World of Henry Orient," a United Artists release . . . **Steve Mogull** has joined Shapiro, Bernstein as assistant to **Dick Voltter** . . . **Erroll Garner** has taken first place again in the British Melody Maker mag's annual poll, being voted the favorite American pianist . . . **Earl Wrightson** and **Lois Hunt** will do a concert at the Lyric Theatre, Allentown (Pa.) Feb. 2. . . **The New Christy Minstrels** set for a concert at the KRNT Theatre, Des Moinse, Ia., Jan. 24.

Louis Prima, Gia Maione, Sam Butera & The Witnesses on a 10-day stint at Chicago's Palmer House . . . **Nancy Wilson's** act at the Waldorf's **Empire** Room was penned by **Earl Barton** with music by **Johnny Mandell** . . . Regina disker **Cee Cee Joy** enrolled at NYU in music and drama courses . . . Singer **Billy Daniels** set for a role in the musical version of "Golden Boy" . . . **Lionel Hampton's** band spotlighting Japanese thrush **Miyoko Hoshino** at the Wagon Wheel in Lake Tahoe . . . **Stan Levine's** society jazz band signed for Sunday nights at Charlie Bates Saloon . . . Pianist **Charlie De Forrest** and the **Jimmy Butts** duo at The Apartment through Feb. 1 . . . The **Cecil Young Trio** signed with agent **Joe Sully** at **Joe Glaser's** office.

Actor-singer **Jeno Mate** will helm his own Album Room Club in early February . . . Singer **Tony Lawrence** packaging a revue for N.Y. area appearances . . . **Eddie Hazell, singer-guitarist,** into the Embers, Indianapolis, Feb. 3 for two weeks . . . A faculty concert for the benefit of the Blind Artists Fund will be given Jan. 26 at The Lighthouse . . . The Friends of Live Music will honor the 100th anni of **Richard Strauss'** birth with two concerts at Town Hall tonight Jan. 22.

Casting 'Bible'

Continued from page 1

connected with the pic, but "desire and agreement to be in the film" has been expressed by many top names in the business, according to Huston.

Peter O'Toole as Nimrod seems almost certain, but other names are iffier, and many depend on availability. "Burton will almost certainly be in it," Huston said, "either as the voice of the narrator, or perhaps as Cain."

Marlon Brando and Paul Newman are other possibilities — but there's no commitment. Opera's Maria Callas might be Sarah. Francoise Prevost, Annie Girardot, or Jeanne Moreau are being considered for role of Mary Magdalen. There'll be many Italian actors naturally, producer noted, adding that he'd know a lot more after an upcoming casting call to London with Huston.

Igor Straowsky is almost certain to write music for pic, Huston said, while an attempt is being made to dis-engage Jack Cardiff from upcoming directorial stints to coordinate giant lensing chore on "The Bible." Adam and Eve will be played by unknowns, and will be photographed "in the nude, but discreetly, with taste."

Youngblood Joins SESAC

T. Doug Youngblood, secretary-treasurer of the South Carolina Broadcasters Assn. since 1951 and general manager of WFIG (Sumter, S.C.), has joined the field staff of SESAC.

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HE'S SURE THE BOY I LOVE
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HEY, GIRL
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GERRY GOFFIN, CAROLE KING

HEY, PAULA
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HOT PASTRAMI
Sherlyn Publishing Co.
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IF I HAD A HAMMER
Ludlow Music, Inc.
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Acuff-Rose Publications, Inc.
ROY ORBISON

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IT'S ALL RIGHT
Curtom Publishing Co.
CURTIS MAYFIELD

IT'S UP TO YOU
Four Star Sales Company, Inc.;
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THE MONKEY TIME
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CURTIS MAYFIELD

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(Down At) PAPA JOE'S
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PIPELINE
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BRIAN CARMAN, BOB SPICKARD

PRIDE AND JOY
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SALLY GO ROUND THE ROSES
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POPSICLES AND ICICLES
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SHE'S A FOOL
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BEN RALEIGH, MARK BARKAN

SO MUCH IN LOVE
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SUGAR SHACK—*Dundee Music*
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SUKIYAKI—*Beechwood Music Corp.*
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JAN BERRY, BRIAN WILSON

SURFER GIRL—*Guild Music Company*
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TWO LOVERS—*Jobete Music Co., Inc.*
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East Publications
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Weissberg Hotels Link Puerto Rico, Palm Beach Into Booking Combine

The H. R. Weissberg Hotel Corp. has worked out a dual booking arrangement between the Ponce de Leon Hotel, San Juan, and the Biltmore, Palm Beach. The hotel chain later hopes to bring the Edgewater Beach Hotel, Chicago, into this setup.

Booking for the Weissberg chain is done out of New York. The stress, of course, in this type of operation is sharing transportation costs. But at the same time it enables the hotel system to offer two consecutive dates in resort areas.

Presently, the Biltmore is a weekend date to be played following the stand at the Ponce de Leon. However, there's a possibility it may be expanded to a full week by next season.

Julie Wilson is currently in San Juan. She'll work the Biltmore, Jan. 24 and 25. Sheila Reynolds, who closes a two-weeker at the Puerto Rican spot, Feb. 5, will play Feb. 7 and 8 at the Palm Beacher. Vicky Autier, who ends her fortnight in Puerto Rico, Feb. 19, goes to the Biltmore, Feb. 21 and 22. Bill Hayes exits the Ponce March 11, hits the Biltmore, March 13-14.

This arrangement gives the Biltmore an open weekend because of the bi-weekly change on Puerto Rico. To fill the gap, the Weissberg chain is lining up talent playing convention or cafe dates in the Florida area to fill in the other weekends. Betty Madigan is set for two days starting Jan. 31 and Bob Carroll is inked for Feb. 28.

The Edgewater Beach Hotel's entertainment room is currently closed for redecorating and will reopen shortly after Easter Sunday with a 350 capacity. The hotel's operators felt that it was a difficult room for singers. Hence, it's cutting down its capacity and making it a more intimate site for entertainers.

AUSSIE HOTELS, CAFES ON INT'L NAME KICK

Melbourne, Jan. 21.

There's to be a block of international names descending on Melbourne during 1964 for dual floorshow engagements at Federal Hotels' Manzies and Savoy Plaza hostelries.

Current headliner is Helen Traubel, who'll be followed on Jan. 27 by Nina & Frederick for a three-week stint with Dickie Valentine next for a four-week date. Others already inked for the year include Vickie Benet on a return visit, the Kirby Stone Four, Joan Regan, Dave Barry, Yana, Morey Amsterdam and Rose Marie of the Dick Van Dyke Show, Joan Turner, Julius La Rosa, Alma Cogan on a return visit, Frankie Vaughan.

Either Jane Powell or Van Johnson will also go Down Under and possibly Aussie-born Shirley Abicar. Responsible for bringing all these artists Down Under is Jack Neary of N.L.T. Productions, who made an overseas trip last year to set the deals. He's partnered in the venture by Aussie tv comic Bobby Limb.

'Ice Twist' Parties Luring Teeners to Mpls. Inn's Rink

Minneapolis, Jan. 21.

The new Hotel Sheraton-Ritz's ice rink supper club, probably the only nitery of its kind operated by a swank hostelry, is now aiming for the patronage of teenagers along with their elders.

It has launched Friday night highschool students' "Ice Twist" parties with admission $1 and the serving of "Ritz Fizz" (blackberry soda) as the principal beverage and "The Huskee" (a long hot dog) as the main food item. In addition there's rock 'n' roll music on records spun by local disk jockey guests who also provide their patter.

Dorothy Lewis, onetime "Ice Follies" star and owner of supper club and other ice shows, "calls" skate mixers as a warmup for the parties which start at 8 p.m. and run to 11:30 o'clock. Miss Lewis also is the ice rink supper club's emcee, does some performing on the ice and gives instruction to those desiring it.

Toronto Nets $532,853 From CNE's '63 Stand

Toronto, Jan. 21.

Sum of $532,853 will be turned over to Toronto coffers through operations of the Canadian National Exhibition for in 1963, reported general manager Hiram McCallum in his annual statement to CNE board of directors. Amount was less $321,211 for capital improvements and additions to plant and equipment.

McCallum said that last summer's CNE was a good one but not exceptional. He added that the CNE surplus was $90,000 larger than forecast. Year-round operations at Exhibition Park (355 acres) had provided a surplus of $794,148.

Minn. Fair Racked Up Record '63 Net

St. Paul, Jan. 21.

The annual 10-day Minnesota State Fair, which unfailingly chalks up a more than 1,000,000 attendance, enjoyed the best year profitwise in 1963 in its entire 115-year history, coming through with $279,704 earnings. The previous high was 1950's $252,769.

Expo rolled up the peak profit although its 1,181,845 admissions mark was exceeded by centennial celebration 1958's 1,193,661, which continues to be the record.

While 1963 showed larger earnings than 1958, it's pointed out that since the latter year the gate admission has been boosted from 50c to 75c. At this Fair every adult passing through the gates, including even officials, concessionaires and newspapermen covering the exposition, pays admission.

In making his report to the Minnesota Agricultural Society, which operates the Fair, J. E. Libby, secretary-general manager, pointed out that the night grandstand show, now aided by important name acts, pulled 76,346 spectators, the most since before World War II and a 25% increase over 1962.

"This 1963 night show attendance gain is all the more encouraging because 1962 crowds were 23% better than 1961's," Libby told the meeting. "We are convinced that these attendance gains are due to our now two-year-old policy of presenting nationally headline acts."

Libby also said that the policy of booking the bigger name acts will be expanded this year. Auto races comprise the Fair's grandstand daytime shows.

County Fairs' $1,766,129

Giving what's considered a very good account of themselves, Minnesota's 96 county and district fairs grossed a total of $1,766,129 in 1963, a gain over the preceding year's $1,722,934. With expenses aggregating $1,395,783, the fairs' net profits were $370,346, compared to 1962's $366,812.

Premiums, as well as receipts and profit, were in excess of the preceding year's, it was disclosed at the Minnesota Federation of County Fairs' annual meeting here. The 1963 gates' total hit was $948,-021.

Anita O'Day Finds Scant Employment Harmony For Middle-Income Acts

Tokyo, Jan. 21.

Although she is still one of the most imitated jazz singers and retains a hard core of followers who buy her records, club bookings have been spotty for Anita O'Day.

Exploring the situation, she pointed to the club structure in the U.S. today, where there is a scarcity of work in the middle-income brackets. "You either have to play little-bitty clubs for $500 a week or be at least a $3,000-a-week act," she said. "That means you can work all the time if you're an unknown or a Peggy Lee. But you can't do anything with $500 or $600 a week after

(Continued on page 81)

OR WAS IT 'EXOTIC'?

Morals Squad's Squint at Suspected Ballets

Ottawa, Jan. 21.

A morality-squad officer backstage at 2,357-seat Capitol Theatre here last week for the preem of Harry Somers and Grant Strates' "House of Atreus" faced a vexing problem: which of the three ballets was supposed to be dirty? He had to scrutinize all three, then found nothing immoral after all. (Last November, Riverside Hotel here was ordered to cover up two semi- and one all-nude in "The Guilda Revue.")

Reportedly because Ottawa's fiery mayor Charlotte Whitton had heard the ballet's designer, offbeat Toronto artist Harold Town, describe his costumes on tv as "erotic," the morals man was posted, but not told which ballet was suspect. Incidentally, not only that night but the next—when Atreus" was replaced by "Giselle," was SRO. Ottawa Citizen gave a full section to Laureatt Thistle's critique and to large photos of the "erotic" costumes, which were far from skimpy but emphasized erogenous areas, with no mention of the vice squad's visit.

NBCC's premier danseur David Adams is back after two seasons with London Festival Ballet. His wife Lois Smith is also back after a season out because of an injury. She danced Electra in "Atreus," while Adams and internationally known Galina Samtsova were partnered in "Allegresse."

Hanabasha Fold Spotlights Tokyo Cafe's Erratic Biz

Tokyo, Jan. 21.

The Hanabasha, Tokyo's biggest club featuring headline acts, shuttered at the yearend due to dwindling biz and reportedly will be converted into a store. It will be replaced on the Akasaka nitery scene with a club now being reconstructed from a dance hall located directly under the Hanabasha. The new club, under different ownership, is expected to have about 400 seats and is targeted to bow next month.

The 600-seat Hanabasha was one of the first niterys to open in the Akasaka area about five years ago, when the district for the plushier clubs started shifting there from the Ginza. Its folding climaxed a generally bad year for Tokyo niteries.

Clubs remaining in the section are the New Latin Quarter, the Copacabana and the Golden Akasaka.

The Copa, smaller than the others with about 200 seats, is believed to be the most successful operation. Shunning steep-priced talent, the bistro's big draw is what is considered the most attractive array of "hostesses" in town.

The New Latin Quarter, where talent promoter Tats Nagashima is entertainment director, had a disappointing season with a policy that leaned heavily on big foreign names. The Golden Akasaka continues to get spotty action with booking agents claiming to be paid in four-month promissory notes.

In the same area, the mammoth Mikado theatre-restaurant continues to do good biz, drawing heavily on both the Japanese and foreign tourist trade. With a package dinner-show deal, it remains the best nitery value in Tokyo, contrasted with skyrocketed prices elsewhere, although their productions are often second-rate.

While Japanese tax laws are liberal regarding expense account entertaining, there seems to be an increasing resistance to getting nipped for the lofty tabs here, called the highest in the world. Even some of those who can afford the tariffs have been staying away, saying the fun has gone now that they are being clipped so obviously.

Another factor cutting into the solvency of the clubs is the high rate of delinquent accounts. Much of the action is supposed to be settled by the payment of monthly bills submitted to the companies of the spenders, but they are treated with a cavalier attitude.

Dance Studio Alibi: Everybody Does It

Case May Reach Jury This Week—Old Gals Paid Fat Fees For Lessons

Minneapolis, Jan. 21.

There's a veritable parade of defense witnesses in the Federal court trial here of nine men accused by the Justice Dept. of having been involved in the operation of two former Twin Cities' dance studios which allegedly bilked many never-married women and widows, some in the 70s, out of thousands of dollars. A long drawn-out trial has ensued.

Indications, however, are that after two months' duration the case may reach the jury this week.

The now defunct studios were the Minneapolis National and St. Paul Dale. Defendants, allegedly guilty of a mail fraud hoax, include a New Yorker who owned the studios and also some salesmen and instructors.

Addressing the jury, Harold Field Jr., a defense attorney, admitted that while some of the women pupils paid as much as $6,-950 for a couple of years of the dancing lessons, the studios' owners and employes "acted in g faith at all times."

Field also told the jury that the dance instruction format and contract sales followed an "industry pattern."

Testifying for the defense, Donald F. Andrews, who had been a consultant for the two studios, said that the dance manuals used were not only similar to, but in some instances identical to, those used by the Arthur Murray chain of nearly 450 dance studios when he was associated with the latter.

On the witness stand, Alvin Mueske, who had been a supervisor for one of the two allegedly wrongdoing studios and now is one of the defendants under trial, testified on cross examination that in the space of three years he had sold about $50,000 worth of lessons, mostly to women.

Cross-examination also brought out from Mueske that one of the contracts sold by him was to a woman "who had leg trouble," that many of his sales were to women in the 60s and 70s, that his weekly sales ran as high as $3,200, that an inquiry was made into the financial circumstances of women prospects and it was a practice for instructors not to let a woman pupil out of their sight at the studio.

He also estified under cross-examination that every person coming to the studios was considere a contract prospect, "only cripples and senile persons being excluded." There were complaints from women who felt they had been "high pressured" into contracts and in some instances refunds were made, he said. Memberships in various kind of clubs were a gimmick used in the solicitations for the m expensive lessons, the jury was told.

Stanley Friedman, a former owner of the studios that went out of business 18 months ago, also had been the proprietor of dance studios in some other cities.

Eddie Albert to Debut Nitery Act in Houston

Actor Eddie Albert is to do a cafe act. He'll break in a turn with four girls at the Cork Club, Houston, Jan. 23, and follows with the Chase Hotel, St. Louis, Feb. 7. Also on his schedule are the Miramor, Columbus, Feb. 22, and the Southern Club, Hot Springs, March 5.

The turn is being written by Sid Kuller and Sid Muller. William Morris Agency is booking.

Waikiki Becoming Haven for Yen

Honolulu, Jan. 21.

A Japanese-financed theatre-restaurant-hotel project is shaping up in Waikiki ,which is becoming a mid-Pacific bastion for yen from Japan.

Multi-story, multi-purpose structure would be built by Kunizo Matsuo, who owns a Disneyland-type attraction called Dreamland, near Tokyo. He also owns a kabuki theatre and hotel there and his hulaland theatre operation would specialize in imported kabuki plays.

Initial reports say the complex, which would include shops and a cultural center, represents a potential $10,000,000 project. Some observers, however, suspect that figure may be enthusiastically overboard.

Japanese interests recently bought the Moana-SurfRider and Princess Kaiulani Hotels from the Sheraton chain. Matsuo's venture, incidentally, virtually adjoins the Princess Kaiulani.

Members of Honolulu's long established Japanese community own the new $2,500,000 172-room Waikiki Grand hotel and the on-beach Kaimana hotel, latter still under construction. Both of these home-owned facilities are designed to cater primarily to visitors from Japan.

Japan's big Toho studio and circuit is rushing work on a $1,000,000 motion picture theatre near Waikiki.

Emergence of Waikiki as a "Little Tokyo" coincides with the fact that Japan's citizens have a yen (and yen) for travel and soon will be permitted to trek outside their homeland on pleasure trips. Hawaii is figured the No. 1 destination target, to the tune of some 50,000 Japanese nationals per year.

Delay Lil Reis' 2d Trial As Alleged Heist Femcee Gets Psychiatric Care

Philadelphia, Jan. 21.

The second trial of Lillian Reis, chorine and former owner of the Celebrity Club here, as the alleged mistress of ceremonies in the $478,000 Pottsville, Pa., heist, was postponed when it was learned the defendant had had herself committed to a psychiatric rest home here.

Schuylkill County Judge Charles W. Staudenmeier ordered an investigation by the upstate District Attorney's office. The psychiatrist, Dr. Aaron W. Mallin, told court officers that Miss Reis had been "contemplating suicide" and he believed it would be a few weeks before the defendant would be fit to appear in court.

With only two weeks left to draw a jury from the January term venire, the trial may face another long delay. Miss Reis' first appearance in court ended with a hung jury in Oct., 1961. The Schuylkill County Court has been under orders of the State Superior Court to proceed with the trial after it turned down the club owner's plea for suppression of evidence relating to her arrest.

Three men have already been convicted in the much-publicized burglary of the home of Pottsville coal baron John C. Rich, and two others who figured in the case have been slain.

HELEN TRAUBEL CLICKS IN DOWN-UNDER DEBUT

Melbourne, Jan. 21.

Helen Traubel, on her first visit Down Under, is playing a three-week dual date at the Menzies and Savoy Plaza for Federal Hotels here, then goes to the Chevron in Sydney for a two-week stand.

Miss Traubel, who has been brought Down Under by N.L.T. Productions, said here that Australia was one place she'd always wanted to visit but had never been able to fit it into her commitments until now.

Wih a varied act lasting 30 minutes, the singer has been received very well here. She's accompanied on piano by her musical director, Richmond Gale, supported by five other musicians. She's strongly backed by Aussie tv comic Bobby Limb.

Miss Traubel will likely do some tv stints while Down Under. Accompanied on the trip by her husband, William L. Bass, she says she has to be back in New York by late March to fulfill nitery engagements there.

Britain Reviving Music Hall as TV's 'Passive Entertainment' Bores Public

By ROGER WATKINS

London, Jan. 21.

British entertainment apparently has turned full circle and the next significant phase of local show biz will be the resurgence of music hall. Having been largely killed off by television, bingo, bowling and a dozen other contributory reasons, this art form seems about to burst back into prominence.

Harold Fielding will "convert" the Prince Charles Theatre next month into Fielding's Music Hall, where he'll present modern vaude bills on a permanent basis. At the same time Daniel Farson, who made a smash tv show of tavern entertainers called "Time Gentlemen Please", will offer a music hall show based on the type of entertainment which kept the East End of London aislerolling way back in the boom days of vaudeville.

Meantime, Arthur Lane is searching for a third West End theatre in which to present a vaude show, "Night At The Tivoli," next March following a successful test of the show at Wimbledon.

Even in Suburbs

In the London suburbs, too, there are signs of the re-emergence of "the halls" and the old Brixton Empress (now a Granada cinema) is skedded to return to live variety in March.

Stock theatres in Richmond and Chelmsford within the next few weeks are also switching over from legit to vaude as the demand for the latter seems to be growing.

Ray MacKender, manager of pop singer Mark Wynter, and a strong vaude enthusiast, has set up the British Music Hall Society, a body which was inaugurated only at the beginning of the month but already has 450 subscription-paying members (including, incidentally, nine from various parts of the U.S.).

An exhibition which MacKender arranged at the Hoxton Hall last month, depicting a 100 year history of vaude, attracted more than 2,000 people and, as MacKender put it, "you don't just pass Hoxton Hall, you have to make your way there."

Points Up Interest

Success of the exhib at Hoxton—now moved to a permanent address at 63 Great Cumberland Place, London—served to demonstrate the widespread interest in music halls that still exists today, he says.

What is certainly true is that summer season shows around the coast are still making the old routines pay and among the most popular shows on tv here are "The Good Old Days" from the City Varieties, Leeds and "Stars And Garters," a tavern show spinoff from "Time Gentlemen Please."

Reason vaude will again take the West End by storm, according to MacKender, is that "people are growing tired of the passive entertainment they get from television." They want to participate in shows in a way they cannot by just watching tv.

Civil Righters, Ministers Force Delaware, O., Elks To Drop Blackface Pgm.

Delaware, O., Jan. 21.

Protests by a local civil rights committee, composed largely of Ohio Wesleyan U. faculty members, and the Delaware County Ministerial Assn. last week resulted in the Elks Lodge changing its home-talent minstrel show scheduled for Jan. 24 and 25 to a "no-blackface" performance.

In addition, the name of the program was changed from "Elks Minstrel Show" to "Elks Charity Revue" to better reflect the nature of show, and trustees of the Elks Lodge agreed to remove anything offensive.

It was pointed out that the complaints were registered because the program was to be presented at Willis Junior High School, a public school. "If the show was to be held in the Elks Hall, we'd have no right to question the matter," according to the ministerial association. The ministers said they could not condone the use of blackface comedians in places of public entertainment.

Harry Moller, who is producing the show, said he was changing the format to comply with the wishes of the civil rights group, which had threatened to picket the program if blackface makeup were used.

Mpls. Greenlights New $7,275,138 Exhib Hall

Minneapolis, Jan. 21.

Even though the low $7,275,138 total construction bids exceed architects' estimates by nearly $1,250,000, the city council has made known it will accept them and go through with the local municipal auditorium's new exhibition hall.

Although the cost will be considerably higher than anticipated, this city will be getting a much expanded and remodeled municipal auditorium which was expected to involve only a $10,000,000 expenditure.

The new exhibition hall is only part of the project which will be designed to make the auditorium much more suitable for various touring stage and other attractions as well as big league indoor sports and the biggest conventions. Plans call for work to start this summer. Completion is expected by late 1965.

Shawn to B'way, Proser Soloing 'Anything Goes'

Las Vegas, Jan. 21.

Monte Proser's experiment of presenting two Broadway tab shows each night in a nitery lasted only 28 nights—but it wasn't because the novel idea wasn't successful.

On Dec. 20 Proser opened "Anything Goes" and "High Button Shoes" at the Thunderbird Hotel showroom, with the former being presented as the dinner show, and the latter at midnight. The twin bill did more initial biz than the previous b.o. champ, "Flower Drum Song," but because of stiff Equity requirements and because the star of both shows, Dick Shawn, decided to accept a Broadway role, Proser is now presenting "High Button Shoes" alone.

If Equity terms could be modified, "High Button Shoes" would again be presented nightly with "Anything Goes" when and if Shawn returns to the Thunderbird this summer. During the four-week run of the twin bill, Equity had demanded that its members be paid double salary.

Shawn will close Feb. 5, with Pete Marshall (and Tommy Noonan) taking over in "Goes," in the role created by William Gaxton. Irving Benson continues in the Victor Moore comedy role.

On Feb. 18 Shawn opens on Broadway in "A Funny Thing Happened To Me On The Way To The Forum," subbing in the Zero Mostel starring spot, and will do the show for at least 90 days.

While in New York, Shawn will be a panelist on the "To Tell The Truth" tv daily show, will also appear on the tv "Missing Link" series, and will do an indie film which has been offered, and which will be shot in Gotham.

PP&M SRO $14,500 IN PITT ONE-NIGHTER

Pittsburgh, Jan. 21.

Peter, Paul & Mary drew on a SRO crowd who paid $14,500 at a concert here Saturday (18) night as Syria Mosque.

The group was sold out on Monday (13). Pit seats and standing room brought the attendance to well over 4,000. When the 100 pit seats went on sale on Monday, the city was in the middle of its worst snow storm in years. But from somewhere came the customers and the ducats were sold out at Horne's Department store in 45 minutes.

Albany Armory Date

Albany, Jan. 21.

Peter, Paul & Mary will concert at Albany Armory Saturday night (24). Scale is $2.50 to $3.50.

Kummer Adds Clients, Turns Down GAC Bid

Marty Kummer, who recently resigned from Creative Management Associates to enter the personal management field, has signed Wayne & Shuster and Joan Fairfax. Latter heads the all-girl band current at the Roosevelt, N. Y. Kummer left CMA with Jack Paar in his fold.

According to Kummer, a bid to take his stable into General Artists Corp. was turned down, and Kummer will stay on his own.

Niteries' Big Biz Melts N. Y. Snow

The New York cafe business started to dig out from last Monday's (13) snowfall over the weekend. The niteries had a huge weekend with the Hotel Americana's Royal Box scoring some of the biggest business in town. According to a hotel spokesman, Pearl Bailey pulled the biggest business since the Americana's opening attraction, Harry Belafonte. Miss Bailey has been collecting overages since her Dec. 30 preem at the hotel.

The cafemen declare that with a decent break in the weather last week might have been "very big," but the difficulty in travel brought business down to "normal." An advance vanguard of exhibitors and officials of the Motor Boat Show at the Coliseum, plus the annual invasion of buyers shopping about for spring items, pumped some life into nitery trade.

Operators had been complaining that the business hasn't really bounced back since the assassination of President Kennedy on Nov. 22. However, they're hopeful that an upbeat will come because of convention and other pre-booked business.

Far East GI Circuit Will Continue Perking Despite Some Troop Withdrawals

Tokyo, Jan. 21.

The expected withdrawal of 3,500 Air Force personnel and 2,000 dependents from Japan is not expected to have a significant effect on bookings on the military club circuit, according to several promoters of foreign talent.

They point out that there are still plenty of Yank servicemen in Japan and other Far Eastern locations and that military club bookings is mainly weekend action anyway. Tats Nagashima, the most active importer of foreign talent here, noted that he usually has excessive demand for Friday and Saturday night dates at the military clubs for his better acts.

U. S. military strength in Japan now totals 46,000 men, plus 54,000 dependents and 3,000 American civilian government employes.

The military club circuit in this area has become of increasing importance to talent bookers. Acts like Jimmie Rodgers and the Four Lads, which recently toured these parts, played military dates exclusively except for one Tokyo club, tv shots and in the case of Rodgers, several concerts.

The structure is now of such a level that an Eartha Kitt was able to play four shows in two nights at military clubs in Taipei whereas previously such locations wouldn't come up with her kind of coin.

Econo-Car System Inks Kelly Jr. as Ad Image

Big business seems to be continuing to try to create commercial images through show biz personalities. Latest to get a deal to work in the mercantile field is Emmett Kelly Jr., who frequently substitutes for his father in portraying the sad clown.

The younger Kelly has been inked to be the advertising image and personal representative of Econo-Car Rental System, said to be the fourth largest car rental operation in the field.

Econo-Car has also retained Kurt Hofmann Associates, a theatrical publicity firm to handle its press relations in its quest to use show biz personalities and methods.

Decree Ends AGVA Trusteeship Of Philly Local; Set Election in 60 Days

The American Guild of Variety Artists last week signed a consent decree with the U. S. Dept. of Justice which ends the union's trusteeship of its Philadelphia local. The decree stipulates that upon dissolution of the trusteeship, AGVA within 60 days, will call for an election in the Philadelphia area to be supervised by the U. S. Dept. of Labor under terms of the Landrum-Griffin Act.

The decree forces AGVA's national office to agree that the Philadelphia branch is a local organization entitled to as much power and autonomy as any other branch.

The decree also ends a court suit through which AGVA sought to appeal a Dept. of Labor ruling that ordered termination of the trusteeship imposed on the Philadelphia local a number of years ago. The local had been acting in a manner contrary to the dictates of the AGVA administration at that time. The union removed all officers and governed the local from New York.

In March of 1961, Dick Jones asked the Dept. of Labor to terminate the trusteeship. Jones, one of the leaders in the rebel group of Philadelphia and now a member of the interim committee now governing AGVA, had been fighting the administration.

His plea to the Dept. of Labor produced the ruling which declared the trusteeship illegal under the Landrum-Griffin Act. This law makes it mandatory that trusteeships imposed by a union on any of its branches be ended after 18 months unless special conditions prevail.

AGVA appealed the order. But with the advent of the new administration last September the new national board voted to make peace with the Federal Government and save the costs of expensive litigation necessary to fight the case.

Harold Berg, national counsel for AGVA, and Asst. U. S. Attorney Arthur Olick signed the decree. Federal Court approval is expected within a few days.

No Far-Reaching Effect

The implications of the consent decree are difficult to predict, according to Assistant U. S. Attorney Arthur Olick. As far as the present decree is concerned, it applies only to Philadelphia and the ending of the AGVA national office trusteeship over the local in that city.

The question of autonomy for all AGVA locals which would enable them to rule without interference from the head office has not been settled by the decree.

AGVA Members Urge Expert For Nat'l Adm. Sec'ty

The first indication by cardholders of the American Guild of Variety Artists on the type of executive they want for the post of national administrative secretary was voiced last week at the New York membership meeting held Wednesday (15) at the Hotel Americana. Members passed a resolution asking that an experienced hand in labor administration be hired for the top AGVA job.

Resolution stated that members were tired of seeing actors not skilled in labor administration get this post and advised the national board, which would okay the appointment, to hire an experienced labor administrator.

The resolution also asked that the national board confer with the N.Y. Central Labor Council head, Harry Van Arsdale, who also is top man of the Electrical Workers, to help AGVA find a qualified man.

At the same time, the meeting backed up the members original preference by defeating separate motions that Johnny Woods, now chairman of the interim committee governing AGVA, get the post of national administrative secretary. Also turned down was a motion to put Ernie Fast, on the interim committee and former eastern regional director of the union, into the post.

Under present procedure, motions passed by local meetings are construed as recommendations to the national office which may veto any resolution passed locally.

TOKYO HILTON ADDING FOREIGN ACTS TO BILL

Tokyo, Jan. 21.

The Tokyo Hilton's Star Hill supper club will soon present foreign acts in addition to local talent. The foreign performers will be selected from those already on the scene rather than especially brought in from overseas, according to Olaf S. Bonde, the hostelry's managing director.

Dancing was restored in the room last month, with cards on the tables explaining that terpers must be registered at the hotel. Police have ogled the place, but thus far have not nabbed any bootleg dancers. Some months ago police found several non-guests on the floor and hauled several management members of the Hilton to the station house to warn them against repeating the violation.

Scotch Reported Sale Of Glasgow Metropole

Glasgow, Jan. 21.

Reports that the Metropole vaudery here is to be sold have been denied by Stanley Frutin, a director of the company owning the theatre. The house has been mentioned as a likely building to be bought by the city council.

Current revue is "Bonnie Scotland," a tartan song-and-dance twice-nightly show, with local comedy duo Gracie Clark & Colin Murray. It's playing to solid biz. "The Calum Kennedy Show" is skedded as a package deal in June after a month of vaude in May, with comedian Jimmy Fletcher.

Contemporary Concerts Latest Outfit to Step Into W'peg Promotional Arena

Winnipeg, Jan. 21.

Still another group of local businessmen has entered the theatrical promotion field. Contemporary Concerts, formed by lawyer Roland Penner and CBC writer Mort Forer, is the latest outfit to go after the local entertainment dollar.

Already sharing the local field are Celebrity Concerts, operated by brothers Bill and Ed Gee throughout western Canada from headquarters here; the Winnipeg Symphony, which specializes in importing name soloists for guest shots with the orchestra; Marilyn Payne, of Billings, Mont., and locally-based Canadawide Attractions, both specializing in c&w and rock 'n' roll shows; Coop Folk Concerts, with which Penner and Forer are indirectly associated; Royal Winnipeg Ballet; the Manitoba Theatre Centre, and Rainbow Stage, besides numerous civic groups that promote one-shot touring attractions.

Contemporary Concerts was formed eight months ago, but for lack of facilities hired a local promotion group to act as frontmen. When the promotional group stopped acting as agents and started taking credit as impresarios, and with a season of attractions booked, Contemporary decided to "come out in the open and blow our own horn," as president Penner described the situation.

The new group has a promotional arrangement with Nicholas Koudriavtsev's Montreal-based Canadian Concerts and Artists. The Montreal group has Canadian rights to present attractions originating in the U.S.S.R., as well as other interests.

Under the current arrangements, Contemporary has presented Mantovani. Stars of the Bolshoi Ballet and the Obraztsov Puppets. Set for the forthcoming months is the Ballet Folklorico de Mexico, Ballet de Madrid d'Antonio and Moscow's Moiseyev Dancers.

Japanese Bookers Yen More Foreign Talent Despite Existing Act Surplus

Tokyo, Jan. 21.

While importers of foreign talent are complaining over problems of survival during the heavy upcoming schedule of expensive imported acts, they continue to book more. And since some of the artists from overseas presented here during the latter part of 1963 proved disappointing draws, this year's action should determine the saturation point.

Currently on the scene are Ella Fitzgerald with the Roy Eldridge Quartet, Anita O'Day, Rusty Draper, Four Freshman, Peking Opera, Susan Barrett and Leo Diamond. Those expected during the early months of 1964 include Ray McKinley's Glenn Miller Orch, Frankie Laine, Damita Jo, Pat Boone, Connie Francis, Paul Anka, Benny Goodman Septet, Chico Hamilton Quartet, Timi Yuro, Helen O'Connell, Harry James Orch, John Coltrane combo, the Treniers, Roland Kirk Trio, Arturo Romero and his Villa Fontana Strings.

Returning to wind up engagements of last year are the Gertrude Ward Singers and George Lewis Preservation Hall Jazz Band. Other top names are in negotiation. Traffic in smaller and European acts is expected to be equally brisk.

Reasons for the splurging include increased allowances for foreign currency payments to entertainers since last April, permission to convert local yen currency for purchasing transportation tickets, boosted entertainment budgets by U.S. military in Japan, Okinawa, Taipei and the Philippines and several new talent promotion outfits.

New companies are the Japan Booking Corp., which presented the Cannonball Adderly Sextet and the Max Roach Quartet with Abbey Lincoln last year; Musashi Promotions, which presented the Sam Taylor Quartet for 10 weeks until the yearend and Target Productions, now presenting Ella Fitzgerald with the Roy Eldridge Quartet as its first venture.

Standbys in the pop and jazz field are Tats Nagashima's Kyodo Kikuka Productions, Dan Sawyer's Gekko Promotions, Eddie Sereno, Art Friends Assn., Tom Nomura's Shin-Nichi Promotions, Butz Productions and Swan Promotions, which uses various corporate names.

Pan Pacific Promotions Has Aussie Surf Craze Paying Off Via U.S. Acts

Melbourne, Jan. 21.

Cashing in on the surf craze Down Under, Pan Pacific Promotions, which last year imported Sammy Davis Jr. and Shelley Berman, is now booking some of the top American surf names in Aussie under the title of "Surfside '64."

Leading the group is Roy Orbison, with The Beach Boys, The Surfaris and Paul & Paula, plus Australia's own quintet—The Joy Boys. The show kicked off in Brisbane last week. It later plays one or two night stands in Sydney, Adelaide, Melbourne and Hobart with a six-day tour of New Zealand.

Pan Pacific Promotion director Harry Miller told VARIETY "I think we're riding right on the crest of this surf and stomp wave and through careful promotion have succeeded one step further in trying to re-establish te concert business in Australia as it used to be in the old days."

Pan Pacific has also signed Erroll Garner for Down Under in April and Peter, Paul & Mary for May. In Sydney currently, it has Dick Haymes appearing at Chequer's night club and in association with Diamond Music Co. of Hong Kong is presenting Ella Fitzgerald with the Roy Eldridge Quartet at the Hong Kong City Hall later this month.

Expo Review

Home Show

Portland, Ore., Jan. 14.

Ames Bros. (3), *Rowena Rollins, Harmonitones* (2), *George Arnold Orch* (12). *At Memorial Coliseum, Jan.* 11-19; $1.50-$1 *admission.*

Producer Tom O'Loughlin has geared an interesting and entertaining 1964 Home Show for the family trade and exhibitors. The nine-day offering set a new attendance record of 71,883. Main gate tab entitles holder to all exhibits and stage show.

A vaude layout is presented nightly with weekend matinees. After an intro, act is driven from under grandstand seats to the nifty platform at arena center and atop one of the huge exhibits. Entertainment is on the light side.

The Ames Bros. (Vic, Joe and Gene) are headlining the 50-minute show. They are in good voice but leave a lot to be desired. The brothers, minus one, lack the sound that made them a blockbuster attraction.

Trio sings a medley of Ames old faves, but results are minus the body of quartet days. Joe impresses with his rich bass "Climb Every Mountain." Vic garners mitting for his impresh of Chevalier's "Thank Heaven." Vic also handles the mike chores for their 20-minute stint.

Lads reportedly are getting $7,500 for the bash which seems out of line once the trio is heard. Audience is busy searching for the missing ingredient and appreciation is mild.

Harmonitones (2) get things underway with some standard harmonica tunes on their assorted electronic instruments. Tall comedienne Rowena Rollins has the customers chuckling with her "Chicken In Every Pot" routine. Some of the humor is lost in the huge hall but she is a capable femcee. George Arnold's Orchestra backstops the show nicely.

Feve.

ELLA ENDING JAPANESE TOUR WITH CHARITY GIG

Tokyo, Jan. 21.

In response to requests from Japanese show folk unable to attend Ella Fitzgerald's regular performances here, the singer will do a late-hour show tomorrow (Wed.) in public room at Okura Hotel under sponsorship of Diner's Club of Japan, with profits going to charity. With mainly Nipponese performers in attendance and Miss Fitzgerald on stage with the Roy Eldridge Quartet, the outing will undoubtedly turn into a jam session.

The special show will wrap up a tour of 11 concerts, one tv date and a performance at Camp Zama for U.S. military personnel by the singer. Although audience response was solid, houses at Tokyo performances were less than capacity for this first presentation by Target Productions in association with Eddie White's White Way Music Inc. Opening night at Kosei Nenkin Hall drew about 70% of capacity, including many Oakleys.

Vaude, Cafe Dates

Chicago

Lineup for Mister Kelly's includes **Serendipity Singers** and **Jack Sheldon** Feb. 17 for three frames, **Woody Allen** and Judy Henske March 2-29, and **Don Adams** and **The Turtles** March 30-April 12 . . . **Allen Di Blasio** plays **Mickey Mantle's** Holiday Inn, Joplin, Mo., Jan. 24 for a month, the Mayfair Lounge in Green Bay, Wis., Feb. 24 for three weeks, and D'Amico's in Joliet, Ill. March 15 for three weeks . . . **Dick Smith** down for a week at the Domino Lounge, Atlanta, starting Jan. 24 . . . **Marge Cameron** into Eddys', K.C., Jan. 30 for a fortnight . . . **Vaughn Monroe** to the Holiday House, Pittsburgh, Jan. 24-Feb. 1 . . . **Jan Murray** set for the Southern Club, Hot Springs, Feb. 20 for a week.

Ella Fitzgerald Kicks Off 2-Week Japan Tour To Smash Tokyo Reception

Tokyo, Jan. 14.

Performing for the first time since a holiday break, probing to gauge the preferences of the Japanese audience and working on the stage of the 2,300-seat Kosei Nenkin Hall with winds that could have floored a polar bear, Ella Fitzgerald only pulverized the house on the opening night of a two-week Japan tour.

Miss Fitzgerald, ignoring the arctic climate, quickly warms up an audience containing a goodly number of Nipponese show bizites with her wonderful way with a song. Warbling some 30 numbers from palpitating jazz to tender ballads and making all the stops between the headliner proves anew that she's a most complete singer.

With the musical support of the cooking Roy Eldridge Quartet behind her and the encouragement of joyous fans out front, Miss Fitzgerald made each song her own.

The immediate response of recognition at the beginning of each number convinced that Miss Fitzgerald's records receive wide exposure here. The people were familiar with virtually everything in her large songbag, from the multitude of jazz standards to the tunes from her various "song books" of great composers. Whether scat-singing on "Them Their Eyes" and "Perdido" or clearly enunciating "Ten Cents A Dance" or "Misty," her bell tones and warmly engaging manner readily communicated.

Among tunes best received were "Mack the Knife" (she's learned the words) and "Hallelujah I Love Him So," on which she was applauded into an extra chorus. Finale of "Stomping at the Savoy."

Kosei Nenkin Hall

Ella Fitzgerald with Roy Eldridge Quartet presented by Target Productions in association with Whiteway Music; $8.33 *top.*

(Continued on page 80)

Opening JANUARY 16th
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DAILY TELEGRAPH NOVEMBER 19, 1963

SILVER SPADE: Frank Gorshin

AN AMERICAN WHO REALLY ENTERTAINS

American cabaret entertainers parade through Sydney these days like diamantes opening night.

NOT many prove to be so arrestingly genuine, so legitimately entertaining, as Frank Gorshin.

Mr. Gorshin is an unusually gifted impressionist.

That is one of his many gifts; he is also a dancer, singer, TV actor, etc.

But it is as an impressionist that he is appearing at the Silver Spade, where he opened a two-week season last night.

A stringbean of a man, he is everyone from Broderick Crawford to W. C. Fields.

His impressions are not merely vocal imitations—they are very clever character parodies.

He gives a complete theatrical show.

Minister for Trade
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THEATRE
By Norman Kessell

The SUN
Tuesday, Nov. 19, 1963

Impressions in depth

BESIDE the virtuosity of American entertainer Frank Gorshin, who opened at the Chevron Silver Spade Room last night, all other impressionists fade almost into insignificance.

Where the average such entertainer will offer half a dozen or so characterisations, Gorshin presented more than 30 in his first show.

Moreover, each portrait is an impression in depth.

In addition to the extraordinary facial resemblances he is able to achieve and the vocal similarities, there is a wealth of subtler character observation.

Indeed, there are points that must escape local audiences not so familiar with some of the stars' mannerisms Gorshin caricatures.

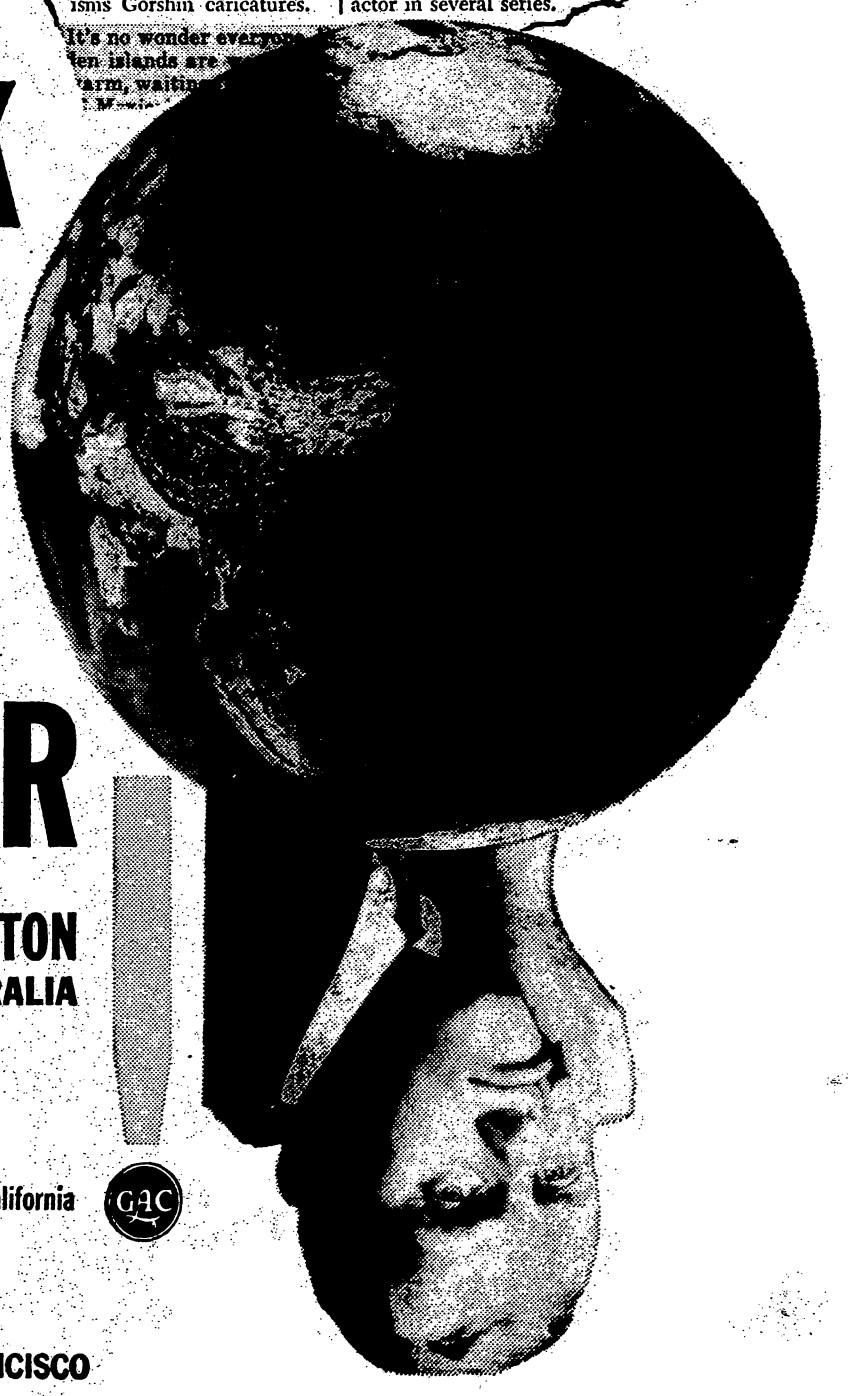
But there is sheer delight in his Hitchcock, his Kirk Douglas, his Steve McQueen, his Brod Crawford and his devastatingly brilliant Sir Alec Guinness of the bridge over the River Kwai.

As if all this were not enough, he scores also as a vocalist with some first-class arrangements of numbers like "Up A Lazy River" and "Build A Mountain" and tells some good stories.

This is really first-class entertainment by an accomplished artist—who, incidentally, will be readily recognized by televiewers as an actor in several series.

It's no wonder everyo
den islands are
arm, waitin

FRANK GORSHIN DOWN UNDER!



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SYDNEY, AUSTRALIA

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Upcoming:

- **JAN. 24—CHI CHI, PALM SPRINGS**
- **FEB. 9—ED SULLIVAN SHOW (6th)**
- **MAR. 17—FAIRMONT HOTEL, SAN FRANCISCO**

EAST SIDE, WEST SIDE,

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A.P.A.

attractions

ROOSEVELT
JOAN FAIRFAX and Her All Girl Orchestra
(Closing January 30 to Open Harrah's, Lake Tahoe)
BOB KASHA Trio

•

Opening January 31—TONI CARROLL, CHARLES FISK and The Boys • BOB KASHA Trio

AMERICANA
LESTER LANIN Orchestra, AL CONTE Trio, GEORGE RUDOLPH

PLAZA
EMIL COLEMAN and His Orchestra
MARK MONTE and His Continentals

SHERATON EAST
MILT SHAW and His Orchestra

REGENCY
HOWARD "RACK" GODWIN

APOLLO
LENNY WELCH

ALAMEDA ROOM
DI MARIE

INTERNATIONAL CLUB
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BASIN STREET EAST
MIRIAM MAKEBA, STAN GETZ

NEW YORKER
MILTON SAUNDERS and His Orchestra

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HAROLD QUINN

LIVING ROOM
EMILY YANCY

CHATEAU MADRID
LOS CHAVALES

BERGEN PLAYHOUSE
HENNY YOUNGMAN "Thurber Carnival"

and on Television

CAROL BURNETT TV Spectacular
(In Preparation)
HARRY ZIMMERMAN—Conductor and Orchestrator

GARRY MOORE SHOW
SHANI WALLIS, January 21 and January 28
HARRY ZIMMERMANN, from February 3 on,
Conductor and Orchestrator

MIKE DOUGLAS SHOW
ANITA BRYANT, January 20-24

THE HOLLYWOOD PALACE
MIRIAM MAKEBA, January 25

apa

AGENCY FOR THE PERFORMING ARTS, INC.
New York Chicago Beverly Hills Miami San Juan

Ella Fitzgerald

Continued from page 78

which had her swapping phrases with trumpeter Eldridge also generated much excitement and brought encores of her trademarked "A Tisket A Tasket" and "'S Wonderful" before begoff after two hours. Ovation at conclution was loudest and longest given a vocalist here.

Although she does several standup numbers, for the most part Miss Fitzgerald works with the hand mike, moving around the stage while slapping a thigh or snapping her fingers and frequently breaking into dance steps that showed her to be surprisingly lightfooted. It was hard to realize it was Miss Fitzgerald's first show in Japan since 1953.

If there were drawbacks to her performance—and they seem lost in the overall excellence — they were in ill-advised special material and one lapse of taste. The number wrapped around U.S. tv commercials, which are alien to the Japanese, did not register full effect. Neither did the interpolated impersonations of Sophie Tucker, Della Reese, Pearl Bailey and the late Dinah Washington.

Miss Tucker is generally unknown here and her impresh must have sounded like Satchmo to the Nipponese. And while Miss Fitzgerald acknowledged the recent passing of Miss Washington, it struck a sour note to introduce her name in the exuberance of the moment.

Miss Fitzgerald's presentation is aided immeasurably by the Eldridge unit. The vet trumpet man, working mainly with mutes, makes fine complimentary sounds behind the singer, often dueting with the thrush for jam session effects. Other members of the combo helping to create a big sound and steady beat are Tommy Flanagan on piano, Gus Johnson on drums and Bill Yancy on bass. *Jamp.*

STRIPPER SHEDS $100

Dayton, O., Jan. 21.

Marjorie Maddoz, 26, of Perma, Calif., charged with performing at the Mayfair Theatre in less than the minimum clothing allowed by law, changed her former plea of not guilty and entered a guilty plea.

Judge Cecil Edwards fined her $100 and court costs and sentenced her to 30 days in the workhouse. The workhouse time was suspended.

38-24-36 Formula May Be Titillating But Doesn't Match Bard's Art, Sez Ct.

Columbus, O., Jan. 21.

Shakespeare and nightclub strippers have little in common, according to Franklin County Common Pleas Court Judge Kenneth L. Sater, of Columbus, who viewed films of dancers at the Jack and Jill Bar in Cleveland. State liquor enforcement agents had charged that the bar's operators had permitted "suggestive and immoral dancing." Spot's license was later suspended for 28 days.

In an appeal, Theodore Saker, counsel for the defense, argued that dancing was a form of art indigenous to the American way of life. He added that such dancing was as much a form of art and specialized skill as Shakespeare's sonnets in iambic pentameter.

Judge Sater said, "Shakespeare's art lay in the meter of his work rather than in his physical attributes, while in the dancer's case (Rebecca Montford, billed as Renee) a different type of rhythm lay primarily in the titillating use of the mystic formula, 38-24-36.

"Out, damned (night) spot! Out, I say," the judge concluded, as he upheld the state liquor department's suspension order.

Strippers Must Go

Gulfport, Miss., Jan. 21.

Strippers at Harrison county night spots will not be exhibiting their wares much longer, Sheriff Ed McDonnell said here Thursday (16). McDonnell, who took office Jan. 6 for a four-year term, served notice on operators of strip joints that "strippers must go."

The sheriff said operators were given two weeks' grace to comply with the order so they can fulfill contracts with performers on current engagements.

Pinch Tokyo Peelers

Tokyo, Jan. 21.

Two strippers and three staff members of the France Theatre in the Ikebukuro section of this city were arrested by the Metropolitan Police last week and charged with public indecency.

Pinched peelers were Sestsuko Sato and Hirmi Shimokawa. Accompanying them to the station house were theatre manager Kinrei Machida and two others. Police said the theatre was one of several Tokyo stripperies which have been baring too much.

Agents & N.Y. Fair

Continued from page 1

Wonderama located on the sit of the old Billy Rose Aquacade.

However, the talent agencies ar hopeful that some means will b found when the shows get rollin sans names to install some hea liners. It's felt that the Fair shov men will seek top attractions onc the novelty of the Fair has wor off. The percenters feel that onc competition sets in among the var ous shows, some may find it nece sary to go in for names on eithe a permanent or an occasional basi

For the time being the taler offices are stressing the Fair value to the Broadway showmen. The hope to cash in on the boom i conventions and visitors during th Fair by convincing nitery and hote men that they can create a boon ing Broadway night life wit names.

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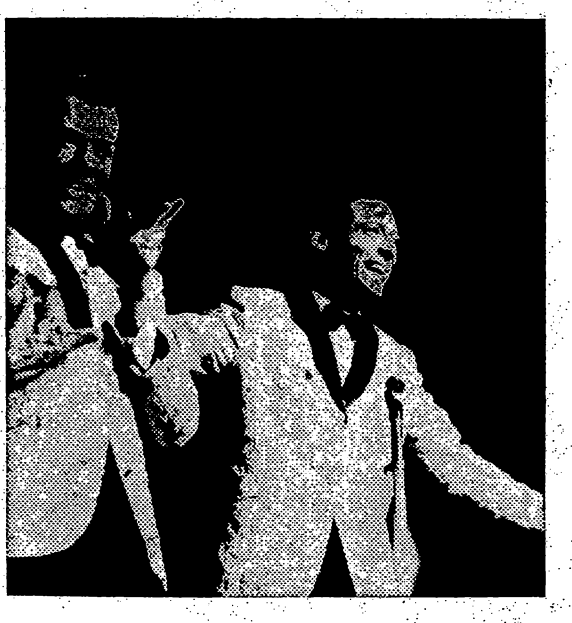

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AGVA to Name Rank & File Groups To Aid in Contract Negotiations

Rank and file committees representing performers in a show for which a contract is under negotiation will be a permanent policy of all American Guild of Variety Artists negotiations. This arrangement was revealed last week by Johnny Woods, chairman of the interim committee now heading AGVA since the ousting of national administrative secretary Bobby Faye.

According to Woods, committees will be appointed so that they can gather grievances from the cast, have a hand in creating the terms of the new deal and sit in on all negotiations. Woods said this will be the policy in all shows which have a permanent cast. Included are circuses, ice shows, and chorus lines in longrunning shows.

By this method, Woods declared that he hopes to avoid "sweetheart contracts" which he defined as a "giveaway of the actors' rights." He alleged that there were several sweetheart deals negotiated by previous administrations in which the casts of the shows involved were not consulted. "No wonder, so many performers hate us," he added.

Woods also feels that by having a rank and file committee sit in on the negotiations, the performers can see how the union operates and will be cognizant of the difficulties involved in reaching an equitable contract.

Fire Guts Ga. Cafe

Atlanta, Jan. 21.

Investigators termed "suspicious" a fire that destroyed The Party, a nightclub on Peachtree Road, Sunday (12). Spot was owned and operated by "Bud" Turner, who also o&os downtown Peachtree and Anchorage Supper Club in Clermont Hotel.

Fire Investigator Lt. K. G. Davis said a witness saw two men running from the rear of the building an hour before first alarm was sounded.

Chi's Aragon Ballroom To Become Roller Rink

Chicago, Jan. 21.

Theatre owners Oscar Brotman and Leonard Sherman have purchased the Aragon Ballroom and will convert it into a roller skating rink. One of the top dancehalls in the country since it was built by the Karzas family in 1926, the Aragon was Wayne King's debut spot in 1927. King and his orch will return for a "Farewell to the Aragon" weekend Feb. 7-8-9.

Other big name bands which frequented the Aragon in the '20s and '30s included Lawrence Welk, Paul Whiteman and Guy Lombardo.

BOMB AGAIN ROCKS CHICAGO'S SAHARA INN

Chicago, Jan. 21.

The many-chaptered Sahara Inn motel was bombed for the second time in four months last Thursday (16). The explosion jarred Allan Jones, who is appearing in the hostelry's Sultan's Table, and knocked bandleader Fred Waring off a couch in Jones' suite. The motel was purchased by Gene Autry last July for $7,000,000 after it fell into receivership under the ownership of Manny Skar.

General manager Irwin Schlicht said that he was at a loss to explain the bombing, which did 10 times as much dollar damage as the Sept. 16 explosion. One prevalent theory is that mobsters were seeking to embarrass Sheriff Richard Ogilvie, who only a few days earlier had raided a batch of peel parlors and gambling joints in Cicero, Chi's neighbor on the west and a longtime centre for gang-dominated stripperies and gambling houses.

Ogilvie not only raided 17 joints, but left his deputies to patrol the streets full time.

2 A.C. Hotels Again Set 'Cruise Parties' to Hypo That Slow Off-Season Biz

Atlantic City, Jan. 21.

Two top beachfront hotels here, to perk up what might be bare off-season weekends, plan "cruise parties" during the three winter months. Chalfonte-Haddon Hall again will stage three such affairs, while Dennis again plans one.

Chalfonte-Haddon Hall will have its annual Caribbean cruise Feb. 7-9; "Paris in the Spring," Feb. 28-29, and March 1, and the Hawaiian-South Seas weekend March 20-22.

The Dennis, again changing its format, will have an Atlantic City Houseparty with a salute to a number of the seashore features the weekend of March 6-8. Last year it was a Scandinavian weekend at the Dennis.

The "cruise" events at Chalfonte-Haddon Hall have been a feature of the big hotel's winter events for the past dozen years and have increased in popularity each year.

The hotel transforms portions of its public lounges into authentic Caribbean villages, Paris' Montmartre and Left Bank sections, Hawaiian beaches and South Sea Island villages. Some 75 entertainers and musicians are used in the various nitery setups.

Cops Collar Punks

Continued from page 2

ly conduct. The police have been known periodically to arrest the homos camping out in the streets. It is to be admitted that the situation in this department has been improved considerably following police action.

New York's image was said to have been harmed by the recent David Susskind show on the DuPont Hour on NBC-TV, "Terror in the Subway," in which a pair of youths terrorized a subway car during the early morning hours. The Transit Authority protested this show as giving a false picture of New York. The day after the show's presentation, a New York City detective was slain by hoods in one of the city's subway cars.

Schedule $22,000,000 Orient Park On 40-Acre Site Near Disneyland

Hollywood, Jan. 21.

The Orient, a $22,000,000 Oriental recreation-commercial project, is scheduled to rise on 40 acres of land across the street from Disneyland in Anaheim. It will house a broad range of amusement, entertainment and commercial offerings —all Oriental-tinged, Oriental in architecture and to be operated mainly by Oriental merchants, according to John J. Magrann, founder-developer of the project.

Welcoming visitors through a Moon Gate in a 25-foot high Great Wall of China, The Orient will include attractions ranging from magic carpet rides over a man-made Yellow Sea, to sales rooms and exhibits of export-import firms.

Preliminary plans for the development have been completed for Mangrann by Tom & Truskier, Anaheim architectural firm. "Our management team for The Orient, which will include nationally-known executives in key posts, is set," Mangrann said. "Announcement of names will be made soon."

Palmer House, Chi, Ends Fiddler's 38-Year Run

Chicago, Jan. 21.

Ralph Ginsburgh, who fronted and fiddled with a string ensemble at the Palmer House for 38 years, has been let go by the hotel. Until a recent illness, the Ginsburgh ensemble had been playing in the Empire Room for lunch and in the Town & Country lounge in the evening.

Ginsburgh, now 71, was a professional concert violinist at age 10, and a few years later was playing in the pit band for silent films. He went to the Palmer House in 1926, and had a remote broadcast over WGN from 1932 to 1946.

Anita O'Day

Continued from page 76

expenses except eat, sleep and pay taxes.

"I didn't work at all last summer and if not for friends, I couldn't get by," said Miss O'Day, here for three weeks of dates. She has three weeks slated at The Losers in Hollywood next month and after that, there's nothing on her schedule. But talks are already underway for a return tour of Japan. Miss O'Day has also played England and Sweden in recent years.

What opened the jet-stream circuit for Miss O'Day after 20 years on the road in the U.S. was her appearance in a color film documenting a portion of the 1958 Newport Jazz Festival called "Jazz on a Summer's Day," made by Bert Stern and a winner of arty acclaim.

While pleased with the opportunity to country-hop, Miss O'Day sees no bright prospects for acceleration of her career in the U.S. "Jazz is considered the lowest," she said. "Did you ever notice that people walk down to a jazz club, never up?"

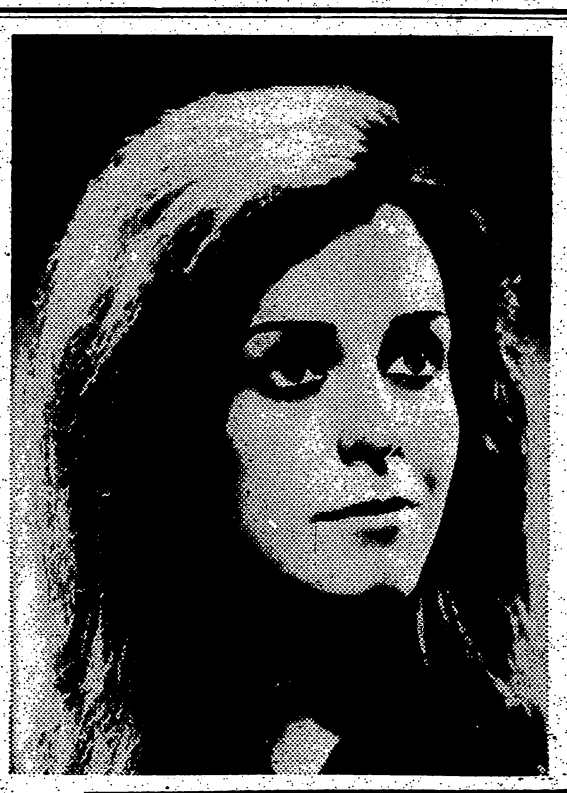
Mpls. Pancake House Batters Up Act Policy

Minneapolis, Jan. 21.

Even the pancake houses here are now going in for floorshows, thus falling into line with local supper clubs and the more pretentious dining places that qualify as niteries.

At least, one of them, Uncle John's Pancake House, has announced its intention to provide entertainment along with its pancakes, starting Feb. 1. At the outset, however, the shows only will come on Saturdays and will be designed primarily for youngster audiences.

Entertainment hostess will be Patty Hicks, a onetime television child entertainer and now grown-up. Two local film exhibitors, Martin Lebedoff and Charles Rubenstein, are Uncle John's owners.



CAROLYN HESTER

"... She sings as well as she looks." SATURDAY REVIEW

EDINBURGH INTER'L FESTIVAL
"But the show was stolen by Carolyn Hester. She had the audience shouting for encores. The versatility of her voice is amazing—one moment soaring delicately, then swiftly changing to forceful low notes. For so young a singer, the maturity of her style is marvelous. Already rated one of the top folk-singers in the United States, she is making a name for herself in Britain."
EDINBURGH SCOTSMAN

TIME MAGAZINE
"... has looks and a gift for appearing as if she were delivering the Truth every time she steps up to a microphone."

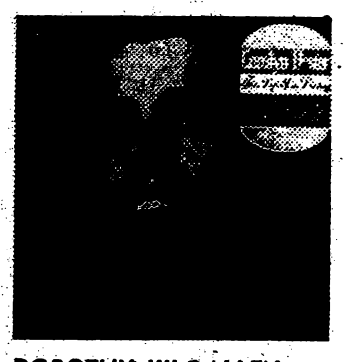
NEW YORK TIMES
"... a broad vocal range from rooftop soprano to some stunning chest tones. Miss Hester has technique to spare and a warm, believable stage manner. An impressive debut."

THE PROVINCE, VANCOUVER
"Carolyn Hester has a beautiful, extraordinarily alluring voice. It ranges from the purest bell tinkle to a strong chest tone. She is also fortunate in having a beautiful face and thoroughly professional approach to her audience. She not only compels her listeners to really listen but creates a subtle atmosphere with her singing which seems to season the lyrics. To put it more crudely, she's a gas."

ROYAL FESTIVAL HALL, LONDON
"Then the single spotlight picked out the shapely, long haired Texan, Carolyn Hester, whose haunting voice and quiet guitar brought complete peace to the hall, as many here have seen her do before."
LONDON EXPRESS

TORONTO TELEGRAM
"On the postage stamp stage at the Purple Onion, a wide-eyed stare on her fresh face, she throws back her hair which flows to the small of her back and hushes the audience with a ballad. After the first song, it's so quiet even the 'flick' of a cigarette almost resounds through the narrow, crowded club. Carolyn's husky-throated intense voice is like a soft finger pressing against the lips."

VILLAGE VOICE
"... Sliding from tremulous highs down to a sexy, effectively guttural middle range, she was no longer a little girl with long hair perched on a night-club stool. She became the New Orleans woman of the song—angry, remorseful, bitterly accepting her life."



DOROTHY KILGALLEN
". . Carolyn Hester's new Columbia LP 'This Life I'm Living' is due to hit the stores next week and is expected to zoom the hauntingly beautiful Texan right to the top."

Currently
THE SHADOWS, *Washington, D. C.*

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House Review

Olympia, Paris

Paris, Jan. 9.

Colette Dereal, Leny Escudero, Alice Dona, Nicolas Remon, Cerva Scena (7), *Maxwells* (2), *Niemens* (3), *Roger Comte, Suzanne Gabriello, Daniel Janin Orch* (21); $3.90 *top.*

After practically devoting itself to rock shows, the Olympia has returned to a more straight format. Show's two headliners have been culled from among the big regular recordsellers. There's also a rock entry for the young clientele, and a series of good vaude numbers.

While the toppers may not be surefire draws it is a generally okay show and good results are probably in store for its three-week tenure.

Colette Dereal was an actress who worked her way up as a singer via operettas and disks. Her's is a pleasant voice and she has a pert presence. But the true musicianship, musical flair and right songalog elude her. She is listed under New Acts as is dramatic singer Leny Escudero.

Alice Dona is a young rocker with good rhythmic style for local use but lacks a sense of projection which could make her an export possibility. Nicolas Remon has some witty lyrics delivered in a bright manner that mark him more a boite than vaude performer.

Cerva Scena is an inventive mixed puppet and real people presentation that has originality and intelligence. It warrants U.S. vaude and cabaret attention. Group is duly noted under New Acts.

Roger Comte is a pleasant patter comic with bright material and presentation. Maxwells are two sad-sack types who manage to do excellent hand-to-hand interludes and acrobatics to stamp them a fine staple filler.

Niemens are a bounding acro act trio, also welcome for house filler needs. Suzanne Gabriello is an acidulous femcee. Daniel Janin Orch does yeoman backing work and an okay medley, quite listenable, on their own. *Mosk.*

Video Hall, Tokyo

Tokyo, Jan. 14.

Musashi Promotions presentation of Anita O'Day with Bob Corwin on piano, Mitsuko Miyake, Westliners (6); $3.34 *top.*

Off impression made at this afternoon session, Anita O'Day merits rediscovery by the major jazz rooms. The husky-voiced, attractive blond showed lotsa personality and savvy as she sang her way through more than 15 standards in the first and last segments of a three-part concert in this cozy 500-seat auditorium.

The pioneer hip girl singer takes plenty of chances to achieve off-melody effects. While some naturally don't pay off, enough click to give Miss O'Day the personal stamp that still qualifies her as a first-rate jazz stylist.

Songstress was in a playful mood for this outing. Wearing white gloves (and a suit), she used her hands for supplementary expression that wrung maximum values from the lyrics. Carrying the hand mike to each of her accompanists on many numbers, she coaxed solos from the musicians. This ad libbing of arrangements added smartly to the informal atmosphere.

Thrush received good mitting throughout. While she leaned toward such uptempo tunes as "Who Cares?", "Lady Is a Tramp" and "Honeysuckle Rose," she also won with ballads, including "Tenderly" and "Gone With the Wind." Finale was a jamming "Tea for Two" with all horns up front alongside Miss O'Day.

Much to her credit, despite a second concert the same evening, Miss O'Day didn't attempt to shortchange her audience. She performed as if its members understood every word and particularly captured the house with her amusingly friendly dealings with the Nipponese tooters—which added up to showmanship. Piano support by Bob Corwin was fittingly clubby and his accomping permitted Miss O'Day the desired freedom in her vocalistics.

In the middle segment of the show, jazz thrush Mitsuko Miyake, one of Japan's best, did three numbers. Her control and pronunciation of English has improved since last time caught. She scored most effectively with ballad, "When I Fall in Love."

The Westliners played throughout, aiding Corwin in backing Miss O'Day, working behind Miss Miyake and blowing on their own for a coupla numbers. One of Japan's top combos, the group seemed more secure in ensemble than on solo rides. *Jamp.*

Exits Hawaii Visitors Bureau

Honolulu, Jan. 21.

Charles G. Braden, general manager of the Hawaii Visitors Bureau since 1959, has resigned, as of April 1. He plans to join a local travel firm.

Directors accepted his resignation "with regret."

Inside Stuff—Vaude

Elected president of the Midwest Showmens Assn. at its annual meeting here last week, William Stanley, owner of the Stanley Shows, told St. Paul Pioneer Press staff writer Jackie Germann that the carnival business is probably the world's only business in which "a shoeshine boy without a penny of savings but with enough guts" can wind up the proprietor of a $500,000 entertainment enterprise, as he has done.

"While it's easy to sink between $250,000 and $500,000 in the carnival business," Stanley said, "I also found it possible to start with very little capital and grow each year, and others can do the same thing, I'm sure. A new ferris wheel costs $15,000. But in our business we trust each other, and you can buy one from another owner and pay for it when you have the cash."

Winnipeg city council has asked the health and public welfare committee to study the feasibility of requiring circus and carnival aerialists who perform more than 20 feet above ground level to wear protective belts or wires, or to be protected by nets. Move was prompted by council's concern that "eventually there is going to be a serious accident." Also pointed out in discussion was the fact that performers used safety belts in rehearsals, and could do so in actual performances without detracting from the act. If committee approves the motion it will be established by an amendment to the city's licensing bylaw.

A scheduled Chi testimonial dinner celebrating 50 years in show biz for the vaude team of Butterbeans & Susie has been changed to a memorial benefit as a result of the death of Susie Edwards last month. Memorial program has been set for Feb. 9 at the El Sid Trianon Ballroom on Chicago's south side. Proceeds from the benefit will be deposited with a bank and disbursed over a period of time to Jodie (Butterbeans) Edwards and other surviving relatives of the late Susie. Butterbeans & Susie were among the earliest of the Negro acts to play the major vaude circuits.

Mpls.' Bikini Hypo

Continued from page 2

femmes helped considerably to stimulate biz.

A number of spots suddenly came up with a gorgeous crop of waitresses, in place of the former men. Checkroom and cigarette vending gals all are wearing about as little as the law allows and leave little to the imagination as far as the femmes' figures are concerned.

One supper club, the White House, inaugurated bikini fashion shows. It's still holding them.

The 1964 addition to date is a "lingerie fashion show" five days a week at the Downtowner Motel's Davey Jones Locker. In newspaper adds it's called "a bonus hors d' oeuvre for cocktail hour enjoyment—a Davey Jones special." Patrons are promised "gorgeous models displaying the latest in fashion lingerie for all seasons."

Of course, even before the federal edict regarding income tax deductions a number of the lesser spots had striptease performers. They still do.

AMERICA'S FOREMOST DANCERS

LAWRENCE and CARROLL

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Montreal, Canada
Jan. 27 to Feb. 9
BLINSTRUB'S
Boston
(Return engagement within 6 months)
Commencing May 11
SAVOY HOTEL
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Toronto, Canada
Circle 5-6565

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151 E. 50th St., New York, N. Y.

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A new feeling in popular music.

An Open Letter to Struggling Talent—

On December 4th I opened a supper pub in the wilds of far away New Jersey.

Since that day I have gone thru hell trying to book good talent on a 5 day basis.

I have worked with three New York and two New Jersey agencies.

I have suffered the loss of good business with poor talent. The past two week-ends I have gone to over 30 clubs in the Metropolitan area and have come to the conclusion that show biz is in trouble.

Where is the talent that wouldn't mind traveling 50 miles to go to work?

Where is the talent that can work from 9:30 to 1:30 Wed. thru Sat. and from 6 to 10 on Sunday?

Where is the talent that can sing a song or play a good piano, a banjo, a guitar or a comb?

Where is the talent that's tired of waiting for that recording date, that TV commercial or that big engagement come next Spring?

Oh yes, and where is that talent that can work for a good wage with a struggling club owner?

Where are you?

Call—Wed. thru Sun. after 5 P.M.
201 - 852 - 0487 No Agency Reply

PAT HENRY
Just Concluded COPACABANA, New York

Soon Before the Cameras:
Featured Role in
"THE MAJOR AND THE PRIVATE"

VARIETY
"Pat Henry, who had been hitting highspots with a pleasant comedy act, proceeded as per usual with skilled underplaying of some good material. He stirred the customers to good hands." Jose.

FRANCES MERRON
New York Journal-American
". . . Youthful comic Pat Henry whose gentle mimicry explodes loud laughter."

FRANK FARRELL
New York World Telegram
". . . Bracing him with a wondrous warm-up of laughter is comedian Pat Henry, whose nip-ups are new to me. I must admit that my spontaneous reaction was guffawful."

NICK LAPOLE
New York Journal-American
"Handling the comedy in Mr. Podell's new show was Pat Henry, a veteran of the Copacabana. Pat comments cleverly and entertainingly on our manners and mores."

5th TV Appearance Coming Up: STEVE ALLEN SHOW

COPACABANA
New York
Dear Pat,
Congratulations for scoring so heavily again with our Copa patrons.
Be my guest—any time!
You've got a home here.
Sincerely,
Jules Podell

Direction: GAC
Public Relations: GENE WEBER

JULIE LONDON & FOUR
Songs
40 Mins.
Deauville, Miami Beach

Julie London has played a couple of nightclub dates prior to this outing—her first in this area—but is now being presented in a new act obviously staged for class hotel locations and the big niteries.

Eschewing the usual complement for this type act: a conductor-pianist and basic musicians, she instead has been given a foursome of solid songsters who on occasion come up with an instrumental bit. The accent, in the main, is on solo and harmony with the expertly blended male vocalists.

Idea is a wise one. Miss London doesn't have the big pipings to make it as a straight single in a big spot such as this inn's Casanova Room. Thanks to the smart lighting, ditto gowning and those vocal blendings she comes off in good style. Once the tightening is applied, the sultry, attractive thrush should be a good bet for the video-variety guesters as well as the cafe circuit.

Arrangement concepts are artful, adroitly balanced and highly imaginative to provide the class stamp. There are one-chorus ideas that keep the pace on the upbeat, allowing for constant change of mood to sustain interest.

Use of the male backers is also adroit, with Miss London becoming part of a quintet to hit peaks. Wheels off with "Julie, Julie" by the aides for the walk-on, then sets up "Fly Me To The Moon," "Send For Me," "Time For August," an offbeat and effective version of "Bill Bailey" and a zinging "Trolley Song" in which the group work as one.

Tongue-in-cheek work-in of that Marlboro ciggie commercial should have the sponsor paying the cafe op for a smart plug. There's a change of gown, intro of "the Julie London Four" and into "Basin Street," "Kansas City" and reprises of recording clicks "Cry Me A River" et al. Lulls in the overall presentation probably will be eliminated via tightening.

Lary.

RONNIE DAVID
Songs
25 Mins.
Rendezvous Room, L.A.

Ronnie David, Houston, Tex., boy with a good potential singing voice and adept piano accomplishments, made his Los Angeles bow with sufficient aplomb to indicate he may well build to the introductory praise of his mentor, Liberace.

The 22-year-old, at this point, works best at piano, the keyboard giving him security that provides free, smooth and pleasant vocal delivery. He has a degree of style and showmanship although obviously influenced by Liberace. Even his selection of piano stylings including "Misty," a la Erroll Garner, and "Autumn Leaves," tributing Roger Williams, has much of the rippling flair and style typical of Liberace.

As a standup singer, youngster concentrates on big, romantic belt style, hits best work in high sustained areas where his otherwise often tight, back voice tones open up and come through with clarity and strength. He needs considerable work on lower tones and softer delivery, where he lacks support.

David also should stick to pops or even big ballads, in preference to operatic delivery which also shows limitations and will not be his forte in future performances anyway. Best tune in show caught was "The Good Life," also his own piano backing. *Dale.*

THE ELITES
Dances, Songs
18 Mins.
Gatineau Club, Hull, Que.

Second date in two months at Joe Saxe's modern-painting-hung Gatineau Club for the Elites, a long-and-shapely-legged pair of "gypsy" dancers (they can do all kinds) who also sing acceptably. They're breaking in a new act, greatly improved since previously caught and now ready for wider exposure. Both are lookers with personality.

English-born Pat Wray, more experienced half of the team (Montreal-born Diana D'Orsay is the newer half) has choreographed at the Moulin Rouge in Brussels; followed Mme. Komarova handling the Latin Quarterish shows at Montreal's now razed Bellevue Casino; has dittoed for Al Siegel at Barclay Hotel and O'Keefe Centre (a benefit) in Toronto; and is staff choreographer of Associated Productions, Montreal. She routined the dance-hall can-can sequences in National Film Board of Canada's "The Yukon" and has done some tv work. She's teeing a line at Chateau de Blois Hotel, Trois Rivieres, Que., Jan. 27, for a month and later taking it to Faisan Bleu club, Montreal.

The Elites open in fur-edged skirts—black for blond Miss Wray, white for brunet Miss D'Orsay—below jeweled, deep-cleft tops. Ballet steps segue into Spanish, with a zesty dash of jota. Off come the skirts and they go into offbeat, eccentric, moderne terping. Following another act they return in gold costumes with fringe skirts for a vocal workover of "December in May," "Vo-De-O-Do" and Walter Donaldson's "Yes Sir That's My Baby." Then, donning skimmers and swinging canes, they zip into Charleston, Black Bottom and Varsity Drag—nostalgic as all get out. Preceding the '20s seg, Miss D'Orsay does a nifty eccentric acro-tap solo.

The Elites are an exceptional supporting act, with plenty of class for supper clubs—where they might drop or condense the oft-done 20's stuff——and for other spots where lively offbeat terp (on which they'd be wise to concentrate) is appreciated. *Gard.*

MAIZE & O'CONLON
Comedy, Music
45 Mins.
Riverside, Reno

Joe Maize and Marty O'Conlon, both vets on the Nevada nitery scene, have combined talents to form a new act that shows much potential. Maize formerly headed his own group called the Cordsmen, and O'Conlon has worked with several groups familiar on the Nevada circuit.

Duo is polishing several routines with assured comedic values and sight appeal that could become trademarks. In the instrumental department (Maize on steel console and O'Conlon on accordion) two have already proved their proficiency, as evidenced on Decca labels. Maize is a master at making his steel "talk' while he himself mouths the words for unerring interpretation. On the straight instrumentals he also shows he's highly knowledgeable. O'Conlon is well schooled on the accordion and is more than capable on vocals, be it solo or in tandem with partner.

Opener (on set caught) was a spirited "Pagan Love Song," followed by "Ciribiribon," accenting Maize's skill on the steel. Boys throw out some good lines on a "Gunsmoke" snoof, make like the hootenanny set on "Gotta Travel On," and w'n good hand for a space pilot takeoff. Two play it serious on an impressive vocal duo of "Believe In Me," scripted by O'Conlon and slated for Decca release. Two can the show with Maize's riotous carbon of a stripper. Maize makes full use of his physiognomic abilities, which include an escalating Adam's apple. Two are backed by drums and bass.

Maize & O'Conlon have an act that's sure to click in many situations. *Long.*

PAM HYATT
Songs
35 Min.
Savarin, Toronto

Taking a sabbatical from her appearances in tv comedy roles, Pam Hyatt is breaking in a new act at the Savarin, Toronto. The statuesque redhead has special material written for her by Bernie Orenstein, lyricist, and Bill Butler, composer; with all other arrangements by Rudy Toth.

After her original opening, she segues into a comedy treatment of "They All Laughed," for change of pace, a medley leading into "You're Nobody," and a rousing begoff to "Hardhearted Hannah" and "Bill Bailey." Paradoxically, Miss Hyatt's tender "Little Girl Blue" and "Little Boy" score on charm, despite her more raucous numbers.

Songstress was clad in a green velvet coat, jet-beaded bodice and slinky green velvet skirt when caught on first of her twice-nightly appearances. Miss Hyatt, a gifted comedienne, alternately belts out the lyrics with facial expression and the necessary guttural undertones.

She is very funny in a wry manner and her conversational leadins to the following numbers are acute. Miss Hyatt is a slick comedienne and also has a voice on those sustained and disciplined notes. *McStay.*

MANDY RICE-DAVIES
Songs
10 Mins.
Eve, Munich

Mandy Rice-Davies, of the Christine Keeler headlines, marked a new career at the Eve, Munich's top nitery, no link with Paris' w.k. Eve in the Pigalle sector but also renowned for its epidermis display. Despite the local peelery's aura, Miss Rice-Davies if forfended from any stripping; the prime s.a. display must come from her songs, and the following titles tell the story. Paradoxically, also, the Eve management cannot display her name in ads and she is directed, per local authorities' edict, to confine her wardrobe to demure high-neck couture. Just to make things doubly sure there is a plain clothesman on the scene at every performance.

The teenager whose global headlines gave her notoriety beyond her years has a rather agreeable voice, good timing and sufficiently authoritative cafe floor presence.

She gets around locally rigid German work permit restrictions by g'v'ng out with ditties titled "Diamonds Are a Girl's Best Friend," "It's Nice To Have a Man Around the House," "An Englishman Needs More Time" and the like. She could use some specially written material.

There is a local implied "young Mae West" buildup in her nitery buildup but the jury will have to be out for some time on this. Her four weeks' booking at the Eve, Munich, will govern further touring. To her credit, working before the dominantly Teutonic burghers, she made good if not boffo impact. *Jok.*

LIEUX DRESSLER
Comedy, Songs.
40 Mins.
Tidelands, Houston

Billed as "Revue a la Lieux," this comely redhaired comedienne-thrush is to the saloon circuit what the one-man band was to vaudeville. Her pipes are good, she uses number of throwaway lines, makes several comic costume changes, does block of vocal impressions, and manages some audience participation.

Miss Dressler is a folk singer with long pigtails, a Japanese girl singing "Poor Butterfly," a calypso singer and, between, a shapely thrush in a dancing costume. Best of straight tunes is "Maria" from "Paint Your Wagon."

Freddie Noble Orch (5) cuts good show. *Skip.*

DAVID FISHER
Comedy
25 Mins.
Living Room, N.Y.

David Fisher seems to have been around the cafe circuits for sometime, but until now has escaped the attention of the New Act file. He is a competent operator.

Seated at the piano which he rarely plays, he spends his time with effective one-liners, an occasional story and admonitions to drink up. He has a kingsized brandy snifter from which he frequently takes a swig and reminds patrons that business is dependent upon their booze consumption.

Fisher opens with rapid delivery of one-liners to get the customers interested before settling down to a more leisurely pace. He works with more assurance as the act goes on, and by closing time he reaps his maximum effect.

Fisher seems to have a knack of complete honesty. After he took hold of the crowd on opening night, he candidly confessed that he bombed the first show. He seems to be an unusual fellow. *Jose.*

ROLF CAHN
Guitar, Songs
55 Mins.
Le Hibou, Ottawa

This wiry, bird-faced young Californian spent 1960 in Spain, playing flamenco in clubs and bars with a Spanish singer and dancer, as a trio. He's recorded on Folkways, World Pacific and the new label Pathways of Sound. He recently played all the soundtrack music for "Children in Shadow," a 40-minute documentary produced by Tay Sloan of San Francisco there and in L. A.

Cahn opened his mammoth stint with a pair of flamenco guitar solos—solid but not spectacular. Then he turned to voice and gave two extraordinary performances—of the beautiful Mexican "Wanderer of the Mine Country" and, when he's been on 48 minutes and the audience wouldn't let him go, of "Ain't Gonna Study War No More." In that he got the audience chanting melody while he sang sometimes wild, weird but always true counterpoint for six or seven verses and choruses.

Among earlier tunes he did "Nobody Knows When You're Down and Out," which the great Bessie Smith sang at a benefit, backed by Bix Beiderbecke, Benny Goodman and other names; and recalled the auto accident she was in a year later at Clarksdale, Miss.—"They drove her to a hospital, but she was the wrong color; then to another, but she was was still the wrong color; finally to a third. She was the right color there, but she was dead." He showed a nice blues feeling, and later effectively shouted "Columbus Stockade Blues"—for which he felt an affinity because he'd been tossed into an M.P. stockade in Columbus, Ga., "after a contretemps with the army."

Rolf Cahn is a solid, authentic and showmanly performer who can also toss in a calypso and little-known Woody Guthrie kid tunes for variety. He's a coffeehouse ace and good for many intimeries, e.g. the Playboy circuit. *Gard.*

FREDERICA WEBER
Songs
20 Mins.
Blue Angel, N.Y.

Frederica Weber has a familiar face. She's the pilgrim who was seeking a palatable cup of coffee with the same assiduousness that was evident in the search for Chloe. Her coffee hunt was rewarded apparently with numerous residuals. Miss Weber is also a veteran of the Upstairs at the Downstairs and Plaza 9 Room cafe revues, thus she's been around the cafe circuit, but not with her own material.

Miss Weber is personable and has the ultimate knowhow to make good in this area. Her knowledge of stage mores is evident with her ability to hush an audience even with unfamiliar material, and she knows where to prospect for laughs.

Her material, however, is another matter. She takes her auditors through unfamiliar and uncharted areas. Many find her words strange and sometimes difficult to stay with. Much of it is either esoteric melodically or lyrically. A bit of rewriting with some added concessions to the mortal seeking uncomplicated entertainment would add considerably to her turn. *Jose.*

LOS DE RAMON
Songs, instrumental
15 Mins.
Alameda Room, N.Y.

Los De Ramon, a man-and-wife team from Chile, excel in folk tunes of South America with particular stress on those of their native heath. The duo, dressed in the equestrian habit of their country and wearing wicked looking silver spurs and the wide brimmed hats associated with the Latin costumes, are a picturesque pair. Their song and instrumental work is nicely done.

They work in the folk idiom of South America. Most of their numbers are tuneful and have a gay air. It's a pleasant and relaxing act. The femme does a lot of incidental dancing to accompany her tunes. Both play guitars and make a tuneful impress on auditors. *Jose.*

DI MARIE
Songs
15 Mins.
Alameda Room, N.Y.

Di Marie is a strikingly pretty Puerto Rican girl who has an idea of her metier in niteries. She sings with subtle, sexy overtones—akin to a toned down Lena Horne and she has the knack of giving Latin lyrics a universal touch. Miss Marie also works in English, going in for a few pops to give her act variety.

One of Miss Marie's attributes is her ability to move gracefully on the floor. She carries the hand mike around the room seemingly addressing individual customers. Apparently, she doesn't have an adequate command of English to indulge in sufficient smalltalk to make a deeper personality impress on the American trade. A few more rounds in American niteries should give her the necessary experience to move up. *Jose.*

VAUGHN MEADER
Comedy
30 Mins.
Blue Angel, N.Y.

Vaughn Meader is now a new boy in town. Having first hit prominence in the coffee houses, later at the Blue Angel and finally with his smash Cadence label albums of "The First Family," he seemed inevitably tied to a political career and one that appeared to hinge on the late President Kennedy's popularity. However, since the tragic events of Nov. 22 such a peg was no longer possible nor feasible, and he realized he had to reorient.

In all fairness to Meader, he had been seeking to enlarge his horizons long before the assassination. His presidential press conference was the only vestige of his turn based on his remarkable vocal resemblance to the slain chief executive.

Now Meader has an entirely new act written for him. He seems to feel more comfortable in the realm of the contemporary scene. He appears to be highly aware of present day trends and his turn is flavored with references and lines that could have been born after a look at the morning paper.

His stint has a sense of immediacy. There are some bits built for longer periods, but he seems to have latched onto a turn for the high IQ set. His last two pieces about the non-productive farmer and the bit on the janitor are strong points of his act.

Meader's turn at the moment has highly literary overtones, with a written instead of an oral quality. However, its comedic values are evident at this date in the Blue Angel. It still needs to be fashioned into a structure designed for standup work. He has the base and ability to make the conversion. *Jose.*

BILL WILLOUGHBY
Comedy
20 Mins.
Attic, Vancouver, B.C.

Bill Willoughby, a youthful Negro giant who's been trouping some time, has not previously been New Acted in VARIETY. He's a standup comedian who gets lotsa laughs by delving beyond the commonplace situations in life and extracting the wealth of humor that lies therein.

He stands six feet eight and his height seems to provide him a special vantage from which to exploit the more outrageous and fantastic aspects of the world around him. Most of his observations are sharp topical comments but the sting is cushioned in the softness of satire and much in the way that fellow Negro comedians have been doing, he makes points effectively via laughter rather than preachiness.

But Willoughby eschews the obvious kinds of black and ofay situations to concentrate on the more universal theme of laughing at himself to evoke auditor reaction. He points out he is not really a Watusi who speaks English, just an over-sized American. His finale is a clever pantomime bit where he uses his long arms to create an embracing couple impression and he exits to generous audience applause.

A fave at Pasadena's Ice House, this is Willoughby's first venture north of the border. He appears ready for wider exposure as well as tv. *Shaw.*

THE FREEWHEELERS (4)
Songs
20 Mins.
Blue Angel, N.Y.

The Freewheelers are a folk quartet in the tradition of most other practitioners in this field. They have youthful exuberance, plus good rhythm with an assortment of string instruments comprising guitar, bass and banjo, all of which adds up to a good sound and a good potential for the cafes as long as the folk tune trend runs its course.

The lads work in a fairly well established groove. They seek no new fields and no new discoveries. They seem to want to make good in the accepted sense. Their smalltalk is engaging, their tunes generally familiar and arranged in a well-worn groove.

There are many places in which The Freewheelers can do well on the nitery circuit at this time. But as many turns of this kind will ultimately find, they'll have to put their skills to use in a more rounded repertoire as well. *Jose.*

Copacabana, N. Y.

Kay Stevens (Frank Gary, conductor), Eddie Schaffer, Tonia Flores, Eddie Albert, Joseph Mele & Frank Marti Orchs; staged by George Moro (Moro-Landis Productions); choreography, Michael O'Brien; music, Ivan Lane; lyrics, Jan Sarnoff; costumes, Billy Livingston. $6.50-$7 *minimums.*

The Copacabana has probably been one of the foremost star builders in the cafe ranks. Many acts, on their first date in the Jules Podell spot, have been pronounced worthy of headliner status and sometimes a second look here affirms an earlier opinion. In the case of Kay Stevens, playing her second Copa stand, audiences turned out to affirm the fact that she's on her way.

Miss Stevens confirms the observation that she is a gifted comedienne. She has style, authority, a zany outlook and a positive projection that put her in front immediately. She played the Copa in August and despite the quick repeat, she seems to have the potential of stirring a renewed flurry of business here.

Some of Miss Stevens' offerings are sharply satiric and poke fun at the customers who can take these jibes as long as they're amusing and entertaining. She also has the knack of involving the patrons in her numbers. Her "Sister Love," a special material epic which sharply lampoons a revivalist, has the customers handclapping, pounding tambourines, and singing—also laughing.

Miss Stevens can also dwell on a serious note as in "My Man" and "You're Nobody Till Somebody Loves You." She appears to be a complete entertainer, skilled in many departments and the type that should interest producers in many fields.

Not seen on the local front for years is comedian Eddie Schaffer, who appeared some years ago at the Latin Quarter. He has since been homebased in Florida, and apparently is a popular figure there. This is evident by his skilled use of the audience as a sounding board.

However, in his Copadebut, Schaffer seems more a preacher than an entertainer. He appears to be trying to make a point in describing the difference in rearing children in his era and today. Much of it was rather strange for a cafe floor.

The Copa production has a new gloss by producer Geroge Moro; the Copa's new choreographer, Michael O'Brien, staging the dances. He hasn't solved the difficulty of moving eight girls and a pair of production singers over its comparatively small stage, but the terps come off well and the costumes by Billy Livingston seem very opulent.

One of the sets has the girls wearing chinchilla panties, hats and trim. Podell has also gone in new directions for other production accoutrements. The music by Ivan Lane and lyrics by Jan Sarnoff have a legit musical quality. Of course, the show backing by Joseph Mele and the Frank Marti Orchs does the musical chores handsomely. Tonia Flores and Eddie Albert do nicely with the production songs.

Jose.

Eden Roc, Miami Beach

Miami Beach, Jan. 16.

Lenny Kent, Sonny Kendis Orch, Escobar Orch; $3.50 *minimum.*

Eden Roc's prexy-booker Harry Mufson has embarked on a show policy for his lively Harry's American Bar (250-300 capacity). Initial act to play the round-room was Belle Barth during the recent holidays.

An offbeat booking for this type of hotel, Miss Barth paid off in spades, with sellouts nightly and a profit rackup. Current Lenny Kent, in what is a lull time, is drawing comfortable biz, to keep Mufson happy.

Kent hasn't been around these parts for several years. He's as fast and hip as before, with a load of topical lines and those frequent asides he's identified with. Sometimes the ad libs sail away due to the too-fast delivery. But, there's enough caught to keep chuckles and laughs coming.

Kent is adept at hitting an upbeat tune; still strong on those impreshes of a Billy Daniels or a Harry Belafonte with the blue-tinged one-liner interpolations, accepted by the show-wise attendees in this spot. He's on for a solid hour, three times nightly.

Sonny Kendis is the top-billed music man and keeps the floor filled with his new mixture of smooth-as-silk arrangements that are cleffed for every type of dance addict. He's been here since Thanksgiving and is being held through the season. Understood he'll be shifting to the big Cafe Pompeii when it reopens at endmonth.

Escobar and his unit dispense colorful, authentic Latino beats to keep the considerable contingent of hipswingers here happy.

Kent is in for three weeks.

Lary.

Mister Kelly's, Chi

Chicago, Jan. 13.

Ray Hastings, Elaine McKenna, Marty Rubenstein Trio; $2.50 *cover.*

George Marienthal has one of his more lightweight bills in his current Mister Kelly's entry. Ray Hastings is a personable farceur with one strongly risible centrepiece sketch and several clever dialect impressions. Elaine McKenna is a diminutive Australian thrush with impressive projection for her size.

Hastings, who quit comedy writing in order to become a comic, would do well to create a few more of the stories at which he is best—a sort of tabloid one-man situation comedy. His piece de resistance concerns a romantically backward type impatiently questioning his Don Juan roommate about the latter's amorous conquest of the evening. It's a comedically insightful skit, and his turn could use more material of this nature.

His dialect sketches and blackouts are unevenly funny. One involves a sound-impression of the engines of a forlornly lost airplane as it would sound on an American plane, El Al and Air Italia. Other takeoffs include a very British retired army officer recounting his past battles, an interview with a German teenager, and several effective dialect cameos.

Miss McKenna, a petite blond, interprets her songalog faithfully if not soulfully. She's musically knowledgeable, but could do more by way of getting to the emotional meat of her selections. Her style is straightforward and unaffected, and she establishes a quick and infectious, albeit skin deep, rapport with her auditors.

Among her numbers are "Gypsy In My Soul," "Breezing Along," "Man That Got Away," and a "Goody Goody" closer involving ringsider participation in the refrain.

Mor.

hungry i, S.F.

San Francisco, Jan. 10.

Glenn Yarbrough, Wes Harrison, The Folksters (4), *John Price Trio* (3); $3.50 *admission.*

This bill lines up as one of the solidest shows this winter at Frisco's main avant garde nitery. Yarbrough is well known here his numerous appearances, both at the club and, in concert, with the Limeliters and his name is top box-office.

Yarbrough's folk-balladeering is an effective closing act for the show which is in the vein the room's customers are used to by now: a singer, a folk group and a comic.

Comic is Wes Harrison who is a product of the electronic age in that the laughs are created by the use of sound effects after Harrison has verbally set the stage for the gag. The sound effects are produced by manipulation of the microphone and house sound system a la Jonathan Winters.

Winters, however, is a comic who uses occasional sound effects. Harrison on the other hand is a sound effects man who has picked up some gags and situations to incorporate the sound effects for laughs.

Best stunt is a description of how he bugged a hot rodder via a special loudspeaker in his own car which enabled Harrison to blast out the full scale sounds of an auto skidding, tires burning and finally crashing into another car. It is an effective act, the sounds are spookily real and it is fascinating to watch him do it.

The Folksters are a pleasant quartet who lay down a middle of the road series of folk songs with some mild humor and a warm personality. They are not headliners, but an effective supporting act on any bill of this kind.

The John Price Trio is a solid entre'acte and has been at the club for some time. It deserves more audience attention than it gets.

Sister Rosetta Tharpe opens Jan. 27.

Rafe.

Cocoanut Grove, L. A.

Los Angeles, Jan 17.

Johnny Mathis, Freddy Martin Orch (25); $3.50 *cover,* $3 *minimum.*

Johnny Mathis not only enjoys what he's doing but also knows how to be himself. After all the hoopla of the Cocoanut Grove's Thursday (16) opening night had ended and the mundane business of entertaining the "common folk" had presented itself the night after, the singer meets the challenge admirably by presenting a sparkling 55-minute dinner show to a jammed room.

With no verbiage at all, he plunges into "Tender Is The Night," "Misty," "Johnny One Note" and a few more before begging off for first break. Heavy mitt brings him bouncing back with a medley of six more — all with Mathis-Mercury Records association.

Of 16 tunes sung, it isn't till the 12th—"When My Sugar Walks Down The Street" — that the Mathis magnetism is fully felt. Here he's really loose, his delivery easy, his soft-shoe shuffle appropriate to theme; it's the high point of act, delivered with keen sense of fun and simplicity.

It's only after "Sugar" that he utters his first spoken word—intros his personal batoneer Jack Feierman and drummer Bob Pike. Also, he thanks the Freddy Martin Orch, which opens show with stirring "Salute to Cole Porter" and which supplies fine backing throughout, harp and strings playing major roles.

Mathis finales with upbeat "I'll Build A Stairway To Paradise" and reprises twice with final bars.

Show has excellent balance, with soulful tunes ("Maria") sung movingly and jumo tunes ("Jumo For Joy") warbled with lotsa zip, all of it carefully shuffled for maximum effect.

Joex.

Living Room, N.Y.

Jack Jones, Emily Yancy, David Fisher, Bob Ferro Trio; $4.50 *minimum.*

Danny Siegel's Living Room seems to be one of the livelier hospices on the east side with the current bill topped by Jack Jones. The son of film singer Allan Jones and actress Irene Hervey is one of the more rapidly rising warblers. He appears to be making tremendous headway in the cafe field and elsewhere.

Jones is a personable chap who works in a way that suggests his chirping is only part of an overall picture. He has an ingratiating manner and a pleasant projection. He came to prominence, of course, with his disking of "Roses & Lollipops" which he reprises here.

One of his assets is his ability to give standards some different and exciting rides. There are occasions when the ornamentation is too elaborate and there also are times when he loses a point because of the musical gingerbread. But generally there's entertainment and satisfaction in his floorstint.

Incidentally, the Living Room rarely has an opening as large as that of Jones' preem. The first two shows that evening (Fri.) were SRO. Jones' colleagues in this emporium comprise Emily Yancey and David Fisher. (latter New Acts).

Miss Yancey is a talented Negro singer with a multitude of approaches to a tune. She can get dramatic and she knows how to take it easy. The brightspots in her catalog are the "Carnival" number from "Black Orpheus" and virtually any ballad that comes her way.

Per usual, the Bob Ferro Trio provides strong support for the participants.

Jose.

Nugget, Sparks

Sparks, Nev., Jan. 16.

Ted Lewis, Eddie Chester, Josie O'Donnell, Jack Durant, Maria Neglia, George Arnold Singers & Dancers (16), *Foster Edwards Orch* (12); $2 *minimum, second show.*

For this playback at John Ascuaga's Nugget Ted Lewis has put together a show of varied talents that add up to 85 minutes of class entertainment. Albeit heavy on the nostalgic side, there's a wealth of lighter moments when the supporting acts take center stage.

Lewis, with his trademarked hat and cane, takes his bow with a vocal recount of his career on "My Clarinet and I" that immediately sets the nostalgic theme. He continues the mood with "My Hands, My Hat, My Cane and Me" and "Only a Few of Us Left." To depart the play on yesteryear, the vet showman trade quips with songstress Josie O'Donnell and subjects her to his treatment of "Oh You Beautiful Doll."

Lewis, who plays the emcee role throughout show, wins top applause for his still skillful work on the clarinet, and with shadow Eddie Chester revives his famed "Me and My Shadow."

Miss O'Donnell, petite in stature but tall on talent, essays "Smiles," "After You've Gone," a sensitive "Glocca Morra," and a rousing "Bill Bailey." She's knowledgeable in all areas, handles the lyrics with authority and assurance.

Jack Durant, after taking a pratfall while carboning a Met singer, roams the stage with a multitude of material centered around family life, wife, and mother-in-law. He hits hard and accurately in his appraisals and keeps it all on the common level.

He's also adept with lines re the medical profession. Although his subject matter is restricted to only two areas, he wrings the most from both with little resort to vintage stuff. Durant's exit is a perfected imitation of Clark Gable, both in voice and facial expression.

Maria Neglia, a violinist of concert calibre, proves her big talent on such tunes as "Lover" and "Pizzicato Waltz." Her "Lover" arrangement is impressive for variations and earns top endorsement. She includes just enough humor to bridge the straight instrumental chores.

Also spotlighted is Lewis' trombonist, Sammy Blank, who steps from the band to give his impressions of other trombone artists, including Dorsey, Morgan and Teagarden. Capably leading the Foster Edwards orch through the charts is Sol Klein.

The George Arnold Singers & Dancers raise the curtains with a production accenting the cancan and Parisian titles. It's smartly choreographed, well rehearsed. Costuming also rates good mention.

Show change inked for Jan. 30.

Long.

Deauville, Miami B'ch

Miami Beach, Jan. 11.

Jack Carter, Julie London & Boys (4), *Inga & Rolf, Les Rhode Orch;* $3.50-$7.50 *minimum.*

Jack Carter is one of the most durable draws on the hotel circuit here. He's sure to fill a big room such as the Casanova here, where he plays annually, with an occasional excursion to another inn's cafe.

There's good reason for Carter's continued marquee lure: he never fails to come back without a new set of material. Even the standard bits are refurbished with new biz and lines.

Using the familiar basics, he pours out a stream of new observations with hotel owners, and the Beach types as the targets; a devastating routine on bigotry, quickie impreshes, belting songs a la Jolson, lampoonings on pop music fads and again with incisive impreshes of the toppers around show biz.

Carter's delivery is as dynamic as ever, but with a noteworthy improvement; the frenetic air is gone, replaced with an assured, more deliberate pacing and timing that enhance the plentiful laugh values to wind him into a wrapup after an hour. He tops with a yock-raising tearapart of the Kildare-Casey medico series. They kept pounding for more.

Julie London (see New Acts) adds more marquee lure to the bill, greeting of the big crowd in attendance at opening show attesting to the build in rep via her Marlboro ciggie commercial exposures. Reception of her wares, in an act staged for the bigger rooms, complete to four male aides, was okay.

Inga & Rolf, held over, come up with a set of sparkling new terp patterns that weave from ballet-adagio, to European themed and finally, a "West Side Story" angled aud-pleaser. Les Rhode and his orch are expert on a difficult show, music-wise.

Arriving the 24th: Jimmy Durante & Co.

Lary.

Harrah's, Lake Tahoe

Lake Tahoe, Jan. 13.

Mickey Rooney, Bobby Van, Alcettys (2), *Moro-Landis Dancers* (13), *Leighton Noble Orch* (13); *presented by Bob Vincent, produced for Harrah's by Art Barkow.*

Mickey Rooney's act for this Harrah's reprise lacks the sock and drive he displayed in previous outing in this swankery, but nonetheless it adds up to a pleasing bit of entertainment. There's obvious need for sharper writing but the diminutive performer manages to score with the material at hand, albeit sometimes vintage and choppy in spots.

Bobby Van takes a vocal spot before introducing partner, who make his intro from audience after being introduced as a ski instructor. Properly clad for the ski role, Rooney makes with the Swedish accent (not too effectively) on the snowy material before hitting closer home with personal lines re his marital excursions and alimony problems.

The comic wins best endorsement on a carbon of a losing gambler talking to himself and with his trademarked candid camera routine, where he's perfection as a drunk in a sporting goods store. A takeoff on "Lawrence of Arabia" fails to make the grade for inadequacy in scripting. Van proves a good line thrower for the headliner, shows okay vocaling, "Shooting High," and rates top league as a soft shoe artist.

Detlef Alcetty, with an assist from his wife Brune, is highly proficient at spinning plates atop flexible pole, and balancing a pane of glass, loaded with four wine glasses and a large lighted table lamp, on two disjointed long poles. Audience reaction from his intended near misses is as expected: tablers are on the edge of their seats. One plate spinning routine is executed from among tablers.

The Moro-Landis Dancers show precision and excellent timing in opening production accenting the gals' tap ability on stairway. Leighton Noble's Orch, as per usual, provides the flawless musical backstopping.

Eleanor Powell dated for Thursday (23).

Long.

Riverside, Reno

Reno, Jan. 10.

Russ Morgan Orch (10) *with Sandi Summers; no cover, no minimum.*

The Riverside, continuing its policy of booking name bands, has come up with another sure winner in Russ Morgan, who has played Reno before but marks this as his Riverside debut.

A vet of almost 30 years as a bandleader, Morgan still retains that distinctive "Music in the Morgan Manner" style, accented by his wah-wah muted trombone and sometimes fluid arrangements. For this stint he's using three brass, three reeds, drums, bass and piano, with the leader doubling on trombone and piano. Sandi Summers, a petite dark-haired looker, handles the femme vocal chores with eclat.

Morgan's infectious stage personality and frequent asides add to the troupe's overall appeal.

As expected, the orch's one-hour session includes many of the tunes scripted by the maestro: "You're Nobody 'Til Somebody Loves You," "Somebody Else Is Taking My Place," "Sweet Eloise," "Please Think of Me" and "So Long." But it's not all nostalgia. During the session Diz Mullins departs his band chair to vocal "C'est Si Bon," and ditto for Mert Curtis on "Dream."

Morgan's son Jack (on trombone) also makes with a vocal to "Left My Heart in San Francisco" and others. Three male instrumentalists also go it tandem for a couple of vocal numbers.

Albeit many of the band's titles are from the evergreens, the Morganmen prove their talents on some of the newies, as evidenced on "Alley Cat." Miss Summers, skillful in turning a phrase and cognizant of the lyrics, wins good rewards for her interpretations of "Bewitched" and "It's All Right With Me." Her turn at the mike (on show caught) was much too infrequent. Sign-off is Morgan's trademarked "Does Your Heart Beat for Me." A full dance floor for each set attributes to the continued popularity of the Morgan stylings.

Show change inked for Jan. 30.

Long.

Carillon, Miami Beach

Miami Beach, Jan. 20.

Lou Walters "'Oui Oui Paree" with Barry Sisters, Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens Line (16); *choreography and staging, Ronal & Fields; special music, Jacques Donnet, costumes Bill Campbell & Lee Carol; Jacques Donnet Orch.* $3.50-$5 *minimum.*

Lou Walters has outdone himself in this new edition of the longest running show in the area (entering its fifth year). What makes his series of revues the more tradeworthy is fact that he's set up splendidly costumed and lit productions on a comparatively small budget compared to other attempts around town, and as competition for cafes using names. Cost is figured at not much over a $10-$12,000 figure depending on the topline attractions he adds for boxoffice buttressing.

In this outing Walters has the Barry Sisters to spark off first segment of the season. And per every showing here, they pull a healthy additional amount of patronage. The handsome duo, always dressed haute couture that raises buzz among distaffers, comes up with a solid book of new arrangements, skillfully blended with their familiars.

The staging misses nary a detail in shrewd pacing, harmonic nuances and continuingl build. These are a pair of classy pros who keep the palming pulsing throughout their stint, with high riding arrangements, bluesy inserts for mood-change, and a wham version of "Fly Me To the Moon" plus artful lighting for eye-appeal. Encore segment had "For The First Time" and "I Wanna Be Around" to wind them into a pounding bowoff.

The staging in this Walters color romp is a big plus. Opener has the company on for a Parisian street scene that displays imagination and inventiveness. Eschewing the all-as-one costuming ideas, it's a mixture of French types in varied outfits working out a Mardi Gras pattern to set the revue off in zesty manner.

Another standout is the "Magic Toy Shop," a tasty confection that adds an all-for-the-family aura to the proceedings. It's the mechanical dolls basic worked into a sparkling, richly dressed number. Still another highlight is the next-to-closing scene, a gay version of "Roumanian Rhapsody."

Lynda Gloria, an import from the "Folies Bergere," is a wily songstress-comedienne. Her familiar French lyrics are projected forcefully to get the message across. She's well versed in English tunes, too, and belts "I Like Men" with eleven special lyrics. Tops in her routine is a trip around ringside to lure four males onstage for a funny bit in which they don Tyrolean mountain outfits to "dance" to a sock audience reaction. She ofied to hearty reception.

Steve Danik is the flesh-exposer in the revue, a lithe, leggy looker who also is a well versed terper, working with two male aides to apply the takeoff-moments in clever, good-taste-fashion. It's all worked out in inventive choreography that adds spark to the routine.

The Arnaut Bros. purvey their standard bird-chirpings, preceded by their zany duo-violinings. Per always, they raise continued giggles to perk up forepart of the Walters frolic.

Line is a set of 16 eyefuls, with a core of pert and lively ponies to contrast the showgal tallies. Overall, the Walters package could be shifted without much trouble to a New York location during the World's Fair. It's the sort of show the tourist and conventioneers dig.

Jacques Donnet and his orch rate kudos for their showbackings. Ditto Ron Field for his fine choreographic ideas. Revue is in for at least three months before undergoing edition-change. Until then the only shifts will be in tooliners, with Johnny Puleo and his harmonica gang due around mid-February. *Lary.*

Alameda Room, N.Y.

Tun Tun, Los De Ramon (2), *Di Marie, Panchito Riset and Eduardo Lagrue Orchs;* $5 *minimum.*

The Alameda Room is one of the Latin niteries getting a renewed degree of interest from the Latin entertainers. This room, like many of its Castilian counterparts, is finding that it has to resort to recognized performers in order to entice a larger share of the growing Latin colony in New York.

For its current bill the Alameda has the dimunitive Tun Tun, an extremely accomplished singer and dancer, who cuts quite a figure flailing his abbreviated arms and legs about in abandon. A Mexican native, he has been appearing in other New York spots and this is his first try here. He makes out nicely with the audience.

His act hasn't changed to any degree since his last visit in New York a few years ago, but it's still serviceable and highly entertaining.

The Alameda Room's talent lineup is completed by the Los De Ramon and Di Marie, both New Acts. The music by the Panchito Riset and Eduardo Lagrue Orchs continues to provide excellent dance incentives. *Jose.*

Cave, Vancouver

Vancouver, Jan. 16.

Andrews Sisters (3), *Bobby Winters, Dancing Debs* (5), *Chris Gage Orch* (9); $2.50 *admission.*

The Andrews Sisters are in at the Cave with what must be one of the more durable singing sister acts in show business history. And if the turn itself seems impervious to time, give or take a few added pounds here and there, the nostalgic songs they reprise in this outing are equally durable. Maxine, Patti and La Verne were last here 12 years ago and the lengthy absence hasn't changed the impact.

The three Minneapolis chirpers ramble generously through their evergreens and come up with the likes of "Bei Mir Bist Du Schoen," "Don't Fence Me In," "Apple Blossom Time" and "South America, Take It Away." They also do a few new songs such as "Heart In San Francisco" and "I've Got A Lot of Living To Do," to prove they can still embellish the winners with their brand of vocal magic.

And Patti's burlesque takeoff to David Rose's "The Stripper," seguing out of their oldie "Strip Polka," plus her neat twist routine with audience enthusiasts, is both great fun and expert terping. Turn goes 50 lively minutes and is tops in entertainment value.

Bobby Winters, in the warmup slot, comes through with a comedy juggling routine that is equally funny and slick. A young-looking old pro, he's extremely adept with tambourines and Indian clubs. But it is his offbeat one-liners, deadpan sight gags and the casual manner that makes this such a hilarious turn. He has auditors roaring and bows off to heavy palm appreciation.

Bob Calder's Dancing Debs offer a holdover Charleston as the curtain raiser and return for a new Swinging Shepherd Blues number that features Chris Gage sideman Fr[illegible] McPherson in the accompanying flute spot. The Gage orch backstops the entire show with the Andrews Sisters' Lloyd Morales in at drums for their portion.

Pat Boone opens Thursday (23). *Shaw.*

Royal York, Toronto

Toronto, Jan. 14.

Lanny Ross, Moxie Whitney & His Royal York Orch (14); $4 *cover.*

Lanny Ross is currently holding down the Imperial Room of the Royal York Hotel and is packing the nostalgia into a 450-capacity room. He makes his entrance in dinner jacket while warbling the theme song from the old Franco-American Spaghetti radio intro, then follows with "Moon River" for change to modern styling.

Reverting to type, he sings a French medley, including "Pigalle" and "Mon Amour," latter which he wrote. His most notable contribution is "This Is All I Ask,' a tender love-lament he balladeered.

Ross, who stayed on 50 minutes when caught, has the apparent resonant pipes and appearance of his younger days of success. One of the great pros, he adapted himself in later years to the singing of grand and light opera, pops and classics, from the old radio days when he was known as "The Troubadour of the Moon."

Moxie Whitney gives excellent topicality to Ross' lyrics on the subject of Toronto localisms to the tune of "Pigalle." His 14-man orch provides top backing throughout, and also plays for the dance sessions. *McStay.*

Hotel Roosevelt, N.O.

New Orleans, Jan. 17.

Jane Russell, Connie Haines & Beryl Davis (with Matty Malneck as musical director); Leon Kelner Orch; $2.50 *weeknight minimum;* $4 *Sats.*

New layout in Seymour Weiss' plush Blue Room, spotlighting Jane Russell, Connie Haines and Beryl Davis, is a polished and slick show which establishes a warm rapport between performers and customers.

Gals, endowed generously with good looks, nifty figures and nice vocal equipment, opened to a capacity audience Thursday night (16). Judging from advance reservations, the velvet rope will be up nightly for the next two weeks.

Introed by a tape-recorded voice of Bob Hope, threesome come on clad in clinging black and white fur, and immediately win the tableholders with top voice blending. Each solos with well-chosen material for maximum returns.

Miss Haines, the tiniest of the three and obviously the vocal anchor girl, has the largest voice and most outstanding style. She puts over her tunes with skill, warmth and easy handling to hefty palm-pounding. Tops is her "I Believe," which projects her versatility and pro artistry.

Blond and British Beryl Davis, whose style is initimate and appealing, clicks solidly with "A Foggy Day In London Town" and Make Someone Happy." Miss Russell, svelter and more attractive than her screen image, sings "Mack The Knife" and "The Saints Go Marchin' In" to boffo results. Her husky contralto pipes match her nifty chassis.

The shapely and glamorous threesome demonstrate charming stage demeanor and let their tunes speak for themselves. Trio finales with a group of tunes with an oldtime gospel meeting flavor to garner added plaudits.

Matty Malneck, the threesome's musical director, and the girls team up for a medley of some of his hits and drew bravos. Included in the songalog are "Stairway To The Stars," "I'm Through With Love," "You Or No One" and "Goody Goody."

Malneck ably guides the Misses Haines, Davis and Russell with the slick backing of Leon Kelner's musical crew. Kelner's outfit also keeps the floor crowded during the customer terp sessions.

Show runs until Jan. 26. *Liuz.*

Eddys', K. C.

Kansas City, Jan. 16.

Dick Contino with Lee Raymond, Fred Muro Continentals (5); $2 *cover.*

There's a different flavor to the floor show for the fortnight at Eddys' with accordionist Dick Contino in his first bow in this spot. Since his last stand in town about six years ago, he's teamed with Lee Raymond, and the two put on 50 minutes of moving and colorful music.

Basically their work is instrumental with the Contino artistry on the accordion the piece de resistance, although young Raymond proves his own skill on the trumpet and valve trombone. Two team the instruments to the fine points and can move together in any direction to heighten the mood, or rhythm. Few musicians can match Contino on the accordion mastery, his thrilling bellows or keyboard shadings, and the horn work by Raymond accentuates it all.

The tune list is replete with faves from "Bye, Bye Blues" and "Sorrento" to "Tico Tico" and "Sabre Dance" up to midway. Both do surprisingly well on vocals, Contino with a heavy baritone and Raymond with fine phrasings on "Tonight" and "Maria." They bowed off to a rousing hand.

Pair stays through Jan. 29. *Quin.*

Troubadour, L.A.

Los Angeles, Jan. 15.

Chico Hamilton Quartet, Brook Peters; $1.50 *admission weekdays,* $2 *adm weekend; one-drink minimum.*

Chico Hamilton's drum wizardry in this theatre-cafe never ceases to fracture. During "Island Blues" (the Hamilton theme song and closing number in set caught), Hamilton beats out a nine-minute solo during which he mixes light-touch with driving power, changing from one to the other with the ease of a gazelle.

Standup guitarist, Garbor Szabo, is colorful to ear and eye. He goes into a deep crouch during tough passages, then, once cut, he bobs up a bit, only to bend again while biting into another riff. During the torrid "A Voice In The Night," Szabo is particularly bright, backed by excellent bass work of Albert Stinson. Stinson's solo during number had great clarity and range, with some masterful slurring, waxing totally uninhibited.

However, tenor saxist Jimmy Woods is for the most part uncommunicative. Too often he's dissonant, recklessly abandoning chords for sake of effect. Fact that Woods joined group just last Friday (10), when foursome opened here, may account for some of the straw-grasping.

In spite of sparse week-night draw, set caught went 55 minutes. Quartet's in through Feb. 2.

Inter-set act, folk-calypso singer Brook Peters, has a fine baritone voice but failed to exhibit much of it. After warbling four quick numbers, he called a halt and walked, scorning the warm mitt. Peters, incidentally, is one of those rare folk-type singers who doesn't accompany himself; he uses guitarist Paul Palmer. *Joex.*

Shamrock, Houston

Houston, Jan. 17.

Earl Wrightson & Lois Hunt, Paul Neighbors Orch (11); *no cover or minimum.*

Earl Wrightson and Lois Hunt lean heavily on Broadway show tunes, and they are excellent props indeed for pair's excellent pipes. Wrightson has fine baritone voice, and thrush has ability to do many things with her lyric soprano. They are a handsome couple with lotsa charm.

They by no means exclude other than show tunes, as Miss Hunt, formerly with the Metropolitan Opera, does "Musetta's Waltz," and duo does couple of comedy turns with "I Remember It Well" and "Adelaide's Lament."

Yet it is with such top tunes as "Camelot," "If Ever I Would Leave You," "The Sweetest Sounds," "I've Grown Accustomed To Her Face" and a Richard Rodgers medley of 19 tunes that Wrightson & Hunt really glitter.

They had intended to beg off with "Wunderbar," but the auditors won't have it and they have to return for "All The Things You Are." It isn't easy to fault these two fine talents, but femme does seem just a bit too girlish with some of her patter.

Performers' musical director, Fred Woolston, directs Paul Neighbors' band, which was never better.

Show plays two frames, with Johnny Desmond and Bud & Cece Robinson in next. *Skip.*

Galaxie, S.F.

San Francisco, Jan. 11.

Nooney Rickett V, with Joni Lyman; two-drink mimimum.

Two "youngsters" are currently in residence at the corner of Broadway and Kearny in the North Beach heart of San Francisco night life.

One, the more permanent of the two, is The Galaxie—a new club owned by Moulin Rouge boss Dave Rapkin. It's a plush and comfortable layout featuring four separate levels for viewing and roomily-spaced tables.

The second youthful entry is the Nooney Rickett V. Leader Rickett plays guitar and augmented by tenor sax, electric bass, drums and the picturesque Joni Lyman, who contributes a healthy set of pipes.

The Five are unabashed rock 'n' rollers and, while showing several strong points, are going to require several tactical adjustments before they can honestly be called a sharp act, even for a club that can attract an audience attuned to this sort of presentation.

They were handicapped on opening night by the temporary loss of their drummer and a subsequent hearing was considerably more satisfactory.

Their repertory of instruments and vocals includes such standards as a rocking "What'd I Say?," "Tequila," "Kansas City," and Miss Lyman's enthusiastic "Bill Bailey" and "Summertime." Most of the numbers are hard swingers and more frequent ballads would be a welcome addition.

Both Rickett and, particularly, tenor sax player Mel Kunkle are accomplished musicians. But the group's real problem lies in finding a personality and communicating with the audience.

Such things as introducing the group, mentioning song titles and an occasional non-musical word or two into the microphone is surely not too much to ask.

With some work on the aforementioned and more judicious programming, the Five will be a smart act. *Joaq.*

Conrad Hilton, Chi

Chicago, Jan. 16.

"Ladies First" with George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marei Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5), *Boulevar-Dons* (3), *Jimmy Palmer Orch; produced by Merriel Abbott, directed by Bob Frellson; score and lyrics, Hessie Smith; orchestration, Norman Krone;* $2.50 *cover.*

Merriel Abbott has been producing these ice shows for the Boulevard Room every six months since 1948. At the very least they have been highly proficiently done, and occasionally rise a couple of notches above the limiting strictures of the tabloid ice show format.

"Ladies First" is one of the more engaging of these bi-annual sherbet-show-biz entries, and much of the credit goes to two wisely-chosen acts used to provide a break in the skating part of the show. They are both sight acts and succeed handily where talking "entr'actes" have failed to score in this essentially visual presentation.

George Carl is a polished and experienced panto comic, and, with his daughter, Arlene, has a turn that is a surefire yockgetter. Carl's sole expression is a fixed quizzical smile, but he spells out his act with an acro-trained body-english that is as articulate as any other language.

It's a standard turn by vaude definitions—flipping his derby on his head in different ways and a mock-acro twist—but Carl endows it with an expert sight artist's comic charm.

Gus Augspurg and his two monkeys are also in the long line of vaude tradition. However, he has fashioned a clever act that eschews the silly clothes and bicycle riding usually part of monkey shows. His two charges are finely-trained to closely imitate human characteristics, and his successful premise is that monkeys make funny people.

Manuel Del Toro, who has been the lead skater for the past few shows, is as flashly, fast and facile as ever, and Marei Langenbein is one of the more attractive prima skateuses to have played the show in recent years. Bob Frellson's choreography is fresh, and is executed with verve by the skate choristers.

Ernie McClean & Caroline Paul are firstrate production singers, and interpret Hessie Smith's lyrics faithfully. Jimmy Palmer's orch backs the show flawlessly. *Mor.*

Drake Hotel, Chi

Chicago, Jan. 14.

Pat Suzuki, Jimmy Blade Orch; $2.50-$3 *cover.*

Customers who remember Pat Suzuki from a time when her chief legituner and nitery characteristics were a winsome Oriental piquancy, non-stop vitality, projection out of proportion to her petite size, and a pigtail are in for a pleasurable surprise in re her current cafe turn.

All the above but the pigtail are present in her present act, but she has added to them an impressive vocal maturity and a much more sophisticated and many-dimensioned singing style. She opened to one of the more crowded houses in many months in this swankery and received one of the most enthusiastic receptions in a like time.

A sizeable share of the credits for the musical validity of Miss Suzuki's turn go to arranger-musical-director-accompanist Warren Meyers, who has fashioned charts that explore the musical nuances of the tunes and provide her with stylistic challenges that she meets handily. Among those numbers where these ingredients jelled best were a languid summer-evoking rendition of "Lazy Afternoon," a tender handling of "Sleep Warm" and a poignant version of "Wee Small Hours of the Morning."

Miss Suzuki has not lost any of her trademark bounce, and the show jumps when she swings into such uptunes as "Put On A Happy Face," "Don't Look At Me That Way" and "Shadrack." Among her other numbers are a medley from "Flower Drum Song," and a whimsically updated medley of Stephen Foster tunes.

Miss Suzuki should re-appraise her costuming for this room. The sequined sleeveless blouse and evening slacks would be more appropriate in a less posh room. Jimmy Blade's fine house orch interprets the arrangements faithfully, and provides its usual top-notch terp beat between shows. *Mor.*

OBITUARIES

JACK TEAGARDEN

Jack Teagarden, 58, one of the towering figures in the jazz firmament for several decades, died of pneumonia Jan. 15 in a New Orleans motel. He had been ailing for sometime and had been advised by medics to return to his Pompano Beach (Fla.) home.

Teagarden was one of the foremost trombonists of the day. He learned the instrument when only seven and by the time he was 15 he was already working on the jazz circuits. During those formative years, he worked in the Peck Kelley band and Kelley's styling were an enormous influence on Teagarden's horn work.

Following his stint with Kelley, he formed his own outfit and played with several other bands before coming to New York in 1927. There he worked with Red Nichols and chorused "After You've Gone" which brought to its peak a jazzy-bluesy style that became his trademark, not only vocally but instrumentally. Teagarden added to his lustre with his collaboration with Glenn Miller on the lyries for "Basin St. Blues."

Teagarden joined the noted roster of the Ben Pollack band in 1928. His colleagues included Benny Goodman, Jimmy McPartland, Charlie Spivak, Matty Matlock, Ray Bauduc and Irving Fazzola, among others.

His next important stint was with Paul Whiteman's band. Together with his brother Charlie and Frankie Trumbauer, they consituted a trio called the Three T's.

He organized his own band in 1938. Despite the presence of top musicians, the coming of the war years spelled the doom of many large outfits and Teagarden filed for bankruptcy in 1940 citing $45,863 in liabilities and $160 assets.

He continued to head his own bands afterward, but they were smaller combos. In 1958, Teagarden toured the world under U.S. States Dept. auspices.

Surviving are his wife, three sons, two of which are by a previous marriage; his mother, two sisters and two brothers.

JACK DIAMOND

Jack Diamond, 54, Universal Studio publicity director since 1955, died of a heart attack Jan. 15 while at work at Universal City. Born in Chicago, he started his newspaper career on the Daily News there in 1927 while still a student at U. of Chicago, and left sheet in 1934 to join the N. Y. bureau of United Press as a feature columnist and staff correspondent.

He was a co-founder and publicity director of Monte Proser's Copacabana from 1938 to 1942, and a year later joined Warner Bros. studio publicity dept. in Hollywood. Following six years with WB, he shifted to Universal. During his say with U he was made assistant studio pub director in 1953 before moving up to pub director post.

At the time of his death Diamond was chairman of the public relations board of Hollywood Museum and a past member of board of governors of the Academy of Motion Picture Arts & Sciences. He also was chairman of Studio Publicity Directors Committee.

Surviving are his wife, two daughters and a brother.

TERENCE H. WHITE

Terence H. White, 57, novelist whose book, "The Once and Future King," provided the material for Alan Jay Lerner's and Frederick Loewe's Broadway musical, "Camelot," died of a heart ailment Jan. 17 aboard ship at Piraeus, Greece. He was en route to his home in Britain after a series of lecture engagements in the U.S.

White, who specialized in yarns that stemmed from medieval history, authored 19 books. He made his debut as a novelist in 1933 with "The Sword in the Stone." It concerned the boyhood of King Arthur and was a Book-of-the-Month Club selection.

A native of Bombay, India, he was educated in England and for a time was a schoolteacher before turning to a lifetime study of medieval history. His research in this field also inspired such other of his works as "The Witch in the Wood," "The Ill-Made Knight" and "The Candle in the Wind."

JULE ALLEN

Jule Allen, 75, dean of the Canadian motion picture industry and prexy of Premier Operating Corp., died Jan. 15 while holidaying in Miami Beach, Fla. His body was shipped back to Toronto.

Born in Bradford, Pa., Allen came to Canada with his late father (Barney Allen) and late brother (Jay J.) and opened a film house in Brantford, Ont., in 1906 when this Theatorium was the first in eastern Canada outside of Toronto and Montreal.

Envisaging the winning of the Canadian west, the brothers built a chain of 50 houses which were sold in 1922 to Famous Players Corp. That same year, the Allens and Louis Rosenfeld formed Premier Operating Corp. and built it up to the present 60 theatres in Ontario, Quebec and Manitoba.

Survived by wife, son, daughter; and two brothers, Herb and Sol Allen, both Premier executives.

OTTO K. OLESEN

Otto K. Olesen, 72, pioneer studio and theatrical lighting equipment developer and for nine years postmaster of Los Angeles, died Jan. 5 in Hollywood after a long illness. A native of Denmark, he became a U.S. citizen in 1919. The same year he started his lighting equipment business which pioneered techniques leading to indoor lighting. He sold his biz in 1953.

Olesen had been prexy of Hollywood Bowl Theatre Assn., of which he was a director, a charter member and past prexy of Hollywood Chamber of Commerce. At the time of his death he was Hollywood Museum Leasing Corp. prexy.

Daughter survives.

NORO MORALES

Noro Morales, 51, one of Puerto Rico's first musician-composers to achieve national fame for his Latin music, died of uremia Jan. 14 in Santurce, P.R. For over three years he suffered from glaucoma wich caused him to become blind.

Morales, who was "born" a musician, fronted his orchestra at San Juan's Club La Concha for the last time on his 51st birthday Jan. 2. There is a possibility that Noro's brother, Humberto, who played drums for Noro for 14 years, may take over the band in the near future. It would continue to be called the Noro Morales Orchestra if Humberto can make contractual arrangements with Hotel La Concha.

Morales was one of nine children (five boys, four girls) raised as musicians. His parents were musicians and music teachers. During the 1920s when Noro was in his early teens, he played in a Morales family combo that provided background music for silent films in Old San Juan.

In the early 1930s, the family band toured South America. When the family returned to Puerto Rico in 1933, the Morales Bros. Orchestra was formed. It performed in the island's top nitery, Hotel Escambron, which was demolished last year.

In 1935, Morales went to New York where he organized his first combo. The going was rough. But in 1939 he clicked with one of his original tunes, "La Rueda" (The Wheel), which was instrumental in popularizing the Conga dance craze in the U.S.

What followed was a series of dates that established him as one of the top exponents of "authentic" Latin music. His band played at El Morocco, La Conga, Glen Island Casino, the Stork Club, the Embassy Club and the Havana Madrid.

Morales' band later toured the U.S. He went to Germany, France and Austria in 1957 in a State Dept. troupe. The following year he toured the Far East. He returned to Puerto Rico in 1960 and opened his band at Club La Concha there.

Surviving are his wife, and four children from two previous marriages. Of the first union there were two sons while a son and daughter were born of the second marriage.

LEWIS SEILER

Lewis Seiler, 73, pioneer film director who went to Hollywood in 1919 and during silent era helmed numerous two reel comedies and later Tom Mix westerns, died in Hollywood Jan. 8.

Later credits included such films as "Guadalcanal Diary," "Dust Be My Destiny," "Something For the Boys," "Molly And Me." Widow, son, daughter survive.

ELMORE WHITE

Elmore White, 75, vaude performer, songwriter and music biz exec, died in Brooklyn Jan. 15. At the time of his death, he was a member of the writer and publisher division of Broadcast Music Inc.

White played many of the country's leading vaude circuits as a pianist and singer. He was a members of Burkhardt & White, "Home Run Hitters In The Singers League."

He left vaude in 1927 to join the New York publishing firm of Shapiro, Bernstein. During the past 35 years, he was general professional manager of many other well-known music firms.

Surviving are a niece and a nephew.

SAM LEWIS

Sam Lewis, of the vet vaude team of Lewis & Dody, died of a heart attack Jan. 11 in New York. He partnered with the late Sam Dody in a comedy act which played most of the top houses in the U.S. Their "chiribumchik" doggerel was a key highlight of their topical gag routine, a la "Gallagher & Shean."

For the past few years, Lewis was a treasurer at the Roosevelt Raceway, Yonkers.

JACOB D. GORTATOWSKY

Jacob Dewey Gortatowsky, 78, board chairman of Hearst Consolidated Publications and the Hearst Publishing Co., died Jan. 13 in New York after a long illness. A top exec in the Hearst hierarchy for 30 years, he also was a familiar figure to show bizites.

Gortatowsky, who started his career as a reporter, wrote a variety of copy for the Heast organizations before he was named assistant general manager of Hearst Newspapers in 1934. A man of exceptional executive ability, he became general manager in 1939.

He retained the g.m. post for 16 years which was considered a feat in itself in view of the complex nature of the post. Gorty, as he was familiarly known, often found William Randolph Hearst's business techniques a bit too informal but both had a high regard for one another.

A native of Albany, Ga., he joined the Atlanta Constitution as a reporter at the age of 18. Later he worked in similar capacity for the Albany Herald and the Macon Telegraph, among other papers. While with the Hearst organization, at various times he also was president of King Features and held the same post with International News Service.

Surviving are his wife, brother and two sisters.

JOHNNIE G. GETZ

Johnnie G. Getz, 84, longtime entertainer, died Jan. 7 in his native Cincinnati. His 36-year pro career terminated in 1930 after nine seasons as a principal in George Wintz road show editions of "George White's Scandals" and other Broadway hit musicals, for which his wife, Mayme, was music director and pianist.

When 15, Getz ran away from home to join Vaske's Theatrical Co. He served as an assistant to Great Lafayette, the magician in vaude, was a comic and dancer with min-

(Continued on page 95)

IN MEMORIAM

Marion Sunshine

January 25, 1963

Sleep well, my darling.

EUSEBIO S. AZPIAZU

a/k/a Mario Antobal

CURRENT BILLS

WEEK OF JANUARY 22

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli Theatre)—"The Wizard of Oz" featuring: Bob Hornery, Kevin Miles, Joan Harris, Jon Dennis, Patti McGrath, Reg Dell, Frank Lloyd, Peter Dease, Nola Finn, Don McManus.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRIGHTON HIPPODROME — Charlie Cairoli, Freddie Frinton, Billy Dainty, Nico Ferry, Henry Lytton, Astra Blair, The Derek Taverner Singers, Full Corps de Ballet.

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, Derek Taverner Singers. Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redsern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Bill Cosby, Miriam Makeba.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Anders & Hadley, Enid Mosier & Alphonso, Morty Storm, Three Flames.

BLUE ANGEL—Vaughn Meader, Freddie Weber, All-Night Singers.

CHARDAS—Bela Babai Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Kay Stevens, Eddie Schaeffer, Cally Dodd, Rene Martell, Joseph Mele Orc., Frank Marti Orc.

EMBERS—Jonah Jones.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Pearl Bailey, Lester Lanin Orc., Al Conte Trio.

HOTEL NEW YORKER—Alfredo Munar, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Juliet Prowse, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL WALDORF ASTORIA — Oscar Brown Jr., Nancy Wilson, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Novelites, Bobby Breen, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Marcello Ballet, Herman Le Batard Orc., Pancho Cardenas Orc.

LIVING ROOM—Jack Jones, Emily Yancey, David Fisher, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio.

RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"When The Owl Screams," Bob Dishy, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris.

THE MOST—Joe Mooney, Carol Sloane, Matt & Ginny Dennis.

TOWN & COUNTRY—"Jewel Box Revue" Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson.

VIENNESE LANTERN—Yaffa Yarkoni, Ernest Schoen Orc.

VILLAGE BARN — Charlie Slavin, Jeanne Napoleon, Barn Stompers, Lou Harold Orc.

VILLAGE GATE—Judy Henske, Lambert, Hendricks & Bavan Sabicas.

VILLAGE VANGUARD—Marion Montgomery, Roland Kirk 4.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marel Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL — Catherine Emma, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Pat Suzuki, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

GATE OF HORN—Bobby Gorden Quintet, Billy Mitchell Quintet & Al Grey.

LONDON HOUSE—Cy Coleman Trio, Larry Novak Trio, Jose Bethancourt Trio.

MARYLAND HOTEL—Si Zentner Orc.

MISTER KELLY'S — Ray Hastings, Elaine McKenna, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Louis Prima Revue, Ben Arden Orc.

PLAYBOY — Erin O'Brien, Angela Drake, Dick Porter, Howard Beder, Tom Melody, Stu Allen.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Caroline Richter, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Johnny Mathis.

CRESCENDO — Bobby Vinton, Mills Bros.

DINO'S—Jack Elton, Carolyn Daye, Steve LaFever.

ICE HOUSE—Don Paulin, Rene Herodia, The Villagers.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Triola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Damito Jo, Timmie Rodgers.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR — Brock Peters, Chico Hamilton.

YE LITTLE CLUB—Lou Alexander, Jan Ames.

LAS VEGAS

BOURBON STREET—Lyn Keath

CASTAWAYS—"Holiday In The Orient," Sammee Tong, Patti Kim, Bobby Stevenson Orc.

DESERT INN—McGuire Sisters, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Deedy & Bill, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Jack Carter, Julie London, Russ Black Orc. **Lounge:** Della Reese, Lucky Starr, Cleopatra's Nymphs of Nile, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

RIVIERA—Tony Martin, Cyd Charisse, Half Bros., Jack Cathcart Orc. **Lounge:** Ray Anthony & Double Bookends, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Connie Francis, Davis & Reese, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Dean Martin, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Dick Richards, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Dick Shawn in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Dukes of Dixieland, Sue Thompson, Big Beats, Lorraine Barry.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Jerry Colonna, Paul Gilbert, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS—Wiere Bros., Jo Ann Hill, Don Conn Orc.

HARRAH'S (Reno)—Gaylord & Holiday, Jimmy Wakely, Partners, Sawyer Sisters, Red Coty.

HARRAH'S (Tahoe)—Mickey Rooney, Bobby Van, Moro-Landis Dancers, Alcettys, Leighton Noble Orc. **Lounge:** Harry James, Jack Ross, Hi Lads, Jimmy Wakely, Victorians.

HOLIDAY—Jo Ann Jordan Trio, Suzie & Night Owls, Cousins, Charles Gould.

MAPES—Frankie Fanelli, Diplomats, Jack Melick, Joe Karnes.

NEVADA LODGE (Tahoe)—Esquires.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Ted Lewis, Eddie Chester, Josie O'Donnell, Jack Durant, Maria Negila, George Arnold Singers & Dancers, Foster Edwards Orc.

RIVERSIDE—Russ Morgan Orc., Maize & O'Conlon, Harry Stevens.

WAGON WHEEL (Tahoe) — Lionel Hampton Orc., Naji Bana's Turkish Revue, Bobby Page, Senators, Nita Cruz, Ron Rose.

SAN FRANCISCO

BIMBO'S 365—Szony and Claire, Brahman and Leonard.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL—Kay Starr, Ernie Heckscher orc.

HUNGRY I—Glenn Yarbrough, Wes Harrison, Town Criers.

JAZZ WORKSHOP — Jimmy Witherspoon, Hampton Hawes Trio.

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM (San Jose) — Rusty Draper, Las Vegas Quintet, Mickey Turner & Margo.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito)—Flip Nunez Trio, Joe Sullivan.

Bellamy Rules Out Another Term; Equity Committee to Name Slate Of Officer and Council Candidates

By JESSE GROSS

For members of Actors Equity, there's more than one presidential race to be considered this year. Not only will they—along with the rest of the nation—be concerned with the election of the country's chief executive, but on a more restricted basis they will, for the first time in 12 years, have no alternative but to put a new face into office as the union's president.

Ralph Bellamy, who completes his fourth consecutive three-year term as Equity prez next May, says he will not run again. The actor, whose activities have been centered on the Coast the last two years, ran for re-election in 1958 and 1961 in response to a draft.

He explains that he would not consider running again even if another campaign to draft him were launched. It's his feeling that he's served his time and, moreover, he believes the president of Equity should be based in Manhattan and not on the Coast as he is. Bellamy, who's busy there headlining in "The Eleventh Hour" television series, has purchased a home in the L.A. area.

Equity is headquartered in N. Y. and Bellamy argues that an absentee president has to handle too much union business by telephone and letter and isn't as effective as if he were on the scene. The president's job, he explains, is concerned with such matters as union policy, philosophy and concepts, as well as committee work, and that it's easier to get one's point of view across on a subject if present when it's being discussed.

Bellamy says feelers have been put out by members of the union regarding the possibility of his

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Chi Critics 'Save' Show; Their Followup Notices Boost Biz for 'Nativity'

Chicago, Jan. 21.

Local drama critics, normally blamed by producers for killing shows, are being credited with prolonging the life of one. "Black Nativity" had started poorly at the Civic last December, despite favorable notices, and after two weeks of grosses at the $7,000 level, producer Martin Tahse had posted a tentative closing notice. What made him decide to keep it going was a sudden indication of mounting interest, apparently generated by three of the critics who gave the show unusual followup attention.

So the gospel presentation stayed a total of six weeks instead of two and probably even turned a small profit when it closed on Jan. 12. Not since the Tribune's Claudia Cassidy personally built an audience for the ailing "Long Day's Journey Into the Night" several seasons back—when she wrote a column reproaching her readers for their lack of patronage—have the local aisle-sitters made such an overt effort to keep a show going here.

Roger Dettmer, of the American, was by far its most vocal advocate, and he alone of the critics literally urged the purchase of tickets. One of his several followup pieces was headlined "Go Go Go See Nativity." Like Dettmer, Glenna Syse, of the Sun-Times, saw the show a second time and let her readers know that it was worth it. She also pitched in with feature stories.

Miss Cassidy devoted a full column a week after her review to an account of how enthusiastically "Nativity" was received in Europe, which had the effect of a second review, and was otherwise generous with theatre notes and Sunday space.

Three of the local gossip columnists also contributed to what took shape as a campaign, and the Chicago Defender, a Negro daily, publicized it heavily with even a frontpage editorial.

The boxoffice built steadily. The third week gross was nearly $12,000, the fourth $17,469, the fifth $21,206 and the sixth $21,855. The first two weeks together totalled only $14,291, but the last four averaged better than $18,000 each.

Stevens-Schenker Drop 'Madly in Love' Project

Roger L. Stevens and Joel Schenker have cancelled plans to bring "Madly in Love" to Broadway. They closed their production of the comedy last Saturday (18) following a four-week tryout in Florida. A New York opening, had been tentatively scheduled for next Wednesday (29) at an undesignated theatre. Celeste Holm, Jean Pierre Aumont and Macdonald Carey costarred in the show.

The Ruth Goetz adaptation of Andre Roussin's "L'Amour Fou" put in three weeks Dec. 26-Jan. 12 at the Coconut Grove Playhouse, Miami, and last week it was at the Royal Poinciana Playhouse, Palm Beach. Miss Holm appeared in a prior tryout of the comedy last summer at the Playhouse in the Park, Philadelphia.

'Dolly' Season's 1st Tuner Smash

Broadway got its first smash musical of the season last week with the unveiling Thursday night (16) of "Hello, Dolly" at the St. James Theatre. Favorable reviews turned in by the critics of the six dailies included three raves and the boxoffice has since been jumping with a steady stream of ticket-buyers and a flood of mail orders.

Mail dropped off at the St. James Monday (20) and yesterday (Tues.) contained a reported total of 14,135 orders. That's believed to be an unprecedented two-day figure. An estimated $25,000 was taken in at the St. James boxoffice Friday (17), when as many as 400 persons were on line at one time to purchase tickets. The theatre has also installed four extra phones to handle the inquiries.

Prior to the opening of the Carol Channing-starrer, David Merrick, who's presenting the show, disclosed that he was withholding the usual advance ticket allotments to brokers. It's figured such allotments for "Dolly" would come to 250-300 tickets for each evening performance.

Orders from brokers are being filled at the boxoffice, but Merrick has said, they won't get tickets on a consignment basis until the initial public demand subsides. It's his intention to take care of mail orders first and then the window sale, a practice he claims to have employed on other shows where advances have been large.

Although the musical is billed as a Merrick presentation, it's a co-production venture in which he's partnered with Champion-Five Inc., a firm formed by Gower Champion, who staged and choreographed it. The published limited partnership agreement lists Merrick as sole general partner, but a closing explanatory note reveals that Champion Five is a co-producer with a share of production rights and responsibilities. The co-production setup is also listed among the credits for the show in the Playbill, the official program for Broadway productions.

Besides co-producing, Champion Five is one of the backers of the $350,000 venture with a 5% interest ($35,000). Consequently, Champion is in for a hefty three-way payoff, sharing in profits as an investor and co-producer and sharing in the gross on a royalty basis for his contribution as director-choreographer. For Merrick, the production represents a successful parlay of one of his former straight play hits into a musical click.

"Dolly" is an adaptation of Thornton Wilder's "The Matchmaker," which Merrick co-produced with the Theatre Guild in 1955. The material has an earlier history, as outlined in the review elsewhere in this issue. The book for "Dolly" is by Michael Stewart and the music and lyrics are by Jerry Herman.

BOSTON'S THEATRE CO. OPENS WINTER SERIES

Boston, Jan. 21.

The Theatre Co. of Boston is resuming productions at a 99-seat playhouse in the Hotel Bostonian. Its first winter production, "Endgame," opens tonight, (Tues.).

Frank Cassidy steps out of his usual role as company manager to play the lead, and the others in the cast will be Dustin Hoffman, Naomi Thornton and Ed Finnegan. David Wheeler directs.

"Endgame" runs three weeks of a five-play special subscription series, three weeks each. Others on the schedule are "The Quare Fellow," by Brendan Behan; "In The Jungle of Cities," by Bertolt Brecht; "A Country Scandal," by Chekhov, and "The Room," by Harold Pinter.

3 Original Leads Will Tour 'Little'

"Little Me," which was in the hole for nearly 40% of its $400,000 investment at the end of a 33-week Broadway run last summer, has been re-activated for a tour which gets underway Jan. 30 at the Auditorium, Rochester. Repeating the lead assignments they originated on Broadway will be Sid Caesar, Virginia Martin and Nancy Andrews.

The musical closed on Broadway last June 29 and a July 23 audit, covering the final weeks of operation, as well as closing expenses, revealed unrecovered costs of $154,576. The production tab on the Cy Feuer-Ernest H. Martin presentation was $353,515, which was hiked to $355,765 by a write-off of $2,250 in deferred copying and orchestration costs. A total operating profit of $206,849 was reduced to $201,189 by $5,660 closing expenses.

The scenery and equipment at that time were packed, ready for travel, and stored in the Lunt-Fontanne Theatre, N.Y., where the tuner had been berthed. Feuer & Martin operate the Lunt-Fontanne. The July 23 audit also disclosed that the show's backers had been repaid $160,000 of their investment, leaving a capital balance of $85,424.

"Little Me," with book by Neil Simon, lyrics by Carolyn Leigh and music by Cy Coleman, is based on the Patrick Dennis novel of the same title.

Repeal of Tix Tax Gets One-Vote Endorsement; Treasury Not Cordial

Washington, Jan. 21.

By 9 to 8 vote, the Senate Finance Committee Monday (20) repealed the 10% admission tax on legitimate theatre performances and orchestra concerts. Sen. J. William Fulbright (D-Ark.) sponsored the successful amendment to the tax reduction bill pending before the committee.

Repeal still must pass the Senate and survive a later House-Senate conference committee if it is to go into law. A conference will be held after Senate adoption of the bill to iron out Senate-House differences and draft a final congressional version of the bill.

The House has already passed the bill without changing any admission tabs. The Treasury Dept. opposes admissions reductions.

Shorten Met Visit

Minneapolis, Jan. 21.

The 19th annual Metropolitan Opera engagement is scheduled for May 21-24. It's four days and five operas, down from six-day visit and seven operas last two previous seasons here.

Curtailment of out-of-town engagements this spring is due to special World's Fair added performances, handled via American Express.

While no contract has been signed yet for 1965 here, present plans call for a return then to six nights and seven operas. The 1963 engagement left local sponsors in the red for the first time. Before 1962 the highly successful Minneapolis engagements were shorter.

This spring's operas will be "La Boheme," "Manon," "Lucia di Lammermoor," "Falstaff" and "Don Giovanni."

Introduce 3 Bills in Legislature To Curb Abuses in B'way Theatre; Would Give Atty. Gen'l Wide Powers

Three bills proposed by N. Y. Attorney General Louis J. Lefkowitz to deal with abuses uncovered by his office in an 11-month probe of legit operations on and off-Broadway were introduced last Monday (20) in the N. Y. State Legislature. In his proposals, Lefkowitz is seeking authority for his office to exercise stringent control over the business aspects of legit activities, from the inception of a show to the distribution and sale of tickets.

The bills, introduced in the Legislature by Sen. Samuel L. Greenberg, Brooklyn Democrat, and Assemblyman Anthony P. Savarese Jr., Queens, Republican, were drafted by Lefkowitz, Samuel A. Hirshowitz, First Asst. Attorney General, and David Clurman, Asst. Attorney General who, as head of the Real Estate Bureau for Syndications & Cooperatives in Lefkowitz's office, was in charge of the legit investigation.

Clurman would head the watchdog setup, and funds for its operation would be provided by producers and theatre owners, each paying one-eighth of 1% of gross receipts each week to the Attorney General's Dept. of Law. Such payment, to be made every Monday, would provide an estimated $100,000 annually to cover the cost of administration and enforcement of the legit regulations.

Under the laws proposed by Lefkowitz, failure by anyone connected with the management of a production to comply with prescribed financial practices and the involvement of any production personnel in kickbacks, rebates and other such deals for personal gain would constitute a misdemeanor, as would the taking of "ice" by a theatre owner, treasurer or anyone else in the employ of a theatre. Conviction on a misdemeanor charge would carry a maximum penalty of a $500 fine or a year in jail, or both.

The three bills, which would become effective next Sept. 1, comprise two that amend the general business law in relation to the regulation of legit financing and accounting procedures, as well as the regulating of theatre owners and operators, treasurers and others in the employ of a theatre. The third bill amends the penal law at it pertains to unlawful charges for theatre tickets.

The first of the three measures (Article 26-A) supersedes Article 23-A of the general business law and applies to the raising of investment coin and accounting procedures. In this area, the At-

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Sylvia Succeeds Miriam In Off-B'way Dual Bill

Sylvia Sidney has succeeded Miriam Hopkins in "Riverside Drive," the collective title of a double-bill scheduled to open Feb. 4 at the Theatre de Lys, N.Y. Miss Hopkins withdrew from the presentation following a disagreement with Stan Raiff, who's producing the bill comprising John Donavan's "Damn You Scarlet O'Hara" and 'All My Pretty Little Ones."

The Feb. 4 opening is the latest in a series of postponements for the $20,000 offering. Jan. 20 was the originally preem date, but the debut was subsequently pushed back to Jan. 22, then Jan. 28. Donald Woods has the costarring spot opposite Miss Sidney, and Douglas Seale is director.

'Funny Girl' Gets New Second Act

Boston, Jan. 21.

"Funny Girl," the Ray Stark-Seven Arts musical based on early years of the late Fanny Brice, trying out at the Shubert here, got a brand new second act last Thursday and two truckloads of scenery, edited out, were shipped to the warehouse.

The company is rehearsing practically 'round the clock and many changes are being made.

Barbra Streisand, playing Fanny Brice, and Sidney Chaplin, playing Nicky Arnstein, have been unavailable for radio tv interviews because of the researsals, but will make their first tv interview on the Elliot Norton, Boston Record American drama critic, on tape tonight (Tues.) over WGBH-TV, Channel 2 educational station.

All local critics gave Miss Streisand favorable reviews, but were divided on the show, with the majority finding fault with the second act, which in its opening night version was a melodramatic, schmaltzy, slow moving account of the Brice-Arnstein marriage breakup. The musical is sold out for its three-week run. It continues the tryout in Philadelphia.

Opening night (Jan. 13), dancer Diane Coupe, playing "Jenny," broke her metatarsal bone in an adagio number in the first act. She had a big specialty number in the second act, and hasty changes had to be made by director Garson Kanin in the first two scenes which got the second half off to a limping start.

It's indicated that before the show leaves Boston, it will be considerably changed, especially in the book. Hub crix will probably reevaluate the show in the third week. Reprising "Funny Girl" in his Sunday Advertiser column, Norton said in part, "The faults of 'Funny Girl' are nearly all in the libretto, which is spineless. Reporting the love affair of funny Fanny Brice and gambler Nicky Arnstein, playwright Isobel Lennart has tried so hard to make it idyllic she has succeeded in making it dull.

"'Funny Girl' will surely prosper here. For it has Barbra Streisand, it has lively songs and dances and, most significant, it leaves the cortex, the sensitive part of the brain, unstirred and untouched. What more can a playgoer want?"

Rehearsal Club Anni

Rehearsal Club, the West 53d Street home for young actresses, marked its 50th anniversary Monday night (20). For the occasion a one-hour intimate revue was staged at the New York Hilton Hotel by the 42 girls now resident at the club.

Marge Greene staged the "Showcase Revue" with help from Equity Theatre Library personages. The idea was to "draw attention" of the performing media to the talents.

Dottie Lamour Planning Whoop-de-doo as Finale Of Ford's Theatre, Balto

Baltimore, Jan. 21.

Mayor Theodore McKeldin, with an assist from Dorothy Lamour, is planning a last performance sendoff for Ford's Theatre, which is to be torn down after "Funny Thing Happened on the Way to the Forum" is done for the last time there Feb. 1. The 93-year-old theatre, the city's only legitimate house, is to be razed to make way for a parking garage to be built by the Hecht Co. department store chain.

Miss Lamour, a resident of the suburban area, is chairman of the Mayor's special "Farewell to Ford's Committee." She hopes to decorate the lobby in Gay '90s style for the evening, with a red carpet out front, roped passageways for dignitaries and a footman at the entrance. She is also aiming for national coverage, and intends to invite some of the great names who have performed on Ford's stage through the years.

She wants "Auld Lang Syne" played when the curtain finally descends, has arranged for Governor Tawes to speak briefly during intermission. The former picture star has also suggested bleachers be erected across the street, in front of the Town Theatre.

Miss Lamour was appointed to the Civic Center Commission last fall by the Mayor.

Shows on Broadway

Hello, Dolly!

David Merrick presentation of musical comedy in two acts (15 scenes, 16 numbers), with book by Michael Stewart, music and lyrics by Jerry Herman, based on the Thornton Wilder play, "The Matchmaker." Staged and choreographed by Gower Champion; settings, Oliver Smith; costumes, Freddy Wittop; lighting, Jean Rosenthal; musical direction and vocal arrangements, Shepard Coleman; orchestrations, Philip J. Lang; dance and incidental music arrangements, Peter Howard; assistant to the director, Lucia Victor. Stars Carol Channing; features David Burns, Eileen Brennan, Sondra Lee, Charles Nelson Reilly, Jerry Dodge, Gordon Connell, Igors Gavon, Alice Playten. Opened Jan. 16, '64, at the St. James Theatre, N. Y.; $8.80 top weeknights, $9.40 Friday-Saturday nights.

Mrs. Dolly Gallagher Levi ..... Carol Channing
Ernestina ..... Mary Jo Cartlett
Ambrose Kemper ..... Igors Gavon
Horse ..... Jan LaPrade, Bonnie Mathis
Horace Vandergelder ..... David Burns
Ermengarde ..... Alice Playten
Cornelius Hackl ..... Charles Nelson Reilly
Barnaby Tucker ..... Jerry Dodge
Irene Molloy ..... Eileen Brennan
Minnie Fay ..... Sondra Lee
Mrs Rose ..... Amelia Haas
Rudolph ..... David Hartman
Judge ..... Gordon Connell
Court Clerk ..... Ken Ayers
Townspeople, Waiters, etc.: Nicole Barth, Monica Carter, Carvel Carter, Amelia Haas, Jan LaPrade, Joan Buttons, Leonard, Marilyne Mason, Bonnie Mathis, Else Olulfsen, Yolanda Poropat, Bonnie Schon, Barbara Sharma, Mary Ann Snow, Jamie Thomas, Pat Trott, Ken Ayers, Alvin Beam, Joel Craig, Dick Crowley, Gene Gebauer, Joe Helms, Richard Hermany, Neil Jones, Charles Karel, Paul Kuhl, Jim Maher, Joe McWherter, John Mineo, Randy Phillips, Lowell Purvis, Michael Quinn, Will Roy, Paul Solen, Ronnie Young.

Musical numbers: "I Put My Hand In," "It Takes a Woman," "Put on Your Sunday Clothes," "Put on Your Sunday Clothes" (reprise), "Ribbons Down My Back," "Motherhood," "Dancing," "Before the Parade Passes By," "Elegance," "The Waiters' Gallop," "Hello, Dolly!", "Come and Be My Butterfly," "It Only Takes a Moment," "So Long Dearie," "Hello, Dolly!" (reprise), Finale.

Thanks to Gower Champion's inspired, expert staging and Carol Channing's economy-size talent and personality, "Hello, Dolly!" which opened at the St. James Theatre last Thursday night (16), is the first major musical smash of the Broadway season. The David Merrick production is a powerhouse show that should be a potent touring item with a suitable star, besides having the makings of a click picture and a being likely vehicle for musical stock.

The Thornton Wilder comedy of 1955-56, "The Matchmaker," as stylishly directed by Tyrone Guthrie, is the basis for this song and dance rumpus about an uproarious but canny marriage broker who decides to keep her most lucrative client, a crotchety but romantic and therefore malleable Yonkers "half-millionaire," for herself.

Michael Stewart's book remains admirably close to the source, and Jerry Herman has written what seem on first hearing to be reasonably melodic tunes and agreeably uncomplicated lyrics. What turns good material into galvanizing entertainment, however, is Champion's virtuoso staging and choreography, plus the spectacular Channing presence.

One number about half-way in the second act typifies this contagious blending of elements. It's the title song, and although the music and lyrics are considerably less than sensational, Champion's elaborately varied dance routine for the male ensemble and Miss Channing's overpowering personality transforms it into an audience stampede. It's an electrifying example of triumphant theatrical concept and execution.

There are other big numbers in "Hello, Dolly," however. Miss Channing has a way of taking over the proceedings, notably in the opening song, "I Put My Hand In," as well as with the slapstick "Motherhood" and the situation tunes, "Before the Parade Passes By" and "So Long Dearie." There's also a resounding reaction to "It Takes a Woman," as sung by David Burns and the male chorus, and to some extent to "Ribbons Down My Back," by Eileen Brennan, and "It Only Takes a Moment," by Charles Nelson Reilly.

Although it is plainly designed all the way as Miss Channing's show and she dominates it throughout, "Dolly" provides rewarding opportunities for the featured performers, notably Burns as the reluctant but helpless Yonkers skinflint, Miss Brennan and Reilly as the romantic milliner and her adventurous swain, and Sondra Lee and Jerry Dodge as their respective apprentices and the subsidiary love interest.

In the case of Miss Brennan and Reilly, they would be more effective if they were more restrained, in contrast to the exaggeration of some of the other performances. Underplaying a bit would also tend to give increased value to their romance, notably in Reilly's singing of the straight "It Only Takes a Moment." Among the lesser principals, Alice Playten, Igors Gavon and Mary Jo Cattlett are particularly good, and the male chorus is a greater asset than in most musicals.

Oliver Smith's imaginative and flexible scenic design is a valuable factor, particularly in the use of the curving runway in front of the orchestra pit. Freddy Wittop's amusing costumes are a help, as are the orchestrations by Philip J. Lang and the musical direction by Shepard Coleman. But the explosive impact of "Hello, Dolly" is still primarily due to the combination of Gower Champion and Carol Channing as interpreters and exploiters of the Thornton Wilder play and Jerry Herman's songs.

Incidentally, there's an extensive history to the material. It was originally a play, "A Day Well Spent," by John Oxenford, produced in London in 1835. A German language version by Johann Nestroy, titled "Einen Jux Will er Sich Machen" (literally, "He Will Be the Devil of a Fellow"), was done in Vienna in 1842.

Wilder's initial adaptation, "The Merchant of Yonkers," was produced by the Theatre Guild in 1938-39, with Herman Shumlin staging and a cast including Jane Cowl, Percy Waram, Tom Ewell, June Walker, Nydia Westman, John Call and Joseph Sweency. The same play was done in London in 1951-52 with Sophie Stewart as the femme lead.

Wilder's revised edition, "The Matchmaker," was first done at the Edinburgh Festival, next in London and then by Merrick and the Theatre Guild as a Broadway hit, and finally on tour (and as a picture). Guthrie staged it as a stylized romp, with a cast including Ruth Gordon, Sam Levene (Loring Smith on Broadway), Eileen Herlie, Arthur Hill, Rosamund Greenwood, and Alec McCowen (Robert Morse on Broadway).

Now "Hello, Dolly" will add plenty more mileage to the much-developed Oxenford yarn.

Hobe.

Dylan

George W. George & Frank Granat presentation of drama in two acts by Sidney Michaels. Staged by Peter Glenville; scenery, Oliver Smith; costumes, Ruth Morley; incidental music, Laurence Rosenthal; lighting, Jack Brown. Stars Alec Guinness; features Kate Reid, James Ray, Barbara Berjer, Martin Garner, Jenny O'Hara, Gordon B. Clarke, Ernest Graves, Margaret Braidwood. Opened Jan. 18, '64, at the Plymouth Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Dylan Thomas ..... Alec Guinness
Caitlin Thomas ..... Kate Reid
John Malcolm Brinnin ..... James Ray
Angus Marius ..... Martin Garner
Meg Stuart ..... Barbara Berjer
Annabelle Graham-Pike ..... Jenny O'Hara
Robert Mattock ..... Gordon B. Clark
Bartender ..... Paul Larson
Katherine Anne Porter ..... Carol Gustafson
Thelma Wonderland ..... Louisa Cabot
Elena Antone ..... Margaret Braidwood
Jay Henry Antone ..... Ernest Graves
Doctor ..... Grant Code
Nancy ..... Janet Sarno
Deck Officer ..... Jonathan Moore

Others: Susan Willis, Anthony Cannon, Louisa Cabot, Grant Code, Carol Gustafson, Paul Larson, Jonathan Moore, Janet Sarno.

Now Broadway has a distinguished drama to match the new musical click, "Hello, Dolly" which arrived two nights earlier. With the arrival last Saturday night (18) of "Dylan" at the Plymouth Theatre, the season gets a notable play and the best male character portrayal in recent years.

"Dylan," by Sidney Michaels, is a biographical and therefore somewhat episodic drama about the final period in the career of the late tormented, gifted Welsh poet, Dylan Thomas. It should do potent business, at least as long as Alec Guinness remains in the cast. After that, attendance may be questionable, depending on the boxoffice draw and performance of a successor. There's probably a picture in the piece, at least with Guinness as star, and its road and stock prospects would be largely a matter of casting.

Geniuses, particularly artistic geniuses, are apt to be booby traps as stage characters. Actors portraying famous figures, especially writers, painters and musicians, almost invariably look all too obviously like actors. Anyway, an artist's creative expression is nearly always much more dramatic than anything a playwright may think of to say about him or put into his mouth, even if the words may actually be the artist's own.

But Michaels has brought off the almost impossible in this painfully plausible portrait of an eloquent lyric writer with a wild zest for living and an uncontrollable compulsion to self-destruction. Guinness gives a virtually miraculous performance as the fascinating, tragedy-fated hero, and under Peter Glenville's artful direction there are credible and moving portrayals by Kate Reid as the loving jealous, bitter Mrs. Thomas, Barbara Berjer as the American girl who seems about to save the poet from himself, James Ray as the conscientious lecture agent, Martin Garner as the author's American publisher, and several other members of the large cast.

"Dylan" opens with the poet and his wife in one of their almost incessant, raging quarrels in their Welsh seaside village home as he is about to leave on his first American lecture tour. Virtually all the other scenes take place in the U. S., starting at Idlewild Airport, where the hero shows the gift of witty, flippant and colorful gab with which he handled reporters and was to use with lecture chairmen, hostesses, barroom acquaintances and floozies of assorted social strata.

His drunkenness, addiction to and way with women, his irresponsibility and progressive ill-health, his underlying self-knowledge and carefully dissembled shyness and modesty, his pride in his poetry, even his talent, is somehow made believable and important to a previously uncommitted audience. The character and personality of this exasperating but curiously charming man come to life and he becomes someone to care about.

Guinness gives a brilliant performance that seems a cinch to run away with the balloting as the best straight play portrayal by an actor in VARIETY's annual poll of the New York drama critics. Although the other players are dwarfed by comparison, there are genuinely excellent performances by the featured actors, plus a number of skillful portrayals in vignette roles.

Oliver Smith's scenery involves an ingenious, revolving arrangement of stairways to represent various locales and provide ample playing area, but tends to be distracting at times. Ruth Morley's costumes, Laurence Rosenthal's incidental music and Jack Brown's lighting are helpfully moody.

A program note says that the producers obtained the rights to two books about the poet, and presumably the play is at least partly based on material from them. One is "Dylan Thomas in America," by John Malcolm Brinnin, his lecture agent, and the other is "Leftover Life to Kill," by Caitlin Thomas, his widow.

In any case, "Dylan" is a credit to the theatre and provides a lift in quality to the season. *Hobe.*

London Shows

(Figures denote opening dates)

Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63).
Brontes, Arts (1-21-64).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Father, Piccadilly (1-14-64).
Funny Thing Happened, Strand (10-3-63).
Gentle Jack, Queen's (11-28-63).
Half a Sixpence, Cambridge (3-21-63).
Happy Days, Theatre Royal (12-9-63).
How to Succeed, Shaftesbury (3-28-63).
Man in the Moon, Palladium (12-23-63).
Mary, Mary, Queens (2-27-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Royal Court (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Out of Croccodile, Phoenix (10-29-63).
Pickwick, Saville (7-4-63).
Poor Bitos, Vaudeville (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Roses Are Red, Vaudeville (1-22-64).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Treasure Island, Mermaid (12-18-63).
Wings of the Dove, Lyric (12-3-63).

CLOSINGS

Bedsitting Room, Comedy (3-20-63); closed last Saturday (18), after 347 performances.
Ginger Man, Royal Court (11-20-63); closed Jan. 4, after 52 performances.
John Gabriel Borkman, Duchess (12-4-63); closed Jan. 4, after 36 performances.
Masters, Piccadilly (5-9-63); closed Jan. 11, after 257 performances.
Portrait of Murder, Vaudeville (10-24-63); closed last Saturday (18), after 100 performances.
Cindy-Ella, Arts (10-23-63); closed last Saturday (18), after 30 performances.
Private Lives, Duke of York's (7-3-63); closed Jan. 4, after 207 performances.

SCHEDULED OPENINGS

Nights at the Comedy, Comedy (1-29-64).
Fourth of June, St. Martin's (1-31-64).
Who's Afraid Virginia Woolf, Piccadilly (2-6-64).
Hedda Gabler, Arts (2-12-64).

Show Out of Town

Rugantino

Toronto, Jan. 16.

Alexander H. Cohen & Jack Hylton presentation of Garinei & Giovannini production of musical comedy in two acts (22 numbers), with book and lyrics by Pietro Garinei and Sandro Giovannini, in collaboration with Festa Campanile and Massimo Franciosa, and music by Armando Trovaioli, book translation by Allen Drake, lyric translation by Edward Eager. Staged by Garinei and Giovannini; scenery and costumes, Giulio Coltellacci; choreography, Dania Krupska; musical director, Anton Coppola; production associate, Andre Goulston; scenic supervisor, Eldon Elder; technical direction, Ralph Alswang; production manager, Jean Barrere. Stars Nino Manfredi, Ornella Vanoni, Aldo Fabrizi. Opened Jan. 15, '64, at the O'Keefe Center, Toronto; $6 top.

Rugantino ..... Nino Manfredi
Mariotto ..... Goffredo Spinedi
Strappalenzola ..... Fernando Martini
Brother Tappeto ..... Lino Benedetti
Bellachioma ..... Toni Ventura
Brigadier ..... Willy Colombini
Chief Bandit ..... Armando Silverini
Rosetta ..... Ornella Vanoni
Her husband ..... Renzo Palmer
Mastro Titta ..... Aldo Fabrizi
His Titta's son ..... Carlo Delle Piane
Donna Marta Paritelli ..... Franca Tamantini
Don Nicolo Paritelli ..... Toni Ucci
Eusebia ..... Bice Valori
Barber ..... Giorgio Zaffaroni
Sculptor ..... Cesare Gelli
Don Fulgenzio ..... Georgio Fabretti
Troubador ..... Lando Fiorini
Lover ..... Marcello Serralonga
Goat Keeper ..... Luciano Bonanni
Old Lady of the Cats ..... Simona Sorlisi
Cardinal Severini ..... Gino Mucci
Gentleman ..... Angelo Pericet
Gendarmes ..... Renato Ghigi, Angelo Michelotti

Dancers and Singers: Goffredo Spinedi, Toni Ventura, Willy Colombini, Giorgio Zaffaroni, Marcello Serralonga, Angelo Infante, Luciano Bernardi, Fernando Maryino, Franco Di Toro, Gabrielle Villa, Giuseppe Peneese, Lino Benedetti, Josephine Spinedi, Gianna Zorini, Lettie Zaffaroni, Gina Sampieri, Lida Vianello, Renato Zamengo, Brigitte Kirfel, Gabriella Panenti, Carla Russo, Barbara Schaub, Yvonne De Vintar, Maurizia Camilli.

Chorus of Nora Orlandi: Armando Silverini, Ercole Vulpiani, Margherita Brancucci, Rafaella Caratelli.

Musical numbers: "Tirra Lirra," "The Game of Morra," "Rugantino in the Stocks," "A House Is Not the Same Without a Woman," "Nothing to Do," "Just Look!" "The Saltarello," "Tirra Lirra" (reprise), "The Headsman and I," "Nothing to Do" (reprise), "Ciumachella," "Lantern Night," "Roma," "Roma" (reprise), "I'm Happy," "Just Stay Alive," "San Pasquale," "Passatella," "It's Quick and Easy," "Dance of the Candle Killers," "Boy and Man," Finale.

"Rugantino" is a visual delight, with its some score of scenes in two acts circulated on a revolving stage, its acting and tuneful melodies. It is done in Italian by the original Roman cast, and there are subtitles, a la foreign films. This is one of the novelties of the legit presentation.

Projected on two panels in three-inch levels above the actors' heads, the "Rugantino" punchlines need clarification, better synchronization, and perhaps some device eliminating the required eye-switches from facial expressions to reading the overhead titles. However this undoubtedly will be corrected by Alexander Cohen, the producer of the Broadway-bound musicomedy after its two-and-a-half-week tryout at the 3,211-seat O'Keefe Centre before Feb. 8 to the 1,551-seat Mark Hellinger, N. Y.

Acted in the Italian language—and the many Italians in the opening night audience were getting the dialog ahead of the flashed overhead English translation. This is a major part of the necessary improvement if "Rugantino" is to succeed on Broadway, irrespective of the acting of the stars and principals.

Apart from the overtitles, "Rugantino" has all the postcard scenes of Rome, thanks to the manipulations of a revolving stage in its 24 scenes. Set in the Eternal City of 1830, when everyone carried a knife and love was violent and amusements, sadistic, the pageantry of the Roman Catholic Church and national holidays were paramount. Scenes include the city square on Lantern Night, the Paratelli Palace and a corner of the Forum, all of these beautiful with their fountains and statues, coupled with colorful costumes.

In the musicomedy of "Rugantino," the arrogant and charming but illiterate hero who is introduced to the audience as under the Papal law for counterfeiting and under sentence to the stocks. He sees a beatuiful girl (married) passing and brags to his pals that he will have her by next Lantern Night. There are comedy-interpolations of Rugantino's misadventures, and his final reaching of manhood when he faces the guillotine.

Nino Manfredi plays the title role, Ornella Vanoni portrays the girl, and Aldo Fabrizi acts the role of the chief executioner, all starring and all excellent. Other as a Roman stalwart, Franca Tamantini as the Princess and Frenzo Palmer as the heroine's husband.

"Without a Woman"; "Ciumachella, Tender Flower" and "Lights of Roma" are the top hit tunes.

McStay.

B'way Legit's Crisis

Continued from page 1

principals include Bice Valori as a two-timing mistress, Toni Ucci Jerome Kidder, who heads the Frauds Bureau in the office of N. Y. District Attorney Frank S. Hogan.

In addition, the State Tax Commission and the Internal Revenue Service have joined in the investigation to ascertain whether any monies accruing to individuals through such practices as kickbacks and rebates or through the payment of "ice" in the black market disposition of theatre tickets were reported as taxable income.

Aside from these investigatory actions and the proposed legislation, Broadway has been experiencing a drastic decline in business. This season has thus far produced only two entries with powerhouse markings, one having just opened on the Main Stem last week. That's the musical, "Dolly," in which Carol Channing is starring at the St. James Theatre. The other is the comedy "Barefoot in the Park," now in its 14th week at the Biltmore Theatre, N. Y.

The biggest dramatic click of the current Broadway season has been "Luther," but that's a nonprofit venture. Of the other shows, a few have been doing well, but a large number have been racking up playing time on generally modest business with weekly receipts just about covering operational expenses, providing little, if anything, towards recovery of productions costs. As an aside to this bleak picture, a story in the N. Y. Times last Friday (17) pointed out an apparent drop this season in theatregoing by out-of-town buyers who, heretofore, constituted an important segment of the legit audience.

The proposals for legislative action, covered in greater detail elsewhere in this isssue, give the Attorney General widespread policing power in the business area of legit operations from the initial solicitation by producers for backing to the distribution and sale of tickets. Highlights of the bills, which provide the Attorney General with authorization to prosecute producers and their managerial personnel, as well as theatre owners and their personnel for violations of the regulations to be instituted by him, are:

A provision whereby producers and others connected with a production in a managerial position are required to turn over to the presentation income from "ice," kickbacks, rebates, etc. Such revenue cannot be retained for personal use, except where provision for such retention was made in an offering circular. However, even though a producer or one of his employees turns "ice" income over to the production the individual could still be liable for prosecution on the grounds of conspiracy for involvement in such black-market dealings.

A requirement that in order for theatre owners and those in their employ to sell tickets they will have to register their names and other data with the Attorney General, who would have the authority to suspend them from such registration for charging more for a ticket than the established price. A separate measure provides for criminal action against those connected with a theatre who sell tickets at more than the established price.

Offering circulars for the financing of a legit production cannot be sent out without the issuer having received a letter of permission from the Attorney General that full disclosure of facts pertinent to the venture have been made.

The institution of rigid practices in the maintenance by producers of financial records and by theatre owners and personnel of records and accounts of ticket distribution.

B'way Uneven; 'Dolly' $46,985 for 6, 'Albatross' $28,837, 'Fringe' $21,092, 'Ear' 19G, 'Ballad' 15G, 'Chips' 14½G

The big news on Broadway last week was the emergence of a new smash musical, "Dolly," which opened Thursday night (16) at the St. James Theatre. Otherwise, the boxoffice picture was spotty, increases running from $429 to $5,842 and drops ranging from $239 to $3,942 on an eight-performance per week comparison with the previous session.

The Monday (13) snowstorm is figured to have hurt business the early part of the frame, except in the case of the sellout "Barefoot in the Park." Receipts were still meagre for a number of entries, two of which have thus far set closing dates. They're "One Flew Over the Cuckoo's Nest," which shutters next Saturday (25), and "Stop the World—I Want to Get Off," exiting to tour a week later.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (12th wk; 91 p) ($6.90-$7.50; 1,280; $50,898) (Coleen Dewhurst, William Prince). Previous week, $14,232.

Last week, $15,055.

Barefoot in the Park, Biltmore (C) (13th wk; 99 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,356 with parties.

Last week, $38,426 with parties.

***Beyond the Fringe,** Golden (R) (65th wk; 515 p) ($7.50; 799; $34,874). Previous week, $16,744.

Last week, $21,092.

Case of Libel, Longacre (D) (15th wk; 114 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $22,053 with parties.

Last week, $21,814 with parties.

Chinese Prime Minister, Royale (D) (3d wk; 20 p) ($6.90- $7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $23,311.

Last week, $23,740.

Chips With Everything, Booth (D) (16th wk; 125 p) ($6.90-$7.50; 766; $34,207). Previous week, $11,513.

Last week, $14,445.

Dylan, Plymouth (D) (1st wk; 1 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $78,811 with Theatre Guild-American Theatre Society and O'Keefe subscription, O'Keefe, Toronto.

Opened last Saturday (18) to one rave (Chapman, News), one enthusiastic notice (Watts, Post), two yes-no reviews (Kerr, Herald Tribune; Taubman, Times) and two thumbs-down (McClain, Journal-American; Nadel, World-Telegram).

Last week, $20,484 for opening performances and three previews.

Enter Laughing, Miller's (C) (45th wk; 355 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $13,760.

Last week, $13,513.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (89th wk; 709 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $35,988.

Last week, $41,830. Dick Shawn will succeed Mostel as star Feb. 10.

Girl Who Came to Supper, Broadway (MC) (6th wk; 48 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $75,286 with parties.

Last week, $69,164 with parties for seven performances.

Hello, Dolly, St. James (MC) (1st wk; 4 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $63,570, National, Washington.

Opened last Thursday (16) to three raves (Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram) and three endorsements (Chapman, News; Taubman, Times; Watts, Post).

Last week, $46,985 for four performances and two previews.

Here's Love, Shubert (MC) (16th wk; 122 p) ($9.60; 1,453; $71,205). Previous week, $44,615.

Last week, $44,259.

How to Succeed in Business Without Really Trying, 46th St. (MC) (119th wk; 943 p) ($9.60; 1,342; $66,615). Previous week, $56,000.

Last week, $59,564.

Luther, Lunt-Fontanne (D) (17th wk; 131 p) ($6.90-$7.50; 1,478; $60,432) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week,, $46,105 at the St. James Theatre. John Hefferman will take over the title role from Finney who leaves the cast tomorrow night (Thurs.).

Last week, $42,163.

Marathon '33. ANTA (D) (4th wk; 32 p) ($6.90-$7.50; 1,174; $45,650) (Julie Harris). Previous week, $16,929.

Last week, $15,803.

***Mary, Mary,** Hayes (C) (150th wk; 1,194 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $10,681.

Last week, $15,267.

Never Too Late, Playhouse (C) (60th wk; 477 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week,, $33,250.

Last week, $33,921.

Nobody Loves An Albatross, Lyceum (C) (5th wk; 36 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $27,838.

Last week, $28,837.

Oliver, Imperial (MD) (54th wk; 431 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $37,641.

Last week, $36,709.

One Flew Over the Cuckoo's Nest, Cort (D) (10th wk; 74 p) $6.90-$7.50; 1,100; 41,482) (Kirk Douglas). Previous week, $16,090.

Last week, $14,107. Closes next Saturday (25).

110 in the Shade, Broadhurst (MC) (13th wk; 98 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $53,523 with parties.

Last week, $52,767.

Private Ear and Public Eye, Morosco (D) (15th wk; 115 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $19,914 with parties.

Last week, $18,909 with Play of the Month Guild patronage.

***Stop the World—I Want to Get Off,** Ambassador (MC) (68th wk; 539 p) ($8.60; 1,121; $51,795) (Joel Grey). Previous week, $19,558.

Last week, $20,661. Exits Feb. 1 to tour.

Who's Afraid of Virginia Woolf? Rose (D) (67th wk; 528 p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $16,078.

Last week, $15,332.

OPENING THIS WEEK

After the Fall, ANTA Washington Square (D) ($6-$6.50; 1,158; $46,500). Lincoln Center Repertory Theatre presentation of a play by Arthur Miller as the first in a series of three offerings; opens tomorrow night (Thurs.), to be joined Feb. 20 by Eugene O'Neill's "Marco Millions" and March 12 by S. N. Behrman's "But For Whom Charlie."

OTHER THEATRES

Atkinson, Barrymore, Belasco, 54th St., Hellinger, Hudson, Little, Majestic, Music Box, O'Neill, Winter Garden, Ziegfeld.

Set Czech Opera Group For Edinburgh Festival

Edinburgh, Jan. 21.

The Narodni Divadlo, or National Theatre of Prague, will perform for three weeks with a repertory of five operas, all sung in Czech, at the 1964 International Edinburgh Festival. Three of the works have not been professionally performed in the United Kingdom.

The engagement will open Aug. 17 at the King's Theatre with Smetana's "Dalibor." This has not yet been performed in Britain, although it is regularly revived in German-speaking countries.

Two operas by Leos Janack, "Katya Kabanova" and "The House of the Dead," will also be produced. The latter, based on the Dostoevsky novel, is Janacek's last opera. Both these works will be newly staged in Prague in the weeks immeidately preceding the Festival.

Modern Czech opera will be represented by Jan Cikker's "Resurrection," based on Tolstoy's novel. The company will be led by Jaroslav Krombholc, its musical director, with Vaclas Kaslik, as the chief stager.

Russo Ballet

Continued from page 2

patrons, paying between $2.50 and $6 per ticket.

Three days before opening night news reached Tel Aviv that Berioska couldn't come "at the set date and the tour is postponed until further notice."

After scores of cables, the performances were cancelled and people were advised that their money would be refunded. Then 24 hours later, a cable confirmed arrival of the group, stating that "there have been technical troubles only, and maybe the first performance only would have to be postponed for one day."

Zaven Taromov, manager of the Berioska, arrived ahead of the company and seemed disturbed at all the excitement. It seems as if the real cause for shifting of sked and hesitation hadn't been due to change-of-heart but rather illness from food in Athens where many of the dancers suffered from indigestion. Since the company has a tight schedule, they feared recovery might be a long aair. When damages and possible international complications had been made clear to them, they promised to appear. The first performance hence was postponed for only 24 hours.

Touring Shows

(Figures cover Jan. 20-Feb. 1)

Any Wednesday (tryout)—Shubert, New Haven (Jan. 21-25); Wilbur, Boston (Jan. 27-Feb. 1).

Beyond the Fringe (2d Co.)—Brown, L'ville (Jan. 20-22); Clowes, Indpls. (Jan. 23-25); Hanna, Cleve. (Jan. 27-Feb. 1).

Boys From Syracuse (bus-truck)—Split-week (Jan. 20-25); Nixon, Pitt. (Jan. 27-31); High School, Huntsville, Ala. (Feb. 1).

Camelot—Opera House, Chi (Jan. 20-Feb. 1).

Camelot (bus-truck)—Split-weeks (Jan. 20-Feb. 1).

Foxy (tryout)—Fisher, Det. (Jan. 20-Feb. 1).

Funny Girl (tryout)—Shubert, Boston (Jan. 20-Feb. 1).

Funny Thing Happened on the Way to the Forum (2d Co.)—Ford's, Balto (Jan. 20-Feb. 1).

Hollow Crown (bus-truck)—Split-week (Jan. 21-25); Royal Alexandra, Toronto (Jan. 28-Feb. 1).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi Jan. 20-Feb. 1).

How to Succeed in Business Without Really Trying (3d Co.)—Orpheum, Mpls. (Jan. 20-Feb. 1).

Little Me—Auditorium, Rochester (Jan. 30-Feb. 1).

Man for All Seasons—Colonial, Boston (Jan. 20-25); City Center, N. Y. (Jan. 27-Feb. 1).

Man for All Seasons (bus-truck)—Split-weeks (Jan. 20-Feb. 1).

National Repertory Theatre—Shubert, Cincy (Jan. 20-Feb. 1).

Never Too Late (2d Co.)—Auditorium, St. P. (Jan. 20-25); American, St. L. (Jan. 27-Feb. 1).

Pajama Tops—Civic, N. [illegible]n. 20-25); Blackstone, Chi (Jan. 28-Feb. 1).

Rugantino (tryout)—O'Keefe, Toronto (Jan. 20-Feb. 1).

Seidman and Son—Hartford, L. A. (Jan. 20-25); Geary, S. F. (Jan. 27-Feb. 1).

Sound of Music—Auditorium, Portland (Jan. 20-25); Curran, S. F. (Jan. 27-Feb. 1).

Thousand Clowns — Studebaker, Chi (Jan. 20-Feb. 1).

Thousand Clowns (bus-truck)—Split-weeks (Jan. 20-Feb. 1).

What Makes Sammy Run? (tryout)—Erlanger, Philly (Jan. 20-Feb. 1).

Who's Afraid of Virginia Woolf? (2d Co.)—Orpheum, Madison, Wis. (Jan. 20); Pabst, Milwaukee (Jan. 21-25); Clowes, Indpls. (Jan. 27-29); Brown, L'ville (Jan. 30-Feb. 1).

'Funny Girl' Record $66,154, Bost.; 'Rugantino' $37,791 in 5, Toronto; 'Sammy' $45,737, 'Forum' 41G, Philly

Business on the road was generally good last week. The Broadway-bound "Funny Girl" established a house record in its preem week in Boston and the Italian import, "Rugantino," got off to an okay start in its pre-Broadway tune-up in Toronto.

The frame's top-grosser in the tuner division was "Sound of Music," in Seattle, and in the straight play category "A Man for All Seasons," in Boston. "Seidman and Son," currently in Los Angeles, closes Feb. 8 in San Francisco. "What Makes Sammy Run?" which extended its tryout in Philadelphia, has again pushed back its Broadway opening at the 54th St. Theatre, this time to Feb. 15.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Funny Girl, Shubert (MC-T) (1st wk) $6.50-$7.50; 1,727; $67,000) (Barbra Streisand, Sydney Chaplin).

Opened here Jan. 13 to two raves (Hughes, Herald; Maloney, Traveler), one affirmative notice (Guidry, Monitor) and two yes-no reviews (Kelly, Globe; Norton, Record American).

Last week, house record, $66,154 with Show of the Month Club patronage.

Man for All Seasons, Colonial (D-RS) (3d wk) ($5.40-$6; 1,685; $55,085) (William Roderick, Bruce Gordon). Previous week, $39,244 with Theatre Guild - American Theatre Society subscription.

Last week, $42,260 with Show of the Month Club patronage.

CHICAGO

Camelot, Opera House (MC-RS) (7th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $65,827.

Last week, $63,483.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (10th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $61,408.

Last week, $58,483.

Thousand Clowns, Studebaker (C-RS) (1st wk) ($5.50-$6; 1,200; $31,000) (Dane Clark, Margaret O'Brien). Previous week, $28,110, Fisher, Detroit, with Fisher Playgoer subscription.

Opened here Jan. 13 to four approvals (Cassidy, Tribune; Dettmer, American; Harris, Daily News; Syse, Sun-Times).

Last week, $19,371 with TG-ATS subscription.

DETROIT

Foxy, Fisher (MC-T) (1st wk) ($6-$6.50; 2,081; $60,000) (Bert Lahr). Previous week,, $39,263, Hanna, Cleveland.

Opened here Jan. 13 to two favorable notices (Cook, Free Press; Gebert, News).

Last week, $39,425 with Fisher Playgoer subscription.

KANSAS CITY

How to Succeed in Business Without Really Trying, Music Hall (MC-RS-3d Co.). Previous week, $43,304, Municipal, Tulsa.

Last week, $49,463.

LOS ANGELES

Seidman and Son, Hartford (C-RS) (2d wk) ($4.95-$6; 1,032; $36,800) (Sam Levene). Previous week, $20,058 for seven performances with TG-ATS subscription.

Last week, $27,584 with TG-ATS subscription.

MILWAUKEE

Never Too Late, Pabst (C-RS) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $13,847, Academy, Minneapolis.

Last week, $23,335 with TG-ATS subscription.

MINNEAPOLIS

Who's Afraid of Virginia Woolf? Orpheum (D-RS) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $34,762, seven-performance split.

Last week, $36,773 with TG-ATS subscription.

NEW HAVEN

National Repertory Theatre, Shubert (Rep-RS) ($4; 1,651; $38,000) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, about $21,000, Wilbur, Boston, for repertory of "The Seagull," "Ring Round the Moon" and "The Crucible."

Last week, $17,978 for same repertory.

NEW ORLEANS

Pajama Tops, Civic (C-RS) (1st wk) (June Wilkinson, Richard Vath). Previous week, unreported.

Last week, about $19,000 with twofers. The potential capacity gross on a full discount sale with a regular boxoffice top of $5.90 was around $26,500.

PHILADELPHIA

Funny Thing Happened on the Way to the Forum, Forrest (C-RS) (4th wk) ($6.60-$7.50; 1,760; $65,000). Previous week, $44,741 with TG-ATS subscription.

Last week, $41,098.

What Makes Sammy Run? Erlanger (MC-T) (4th wk) ($6-$7.50; 1,894; $54,000) (Steve Lawrence). Previous week, $50,426.

Last week, $45,737.

ST. LOUIS

Beyond the Fringe, American (R-RS) ($5.50; 1,863; $58,000). Previous week, $7,593, Shubert, Cincinnati.

Last week, $34,554 with Playgoers subscription.

SEATTLE

Sound of Music, Opera House (MD-RS) (2d wk) (Barbara Mesiter, John van Dreelen). Previous week, around $67,300.

Last week, $86,282.

TORONTO

Rugantino, O'Keefe (MC-T) (1st wk) ($5.50-$6; 3,211; $64,594) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi).

Opened here last Wednesday night (15) to one endorsement (Whittaker, Globe and Mail); one qualified approval (Evans, Telegram) and one pan (Cohen, Star).

Last week, $37,791 for five performances with TG-ATS and O'Keefe subscription.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Hollow Crown (DR-BT), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

Thousand Clowns (C-BT) (John Ireland), split-week.

Scheduled B'way Preems

After Fall, ANTA-Wash. Sq. (1-23-64).
Man All Seasons, Center (1-27-64).
Hebimah, Little Theatre (2-3-64).
Abraham Cochrane, Belasco (2-5-64).
Rugantino, Hellinger (2-6-64).
What Makes Sammy, 54th St. (2-8-64).
Fair Game, Cort (2-10-64).
Passion Josef, Barrymore (2-11-64).
Any Wednesday, Music Box (2-12-64).
Foxy, Ziegfeld (2-13-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Renaud-Barrault, Center (2-25-64).
Deputy, Atkinson (2-26-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq (3-12-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
High Spirits, Alvin (c. 31-64).
Hamlet, Lunt-Fontanne (4-2-64).
Cafe Crown, Beck (4-7-64).
West Side Story, Center (4-8-64).
Royal Shakespeare, State (5-18-64).
Girl to Remember, Hellinger (5-26-64).
King and I, State (7-8-64).
Merry Widow, State (8-17-64).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

Here's Love" (M). Open call audition this Fri. (24) from 2-5 p.m. for boys and girls, 5-8 years old who can sing & dance. Girls no taller than 50 inches. Boys no taller than 52 inches—all at the Shubert Theatre (225 W. 44th St., N.Y.).

"In One Bed (And Out the Other)" (F). Producers, Zev Bufman & Stan Seiden (234 W. 44th St., N.Y.). Available parts: Male, 25-30; femme, 36-39, attractive; male, 40, a philanderer; femme, 25, seductive, attractive; femme, 20, sexy; femme, 55-59, comic character actress. All actors should have background in playing farce. Mail photo& resume to Kip Cohen, suite 900 c/o above address. Do not phone or visit.

OFF-BROADWAY

"Clerembard" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings Jan. 23-Feb. 3, on the ninth floor c/o above address.

"Jo" (M). Producer, Victoria Crandall (162 W. 54th St., N.Y.). Available parts: lead male, 20s, singer-dancer; male, 25-30, lyric baritone, tutor type; femme, 20s, beautiful, dark-haired, lyric soprano; mezzo, 35-40, lovely; character man, 40-45; character woman, 40-50. Mail photos & resumes c/o above address.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedia must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Box 1137 Church St. Station, N. Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

"Pleasure Cruise" (MR). Producer, Andre Villon (314 E. 78th St., N.Y.; LO 4-3250 or GR 3-5386). Auditions this Fri. (24) from 5-7 p.m. for soprano, who can sing in Spanish, French and Italian; musical trio, who play guitar and sing, latin type preferred; femme calypso singer; attractive femmes 18-24, who can do ballet, modern jazz and pantomime and are five ft., 4 inches or taller, all at the Harlequin Studios (203 W. 46th St., N.Y.). This production is slated for the N.Y. World's Fair after touring.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W 57th St., N Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Cabaret

Riviera Hotel, Las Vegas. Auditions next Mon. (20) from 2-6 p.m. for showgirls, 5'5" tall at the Alvin Theatre (250 W. 52d St., N.Y.).

Vive Les Girls (R) Producer, Frederic Apcar (1499 Cayuga Parkway, Las Vegas, Nevada). Opening in New York City first week in March. Available parts: Attractive, Show Girls. Must be 5'8" to 5'10" tall. Mail full height photo and resume to Frederic Apcar, c o above address.

Miscellaneous

"Wonderworld." Producer, Meyer Davis (c o Amphitheatre Inc., 100 E. 42d St., N. Y.). Norma Dean Maxwell is accepting photos & resumes c o above address from experienced swimmers. Femmes should be 5'3"-5'8" and males 5'6"-6'1" tall. Excellent figures essential. Dancing experience a definite plus. Interviews by appointment only.

Brit. National Theatre Sets Sked for 1964-65

London, Jan. 21.

Of 10 productions set by the National Theatre for the 1964-65 season, starting next autumn, five are British and five foreign. These are additional to the three presentations at the Chichester festival theatre already announced, including a new play by Peter Shaffer, "The Royal Hunt of the Sun."

The five British plays which will be presented at the Old Vic are Noel Coward's "Hay Fever," William Congreve's "Love for Love," William Shakespeare's "Much Ado About Nothing" and "King Lear," and a new Charles Wood play, "I Don't Hold with Heroes."

The imports include two plays by the Spanish playwright Lope de Vega, "Fuente Ovejuna," adapted by Alan Sillitoe, and "La Fianza Satisfecha," adapted by John Osborne. The repertoire will also include Bertolt Brecht's "Mother Courage," Anton Chekhov's "Three Sisters" and August Strindberg's "The Dance of Death."

Professionals on Campus; Stage 'Child Buyer' Novel

Ann Arbor, Jan. 21.

U. of Michigan, an academic producer of professional theatrical works, will mount on March 2 a new stage version of the John Hersey novel, "The Child Buyer." Paul Shyre's adaptation will be staged here by Marcella Cisney, wife of Robert C. Schnitzer, who heads the project.

Pair were in Manhattan last week to complete casting. Lined up are Edith Meiser, Michael O'Sullivan, Eugenia Rawls, John Becher, Don McHenry, Wallace Rooney, William Traylor, Keith Taylor, Betty Henritze.

Will play Trueblood Theatre on campus.

Longhair Reviews

Ernani

(Teatro Regio, Parma)

Parma, Jan. 5.

It is in the smaller Italian cities where the true opera buffs flourish. None is more stringently critical than the audience here at the Teatro Regio where the new season was recently launched with Verdi's "Ernani." They turn out to a man for any opera, any singer, any special conductor providing it's a work by Giuseppe Verdi. The gallery of this house is especially olympian in that they forgive nothing and know everything Even a faultless first act could not warm them up. They were waiting.

Later enthusiasm rose. Everyone was finally moved. At the end the house broke into endless applause for interpreters in and above the pit. Francesco Molinari-Pradelli was the conductor who created a perfect union between pit and stage. The lead was sung by tenor Gastone Limarilli whose voice has none of the brilliance, size or quality of the great tenors but it is well placed and dependable. Margherita Roberti's Elvira was precise and correct in each detail.

The triumph of the evening was the American baritone Cornel MacNeil with a big, sonorous voice and an unfailing sense of dramatic interpretation. He passed with flying colors his "Parma-debut" after having sung in every major theatre of two continents.

Smaller parts were complementing the cast in every way and the chorus master, Maestro Tagini, deserves special mention. *Goth.*

Quatour

(N. Y. City Ballet)

Utilizing "a piece of music for four parties," the French definition for the title, Jacques d'Amboise has placed four of the City Center musicians behind a scrim upstage and himself, plus Mimi Paul, Robert Maiorano and Roland Vasquez, downstage to dance to Shostakovitzh's Quartet No. 1. Until the choreographer-star and Miss Paul got into their adagio, the dancing followed the Mozartian music so slavishly that the dancers and strings could have exchanged places behind the scrim to better advantage.

The 15-minute piece appeared to extol a "Green Bay Tree" theme. There was a physically touching relationship between the three different-aged men in the exposition. Then d'Amboise, the one in the middle, age-wise, danced the adagio highlight with Miss Paul, subbing for Suzanne Farrell, only to abandon her when Vasquez, as the older man, crossed, leaving the girl to dance another love duet, this time with the youngest man, Maiorano. For some reason that angered d'Amboise when he returned and he chased Maiorano off and a badly-executed flash of red shadow indicated bodily harm to one or the other. Enter older man, exit older man in opposite direction with girl on arm. So much for the constancy of woman. In fact, it was a bad night all around for the girls. In the other modern pieces, on either side of "Quatour," the men in their white sweat-shirts and black tights looked slim below and muscular above, while the femmes looked scrawny above in black and big-thighed below in white tights. In "Quatour," however, Miss Paul had an attractive gown and the men, for a change, wore trousers.

This company appears to be coming to the end of the line in both theme and movement in modern, no-costume, no-set, no-melody pieces. *Leve*

Inside Stuff—Legit

Galina Samtsova, star of "Cinderella" in its current Paris production, was described in a VARIETY review (Jan. 1) as a former member of the Kiev Ballet. Most Paris newspapers, and the show's p.a., describe her as a former star of the Leningrad Kirov Ballet. Actually, she was in Kiev, studied with the Kirov and did a bit of dancing with them, but not importantly. Several years ago she left the Kirov without encountering any of the difficulties that another member of the company, Rudy Nureyev, was to encounter a few months later. Russians explain this by saying Miss Samtsova asked for release in simple, normal fashion and this was granted, whereas Nureyev made a flashy public "political escape" without previous notice while his company was performing in Paris. Miss Samtsova went to Toronto and joined the Canadian National Ballet for solo work. Last year she was promoted there and, for the first time, became a ballerina. Canadians are furious that Samtsova, in her Paris publicity, is never (or rarely) referred to as a "Canadian ballerina" since, they point out she was not a ballerina while in Russia. Incidentally, in Paris, she is billed without the t, as Samsova.

Walter Felsenstein, stage director from East Berlin, has been offered a teaching position with Vienna's Music Academy as well as several productions to be staged at the State Opera. Felsenstein declined for the time being as he did not want to sacrifice his main interest in staging. But he will do an occasional new production outside his own (East Berlin) opera house. Hamburg baited him to a year's contract at $18,000 for each production. Nevertheless he has accepted Vienna's invitation to stage Carl Maria von Weber's "Freischuetz" under condition of a six-week rehearsal time (to be held at the Theatre an der Wien), two final weeks at the State Opera House itself.

"The Community," a new two-act play by Rev. Malcolm Boyd, Episcopal chaplain to Wayne State U. in Detroit, tried out in a downtown Detroit coffeehouse and will soon be produced in a Montreal cathedral. Meanwhile, 1,000 copies of the play will be printed by the National Council of the Episcopal Church to meet demands from university, civil rights and church groups throughout the U.S. which plan local presentations of "The Community."

Downtown Preem for Uptown Rep

Lincoln Center's Washington Square Pre-Beaumont Project a V.I.P. Rally—First Lady Attends

By LEONARD LEVINSON

ANTA Washington Square Theatre, downtown stand-in for the next two years of the prospective uptown Vivian Beaumont Repertory Theatre, was christened Monday evening (20). Opening gala brought the First Lady from Washington to join 1,100 top localites.

A handsome three-quarters arena house, installed in a Greenwich Village hole-in-the-ground at a cost of $400,000, was setting for Arthur Miller's first play in nine years. Invitees thereafter imbibed champagne at a supper dance which netted the production fund of the Repertory Theatre an estimated $40,000. Following total of nine paid previews, "After the Fall" will have a second, official opening tomorrow night (Thurs.) for the critics.

The special performance and the supper-dance, held at nearby Loeb Student Center, were handled with smooth coordination and nary a bobble, despite sporadic rain, a new theatre and the potential snafus of a one-time catered shindig. Committee for the gala was headed by Bennet H. Korn, president of Metromedia, and Mrs. Lowell P. Weicker. There were even five coaches to transport ticket-holders at $50 and $100) from theatre to reception.

Washington Square house, at 40 West Fourth Street, represents shrewd planning and building, with excellent acoustics despite no elaborate scientific preparations. It is a tasteful bowl with perfect sight from every seat. But only skimpy leg room at seats and inadequate lobby space are on the minus side.

The basic setting, in the Gordon Craig-Norman Bel Geddes style, will be utilized with interchangeable platforms for "Marco Millions" and "But For Whom Charlie," as well as "Fall." An innovation is the stage manager's booth, behind loge section, a la projection room with intercom communication to backstage, and the two follow spots operated from there by remote control on a stick console. Said to be the first N. Y. legit house so equipped. Between 320 and 340 lighting instruments are hung, most from the beam which serves as the center span of the building.

House, being of the same general layout, is serving as a pilot for the much more expensive Vivian Beaumont Theatre now building at Lincoln Center. Latter will have a more elaborate rear booth for stage manager, plus switchboards and sound control. Also, either 1,101 or 1,069 seats, depending on use of apron, against 1,158 in current building. A number of other advances are being tried out here for eventual use in the permanent structure.

Repertory company plans to use Washington Square theatre for two seasons. It was built and is being operated by ANTA and Robert W. Dowling. Following the move to Lincoln Center, the structure reverts to New York University, which owns the land and is charging $1 a year rental. Structure, which is 21½ feet above ground and digs down 15 feet below, is 130 by 120 feet, and was built on the Butler system of construction, with a series of steel piers and steel frames which screw in and can be unbolted, so that building can be taken apart like an erector set, leaving a concrete bowl as foundation for a tenatively planned science bldg.

ANTA Washington Square can gross $50,700 a week at present single - ticket boxoffice scale: Tuesday, Thursday, Saturday matinee and Sunday at $6 for first 15 rows; $4.50, $4. and $3. for each pair of last six loge rows; Friday and Saturday nights at $6.50, $5., $4.50 and $3; and Sunday matinee (a sell-out far in advance) at $5, $4, $3 and $2.50. Potential gross will fluctuate between this $50,700 and $44,000 which house would hit on all-subscription scale. Subscribers buy tix for three shows at a clip, with the discount wavering between fifty cents and a buck a ticket.

As of the present, combined sub and single seat sales amount to a healthy $725,000 and the assigned subscription capacity is 85% sold out. No theatre parties have been slated so far, although Macy and Stubs clubbers attended paid previews and some such deals may be signed after subscription period ends and ducat brokers must send down to make whatever buys they need.

John Gold, of London Evening News, attended first preview and filed story of "After the Fall" which Repertory officials regarded as breach of journalistic ethics. They then cancelled privilege of English press to attend further previews.

Newspaper man claimed that since the previews were open to the public and there was great news interest in author Miller's stage treatment of the character resembling his late wife, Marilyn Monroe, he was justified in commenting in print at once.

Mrs. Johnson was quoted the following morning on her enthusiasm for the play.

The American Playwrights Forum began a spring series of Monday night presentations at the Sheridan Square Playhouse, N.Y. last Monday (20).

Shubert Alley Shorts

Anita Gillette, who returned last week from a starring appearance in London in a musical, "Princess Pocahontas," has been booked for an appearance on the "Telephone Hour" on tv. She's due to have another baby in mid-June. She and her medical research-husband are already the parents of a three-year-old son.

Legit pressagent **Martha Dreiblatt** is the author of "Knitting for Everyone," published last week by Doubleday (paperback, at $1.25). She previous wrote "A Handy Knitting Library". Ironies of show business: **Daniel Melnick**, a boxoffice man for nearly 40 years, is currently assistant to **Al Dugen**, treasurer of the Lyceum Theatre, N.Y., where "Nobody Loves an Albatross' is running. Dugen is a fairly recent entrant to the boxoffice union. Melnick will give up his assistant status soon, however, as he's due to become treasurer of the 54th Street Theatre, where "What Makes Sammy Run?" is booked.

Add what's-wrong-with-legit notes. **Barry Hyams**, pressagent for the Lincoln Center repertory company, in an article, "How Press Agents Keep Busy" in the New York mag section of the N.Y. Herald Tribune, tosses off the following presumptive phrase, "Since the fate of Broadway plays is sealed on opening nights

If so, why employ pressagents? . . . **Peter Bridge**, the London producer, made a quick trip to New York the first week in January.

Introduce 3 Bills in Legislature

Continued from page 87

torney General seeks to correct such abuses as:

Improper and undisclosed profiteering by producers and production managers in the form of rebates, collusion and kickbacks involving suppliers and others; inadequate accounting to investors and other participants for profits and expenses; the use of misleading, insufficient and improvident offering literature and contracts in soliciting investments.

Requirements are to be established by the Attorney General, under the provisions of the bill, for producers to furnish periodically to investors and the Dept. of Law verified reports, accountings and auditings, prepared by an independent public accountant. It allows for the exemption from such regulation, however, upon certain conditions, of offerings of less than $50,000 or those made to less than 12 persons in or from the state of N. Y.

The measure gives the Attorney General authority to issue rules and regulations as to what should be contained in offering circulars to prospective investors. To issue such literature, a producer will have to get a letter from the Attorney General stating that filing of the offering has been permitted. If the solicitation is not approved, the Attorney General is to notify the producer in writing within 15 days after the submission of the material of its deficiencies.

Moreover, the bill makes the employment of any misleading or deceptive practices in connection with the securing of backing for shows a misdemeanor. It gives the Attorney General wide investigative power to determine whether provisions of the amendment have been violated, or to enforce the provisions. He or any officer designated by him is empowered to subpoena witnesses, compel their attendance, examine them under oath and require the production of any books or papers deemed relevant or material to an inquiry.

Regulations concerning the maintenance of financial records by managerial personnel of a production are to be formulated by the Attorney General and the bill also prohibits the use of investment coin for any purpose other than pre-production expenses. It does not permit waiver of this provision even by special permission of the investor.

Furthermore, the proposal gives the Attorney General authority to institute injunctive action in N.Y. Supreme Court against any person violating any of the article's provisions. When necessary, as might be the case if a producer were involved, a receiver could be appointed by the Attorney General to handle the production's affairs.

The bill allows for the Attorney General to prosecute those charged with a criminal offense in violation of the new article and regulations or any violation of any other law of the state applicable to or in respect to fraudulent practices in connection with the offer, sale, negotiation or advertising of syndication interests in theatrical productions. The Attorney General may have his deputy handle the prosecution or he may turn the matter over to the proper district attorney.

Such matters as "ice," kickbacks and rebates as they involve managerial personnel of a production are dealt with under a section of the bill covering "Unlawful retention of payments." Coin so obtained has to be turned over to the production within a period of 72 hours unless personal retention of the revenue was specified in offering literature. However, where no such provision was made retention of such funds will constitute a misdemeanor. However, even though a producer or one of his employees turns "ice" income over to the production the individual could still be liable for prosecution on the grounds of conspiracy for involvement in such black-market dealings.

The subject of "ice" from the standpoint of the theatre owner and operator, treasurer and others in the employ of the theatre is treated by the attorney general in a companion bill to the preceding measure. This is the bill to amend the general business law as it pertains to those who control the sale and distribution of tickets, usually the theatre owners and his employees.

The measure makes it illegal for a theatre owner and his personnel to sell tickets directly or indirectly unless a "Ticket Distributor Registration" listing all such individuals has been filed with the Attorney General. This registration would contain the names, backgrounds and the connection with the distribution of tickets of the theatre personnel.

The Attorney General would also have the power to suspend any person from such registration, including theatre owners, treasurers or other boxoffice personnel if it is determined that such person has exacted more than the established price for a theatre ticket in selling to the public, or theatre brokers or agents.

There is, at present, no statute applicable to overcharges by theatre personnel. The situation, as now covered by Article 10-B of the general business law, applies only to such activities by brokers. Besides the overcharging provision of the bill, it also requires that records and accounts pertaining to ticket distribution be kept by those in control of such distribution in accordance with regulations to be prescribed by the Attorney General. Another provision calls for financial reports, accountings and auditing on the sale and inventory of theatre tickets for legit presentations to be furnished periodically by the theatre to the producers of the offerings and to the Dept. of Law.

The act to amend the penal law in relation to unlawful charges for theatre tickets makes it a misdemeanor for theatre personnel to sell a ticket at more than the established price, plus tax, to the public or brokers. The bill applies to "all types of theatres and specifically the sale of tickets to persons licensed to resell such tickets for the direct purpose of curbing currently existing 'ice' practices in the sale by theatre treasurers to brokers of theatre tickets at premium prices."

The two bills amending the general business law each seek an appropriation of $35,000 in state funds.

Adelphi Univ. Theatre Will Offer Prize Script

The Adelphi Univ. Summer Theatre, Garden City, L.I., is conducting a playwriting contest limited to unproduced scripts by current members of the New Dramatists Committee. There'll be a first prize of $750 and a second prize of $500 for the winning full-length entries.

The winning script will be produced at the college theatre, with Equity actors. A campus production of the second-place selection is also a possibility. Stanley Gould, producer of the Adelphi shows, launched the contest on a suggestion by Stanley Young, executive director of the American National Theatre & Academy. The deadline on the submission of scripts is next April 1.

The New Dramatists Committee has 36 working playwrights as active members. They include Joe Masteroff, currently represented on Broadway by "She Loves Me"; Sidney Michaels," who's got two Main Stem offerings upcoming, "Dylan" and then "Ben Franklin In Paris," and Loften Mitchell, Lewis John Carloin and Roger O. Hirson, currently represented off-Broadway, respectively, by "Ballad for Bimshire," "Telemachus Clay" and "Journey to the Day."

Set Demolition Of Shubert, Det.

Detroit, Jan. 21.

The 2,000-seat Shubert Theatre in downtown Detroit wil be demolished beginning the end of next month. The house has been dark most of the time for the last three years, replaced by the new Fisher Theatre as the city's main legit theatre. The Shubert and the Fisher both are managed by the Nederlander family.

Legit in Detroit used to be centered on either end of Lafayette Blvd., at the Shubert and the Cass, the latter built by E. D. Stair and now owned by Beacon Enterprises, which announced several months ago it would become a film house. The Cass remains dark, however.

Scot Fest Production Company Goes Bankrupt

Glasgow, Jan. 21.

Robin Alexander Ltd., a local legit production-management firm, has gone into bankruptcy. At a meeting of creditors, Alexander himself explained that anticipated new financing from a U.S. source had not materialized. He also laid the company's difficulties to several other factors, including the "notorious fickleness" of Edinburgh Festival "fringe" audiences.

The company began business last February with the preparation of two productions for the festival. Its declared policy was to present new plays by Scot dramatists.

The pieces staged at the Edinburgh Festival, "The Comeback," by Tom Wright, and "Toccata for Cats," by George Bell Barker, both comparatively unknown authors, enthusiastic reaction from crix and customers, but business was meagre.

The company also presented a late-night revue featuring Dominic Behan. It did better business than the dramas but the b.o. receipts covered only its own immediate costs.

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Midway (12-19-63).
Cabin in Sky, Mews (1-21-64).
Fantasticks, Sullivan St. (5-3-60).
House of Negro, East End (1-14-64).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63)
Lovely Light Mayfair (1-20-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Theatre of Peretz, Gate (11-5-63).
Too Much Johnson, Phoenix (1-15-64).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets of Lord, Astor Pl. (12-21-63); moves today (Wed.) to the One Sheridan Square theatre.

CLOSED

Athenian Touch, Jan Hus (1-14-64); closed Jan. 14 after one performance.
Mail Train, New Bowery (1-9-64); closed last Friday (17) after eight performances.

SCHEDULED OPENINGS

Once in a Lifetime, York (1-28-64).
Caretaker, Players (1-30-64).
Riverside Drive, de Lys (2-4-64).
Jo, Orpheum (2-6-64).
Amorous Flea, E. 76th St. (2-13-64).
Betty-Sponge, East End (2-25-64).
Salad Mad Cafe, Wash. sq. (3-10-64).

Censorship Charge Snarls Start Of Minn. Univ. Playwright Project

Minneapolis, Jan. 21.

The project to help young playwrights by freeing them from Broadway pressures got off on the wrong foot at the Univ. of Minnesota, where it's being initiated with a $74,000 Rockefeller Foundation grant. However, the state university's Office of Advanced Drama Research, to which the project has been entrusted, will continue administering it, according to Dr. D. K. Smith, vice-president for academic administration and a speech and dramatic arts professor, chairman of the committee in charge.

Smith and Dr. Arthur Ballet, the latter head of the university's Advanced Drama Research Office, were in New York last week conferring with Rockefeller Foundation officials and trying to get matters straightened out. The project's bad start was due to the fact that the first two young dramatists, who had come here from New York to bring their plays alive under the project's provisions, became disgruntled when they found that their brain children wouldn't have public productions at the local Tyrone Guthrie Theatre.

That's what the two playwrights angrily charged was "censorship in its most insidious form." One of the two, Arthur L. Kopit, immediately withdrew and returned with his plays to New York. While remaining here to continue working on one of his plays, the other, Terrence McNally, called the university's refusal to permit the public performances "cowardice, immorality and boorishness."

Smith asserted, "In the nature of the project, public performance of the plays figuring in the project never was contemplated. Our project has been initiated precisely to avoid the pressure of public performance and the strains suffered by playwrights from Broadway deadlines and out-of-town tryouts," he explained.

"However," he added, "We did agree that if Kopit and McNally desired an audience, we'd select one to include our faculty members, students, local critics and others whom the playwrights themselves might like to have invited."

Smith said that the fact that the title of one of Kopit's plays is "The Day the Whores Came Out to Play Tennis" had nothing to do with the public performance ban. Relative to the charge of censorship, he asserted none of the plays had been read by any committee member.

For his play "And Things That Go Bump In the Night," now in rehearsal, McNally brought Lawrence Kornfeld along from New York to direct. "This refusal to permit the public performances of our plays is an insult to Kopit and me, my director, my cast and the people of Minnesota," McNally told Dan Sullivan, critic of the Minneapolis Morning Tribune.

"I had understood that the selection of an audience was to be in firm control of the playwrights," the author declared. "If I had realized otherwise I wouldn't have participated in this project. But now that I'm here, I'll stay anyway.

"I do not write for a select audience, such as it's proposed to assemble. I want the Minneapolis audience to see my play because during a visit to the Guthrie Theatre last summer I became convinced that there's a different audience here from the Broadway professional crowd. As it is, my play will go on at the Guthrie Theatre Feb. 3-6, with no one in the audience excepting director Kornfeld and me."

Kornfeld also had a few things to say about the development to Gary Gilson, a staff writer for the Minneapolis Star. "We came out here to work on the play because we had heard about the extraordinary Minneapolis audience," he said. "But when we arrived here we were told: 'Clam up. Go underground.' We're not interested in getting into a squabble. We just want to work. If we had known what's what, would we have come out here?"

Kornfeld said there was nothing else for Kopit to do but leave because the latter's two plays are farces, the second one titled "Mhil 'Daiim." "Can you see a farce being presented with 12 people in the audience, all of them handpicked professors?", asked Kornfeld. "I've done shows that were played to as few people as a dozen —it's part of the game. But here the committee wanted to control things and we resent that."

Smith emphasized that the university and project's committee do not care what plays are rehearsed and performed, but are concerned as to who sees them. "The only issue was our insistence upon being solely responsible for selecting and inviting appropriate viewers in case the playwrights wanted audiences," he pointed out. "As part of the project we don't intend to become an out-of-town tryout centre here. But we felt that was the direction this playwrights' push would have taken us."

Both Kopit and McNally had cherished the hope that their plays' public reception here might have led eventually to Broadway or off-Broadway production. Accompanying them to Minneapolis and remaining were New York professional actors Leueen McGrath, Robert Drivas, Joseph Chaiken, Lois Unger and Ferdi Hoffman. They'll have the principal roles in McNally's play when it's presented at the Guthrie Theatre sans audience.

In addition to Smith and Ballet, the project's committee includes Oliver Rea and Peter Zeisler, Guthrie Theatre executives. Disagreeing with Smith's assertion that no committee members had read the plays' scripts, Rea said he had and found nothing objectionable in them.

Upon his return from New York after the consultations with the Rockefeller Foundation officials regarding the squabble, Smith said the officials gave the green light for the project to proceed in the planned way. "We have the Rockefeller Foundation approval for the methods we've adopted to afford young playwrights the opportunity to work on their plays at the university without having the plays publicly performed after their completion," he asserted.

There's a chance that even Kopit may return here later with a different play to have it rehearsed and presented in the project's manner, Smith says.

Despite Some Decline, Americans Still Big In European Opera

Berlin, Jan. 21.

Deutsche Oper Berlin currently has 72 soloist singers on its roster. Of these singer, nearly half of them are of foreign nationality. And just about half of the foreign singers are American. More precisely, six of the 13 female foreign singers and eight of the 16 foreign male singers are Americans. The substantial American percentage is one of the most noteworthy aspects about this West Berlin opera house.

For the record, here are the names of the American opera singers: The women (in alphabetical order) Annabelle Bernard, Gloria Davy, Catherine Gayer, Gladys Kuchta, Evelyn Lear, Vera Little and the Franz Crass, Barry McDaniel, William Dooley, Loren Driscoll, Donald Grobe, James King, Thomas Stewart, and Jess Thomas. The list of male American singers could be upped to nine: Swedish Rolf Bjoerling, son of the late Jussi Bjoerling, is in the possession of a U. S. passport too.

Opera-conscious Germany teems with American singers. There was a time when about 700 American singers were working in the German opera. This number has dwindled within the past three or four years but it's still big.

War years explain the failure of Europe to have trained the necessary numbers of new opera singers. America, having escaped bombings, starvation and dislocation, came up, in contrast, with much new talent which had to migrate to Europe for career since U. S. opera companies are few — Met. N. Y. City, Boston, Lyric in Chicago, Dallas, Houston, San Francisco, Sante Fe. Such is the usual logic behind the Yanks in European opera houses.

William Ball will direct "The White House."

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Australian Shows

(Week Ending Jan. 18)

ADELAIDE
Camelot, Her Majesty's.

BRISBANE
King and I, Her Majesty's.

MELBOURNE
Critic's Choice, Union.
Fledermaus, Princess.
Hay Fever, St. Martin's.
How to Succeed, Her Majesty's.
Wizard of Oz, Tivoli.

NEWCASTLE
Merry Widow, Victoria.
Black Theatre of Prague, Playhouse.

SYDNEY
J. B., Independent.
Mary, Mary, Royal
Minstrels, Tivoli.
Once Upon a Surfie, Palace.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Sound of Music, Elizabethan.

Off-B'way Reviews

Play and The Lover

Theatre 1964 (Richard Barr, Clinton Wilder, Edward Albee) presentation of a dual-bill comprising "Play," by Samuel Beckett, and "The Lover," by Harold Pinter, the latter presented by arrangement with Michael Codron in association with David Hall. Staged by Alan Schneider; scenery, William Ritman; costumes, Fred Coelpel. Opened Jan. 4, '64, at the Cherry Lane Theatre, N.Y.C., $4.50 top weeknights, $4.90 weekends.
Cast: Frances Sternhagen, Marian Reardon, Michael Lipton, Hilda Brawner, Charles Kindl.

The new double-bill at the Cherry Lane is disappointing, with neither Samuel Beckett nor Harold Pinter at top playwrighting form. The entire presentation, including intermission, lasts only an hour and a half, and is unlikely to satisfy anyone but the most ardent devotees of the two authors.

"Play," the Beckett entry, features three actors in urns, with only their heads visible. There are two women and a man, evidently dead, and they recount their versions of a romantic triangle, using short sentences and fragments of sentences, delivered in flat and monotonous fashion. It's all too brief to be boring, but despite its title, it's just a stunt that doesn't work.

The Pinter play, "The Lover," is more successful. It concerns an upper-class married couple, each with an extracurricular lover. Turns out, however, that lover and spouse are one and the same: the husband and wife rendezvous each afternoon and pretend to be having an illicit romance, acting out their fantasies. In the end, the man becomes jealous of his wife's boy friend, i.e. himself.

The piece has some of the wit and edged dialog that distinguished Pinter's "Caretaker" and "Collection," but it isn't in the same class with them. Written originally for British tv, it is annoyingly divided into many short scenes, with blackouts in between. Although it often sparks, the piece never catches fire.

There are good performances, however, by Michael Lipton and Hilda Brawner, the latter reminiscent in face and mannerisms of Lili Palmer. The William Ritman set is excellent. *Kenn.*

Pimpernel!

Gerald Krone & Dorothy Olim presentation of a musical comedy with book and lyrics by William Kaye, music by Mimi Stone, based on the novel, "The Scarlet Pimpernel," by Baroness Emmuska Orczy. Staged by Malcolm Black; musical direction, Robert Rogers; musical staging, Sandra Devlin; sets and lighting, Lloyd Burlingame; costumes, Sonia Lowenstein; arrangements, Julian Stein. Opened Jan. 7, '64, at the Gramercy Arts Theatre, N. Y., $4.95 top weeknights, $5.95 weekends.
Cast: David Daniels, Leila Martin, William Larsen, Buff Shurr, John Cunningham, Jane Lillig, Richard Marr, Stephen Pearlman, John Canemaker, Jeanne Devine, Geila Heinemann, Joan Kenley, Budd Mann, Dick Latessa, Francis Dux, Carl Lippy.

The only forceful thing about "Pimpernel!" is the exclamation point after the title. The show itself is a dull, amateurish version of the old Baroness Emmuska Orczy novel about a British nobleman who pretends to be a flop, but is actually the rescuer of French aristocrats sentenced to the guillotine.

The music and lyrics are, to put it generously, undistinguished, and the book is totally lacking in imagination and finesse. Worst of all is the staging, which leans on ineffective pantomime and mugging.

David Daniels, in the title role, has a good voice, and Leila Martin has a certain charm as his wife. William Larsen and John Cunningham also perform capably. Sonia Lowenstein has designed some attractive costumes for Miss Martin. Otherwise, "Pimpernel!" is a lifeless mistake. *Kenn.*

Bellamy Nixes Another Term

Continued from page 87

running for re-election. He claims he's made his position clear. Thus, it seems certain that the Equity nominating committee, formed recently to select a slate of candidates for all officer posts, as well as 15 councillor seats in the union's forthcoming election, will have to come up with someone else for president.

Bellamy was the committee's candidate in the last election after he agreed to accept the renomination. But in 1958, when he initially declined to run for a third term, the nominating committee chose Frederick O'Neal, then the union's third vice-president, for the post of prexy. It was the first time a Negro had been nominated for that position.

However, Bellamy subsequently reconsidered his decision not to run for re-election to a third term after being petitioned to do so by a large segment of the membership. He accepted the nomination on an independent ticket and O'Neal then withdrew from the race in support of him. It was understood at that time that if Bellamy had not agreed to accept the presidential nomination, another candidate, whose identity was not revealed, was being considered to run against O'Neal on an independent ticket.

Materialization of that situation, it was felt at the time, could have led to a nasty union election battle, which was avoided by Bellamy's decision to run for re-election. His prestige and popularity eliminated the possibility of such a conflict arising. O'Neal is now completing a three-year term as Equity first vice-president. Whether he'll now once again be a candidate for prexy either on the nominating committee's slate or by petition, isn't indicated.

The nominating committee comprises five councillors and 10 others from the membership ranks elected at the union's Jan. 10 meeting at the Americana Hotel, N. Y. The council reps on the committee are Bill Ross, Ruth Gillette, Robert Flavelle, Joan DuBrow and Michael Tolan. Miss DuBrow and Flavelle represent chorus. The others are principals. Tolan is committee chairman.

The 10 chosen at the membership meeting were Charles Blackwell, Marjorie Gateson, Hilda Haynes, Viveca Lindfors, Chetser Morris, Patrick O'Neal and William Prince representing principal performers, and Elna Laun, Nancy Lynch and Stan Page representing chorus.

The committee must report its slate of candidates no later than Feb. 18—45 days before the association's annual meeting April 3. Members are asked to submit the names of senior resident members in good standing for consideration as candidates. Nominating petitions, listing senior members in good standing other than those proposed by the nominating committee, are also permitted, with Feb. 28 the deadline on the submission of such petitions, which must be signed by at least senior members.

Officers and councillors will be elected by mail referendum of the Equity membership. Ballots, to be mailed out after the annual meeting, must be returned by 10 a.m. May 4, with the results to be declared between May 4 and 8. Incumbent officers, besides Bellamy and O'Neil, are Eddie Weston, second vice-president; Frank Maxwell, third veepee; Lois Wilson, fourth v.p., Royal Beal, treasurer, and Carl Harms, recording secretary.

The 15 councillors whose terms are expiring are Jeanne Belkin, Alan Bunce, John Emery, Tom Ewell, Margaret Hamilton, Helen Hayes, Bob Howard, Bob McClure, Bibi Osterwald, Robert Preston, Martha Scott, Frederic Tozere, Rowan Tudor, Iggie Wolfington and Peggy Wood. Preston and Wolfington were recently appointed to the council, on which they previously served, to fill posts vacated by Jeff Warren and Ralph Lowe.

Peter Bogdanovich, producer-director of the off-Broadway revival of "Once In a Lifetime" which opens Tuesday (28) at the York Playhouse, is publicizing the presentation with a film trailer at the New Yorker Theatre, a picture house on upper Broadway. Sets for the revival have been designed by **Ed Wittstein.**

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Literati

'Times' Drops Coast Edition

N.Y. Times has decided to scuttle its western edition, circulated from Los Angeles. Effective end of this week (24) the venture is kaput as too costly in present inflation.

It's thought Times is $1,000,000 down the drain on the trial run. One result, as reckoned here, is that the New Yorkers prodded the Los Angeles Times, topdog here for decades, into improving its product.

Paris-produced version of Times continues.

Satevepost Judgment Excessive

United States District Court Judge Lewis Morgan ruled in Atlanta Tuesday (14) that $3,060,000 libel award given former University of Georgia football Coach Wally Butts in suit against Saturday Evening Post was excessive. Judge told Butts he would have to accept $460,000 (the $60,000 represents actual damage as determined by jury, the rest was punitive) or go back into court for retrial.

Judge Morgan ruled that Post article, which accused Butts of "rigging" the 1962 Georgia-Alabama football game, was "clearly defamatory," but, on the other hand, the $3,000,000 punitive judgment was "excessive." He ordered the latter figure cut to $400,000.

Attorneys for Butts advised their client to accept court's decision, which he did, but Post said it would appeal anyway.

Meanwhile, attorneys for Alabama coach Paul ("Bear") Bryant, who also filed a $10,000,000 suit against Post for same article, charging he was falsely accused of "conspiring" with Butts, said they would go ahead with their suit despite Judge Morgan's ruling. Trial is set in Birmingham for Feb. 10.

ACLU Will Aid Ginzburg

Severity of the sentence (five years) and the fine ($28,000) imposed by a Federal court jury in Philadelphia upon Ralph Ginzburg, publisher of the $10 quarterly, Eros is adversely commented upon by the American Civil Liberties Union. This it states "threatens publishers of material dealing with love and sex with long jail sentences and heavy fines if they should miscalculate as to whether a particular book is obscene . . . the result of which is to stifle free expression everywhere."

ACLU will support Ginzburg's appeal, "though not passing judgment on the merits of 'Eros' and the 'Housewives Handbook of Selective Promiscuity'" declared the organization.

Called Red, Pub Sues Birchers

Two libel suits seeking damages totaling $3,600,000 were filed by a New Mexico newspaper publisher against the John Birch Society Inc. and one of its alleged agents. Suits were filed by William C. McGaw of Columbus, N. M., and his saddlebag Press Publishing Co. The firm publishes a monthly newspaper there, known as The Southwesterner.

McGaw is a writer-historian and promoter. His writing speciality is in Old West history and the newspaper, The Southwesterner, which he writes, edits and publishes is liberally sprinkled with old historical accounts.

One of the two libel suits, seeking damages totaling $1,800,000 was filed in Federal Court here against the John Birch Society.

The other suit, seeking an identical amount, was filed in the Otero County District Court at Alamogordo, N. M., against A. A. Webster Jr.—alias Patrick J. Hale—identified in the suit as a resident of that county, and as "an agent or employee" of the Birch Society.

Both suits allege that Webster, on July 19, 1963, mailed copies of a letter from Alamogordo containing libelous statements about the newspaper and its aditor, McGaw, to the advertising managers of business firms which had purchased commercial space in The South-westerner.

The suits allege that the letters "maliciously intended to lead such business firms to believe that the Southwesterner newspaper was un-American, pro-Communist, or an organ of fellow-travelers, dupes or party-line-faithfuls."

The suits also allege that the letters intended to lead the advertisers to believe that McGaw's publication followed the Commie party line, and that its editorial policy supported Communist objectives.

The suits allege that the Birch society and its agent knew that the "allegations and innuendo therein contained were untrue" and that the letters were published maliciously and for the purpose of damaging the reputation of the newspaper and McGaw.

Newspaper claims it has lost business and potential business, as a result.

Lima (O.) Newspaper Feud

The seven-year battle between two afternoon newspapers in Lima, O., (population 51,000) ended recently with the sale of the Lima Citizen to Freedom Newspapers Inc., publisher of its competitor, the Lima News, for a figure rumored to be between $2 and $2½ million. A $7,000,000 suit charging unfair business practices was filed recently against the News by the Citizen.

The action will be continued, according to Wayne C. Current, general manager. He said if the suit is successful, the settlement will be distributed among the stockholders. Sam Kamin, president of Neon Products Inc., Lima, plastic sign firm, and James Howenstein, retired executive of the same firm, were principal stockholders, though some 900 citizens participated.

Publication of the Citizen was started in 1957, one year after the Lima News was purchased from the Galvin family by R. C. Hoiles, owner of the Freedom Newspaper chain of Santa Ana, Calif.

The purchase agreement called for payment of a $25 a share price plus 6% interest to the holders of the Citizens 14,000 shares of stock, which originally sold for $25 a share but since increased its original $500,000 capital structure; severance pay costing the buyer about $180,000 for 163 employes; payment of outstanding debts of the Citizens, and purchase of a $300,000 full-color press and other mechanical equipment. The agreement bans the Citizen's board of directors from establishing a daily paper within a 60-mile radius of Lima.

Many of the Citizens employees had worked up to 30 years with the News before it was sold to Freedom chain. Kamin said the paper lost $58,000 between July 1 and Christmas. He said the demise was because the paper "could not compete with the 11 other papers in the Hoiles chain and the profits from those other papers that were fed into Lima."

Sale does not affect radio station WCIT, which Kamin and Howenstein formed last summer, which will continue to operate as the "Voice of the Citizen."

Re Obscenity Prosecutions

Prosecutor Paul R. Young of Montgomery County, (Dayton), Ohio, said that he refuses to be put in the position of a censor, and that any allegedly smutty publications should go to the grand jury. "I can determine if there is enough supporting evidence to sustain a case, but I can't determine if a particular publication is obscene," he said.

The question of proof, he said, is one of the main problems. Late last year Ohio Atty. Gen. William B. Saxbe distributed a compilation of Ohio's obscenity laws to nearly 700 law enforcement officials in the state. The distribution is required by law, and Saxbe's compilation contains comments on the present status of obscenity laws, a number of which have come under attack through court action.

Saxbe pointed out that municipalities attempting to interfere with the sale of allegedly obscene literature under the state's "vicious literature" statute may be in for a rebuff from the courts. The statute gives a community the right to "restrain and prohibit the distribution, sale, and exposure for sale of books, papers, pictures and periodicals or advertising matter of an obscene or immoral nature." While the courts have upheld this statute on several occasions, Saxbe noted "the attempts of municipal authorities to rely upon this statute or similar statutes has been impeded by the court's desire to prevent law enforcement officials from intimidating book distributors.

"An Ohio case . . . demonstrates the court's fear that threats of criminal prosecution by police officers . . . will limit the spread of information. This belief that police intimidation of suppliers of books violates the due process clause of the 14th Amendment, was upheld by the U.S. Supreme Court."

Nix on 'Girlie' Mags

Michigan's Lt. Gov. T. John Lesinski suddenly discovered "girlie" magazines were on sale in the State Capitol at a lunch counter manned by a blind person. Lesinski, who has been in Lansing for many, many years as a public servant, immediately ordered a ban on all such mags at all State buildings saying that many schoolchildren came there to watch "government in action."

It just so happened that Lesinski's action came when he was acting governor, while George Romney was out of the state, and Big T. John picked up quite a bit of ink as a result.

Tichmann for Prez

German newspaper magazine and radio commentator Karl Tichmann was named president of Madrid's International Press Club, succeeding Associated Press bureau chief Harold Milks.

Press Club building is a two-story chalet made available by incoming Minister of Information Fraga Iribarne over a year ago to provide a press conference center. Executive board includes reps from the Spanish Press Association, the Foreign Press Association, the Spanish-American Press Association, the Ministry of Information and the Ministry of Foreign Affairs.

'Orgy Boys' At Issue

A new test of Illinois' obscenity statute will be made by defense attorneys for the owner of a book store found guilty by a jury of possession of obscene books and fined $4,000 by a Criminal Court judge. Nine paperback novels were involved in the indictment, and two Asst. State's Attorney's took turns reading the entire text of one of the books—"The Orgy Boys."

A defense request for a new trial was denied and the lawyers said that they would appeal directly to the Illinois Supreme Court. Several other obscenity cases are pending before the state high court, and are believed to be held in abeyance in anticipation of new rulings on the subject by the U. S. Supreme Court.

Copley Into Honolulu

Copley Newspapers, which owns a chain of California and Illinois papers, has bought about 34% of the stock of the Honolulu Advertiser. Said James S. Copley, he hopes to "cooperate with the other shareholders . . . in whatever ways are open to enhance The Advertiser's future."

Re McGraw-Hill Corp.

McGraw-Hill Publishing Company, has merged McGraw-Hill Book Company Inc., also New York concern, with F. W. Dodge Corp., also of New York.

Papers were filed at Albany.

CHATTER

Pearl S. Buck has received the Gimbel Philadelphia Award, given each year to a woman for "unique service to humanity." Miss Buck, winner of both the Nobel and Pulitzer prizes for literature, was honored for founding Welcome House, an agency which facilitates adoption of children of Asian-American parentage.

Daniel Webster, music reviewer of the Patriot-Ledger, Quincy, Mass., has been named music critic of the Philadelphia Inquirer.

Robert S. Hamilton has been named vice president and general manager of Springfield (O.) Newspapers Inc.

Cornelius J. Heffernan, 53, who started with Albany Times-Union in 1929 as a cub reporter in the sports department and advanced to city editor, then to business editor and assistant to the managing editor died at his home in the capital city, Jan. 17. During recent years, he had been writing business column.

TV Picture Life, bi-monthly published by Morris S. Latzen, turning monthly with March issue. New editor is Barbara Sehrank, and Paul Denis is new gossip columnist.

New Copy Act Nearly Ready

Continued from page 2

tine, with the ads proclaiming that question. Needless to say this would dim the prospects of Congressional enactment of a copyright act to overhaul the 1909 law.

The Copyright Office has told panel members it will be forced to write its own reversion clause in the draft bill unless an agreement is reached privately within the next month or so.

With the panel meetings out of the way, legal draftsmen from the Copyright Office in the Library of Congress will begin hammering the final form of the revision bill into shape. Copies of the bill will be sent to industry reps who will respond with written comments. Then the measure will go to the Capitol where no action can be expected until January 1965.

Caught In Campaign?

This Congress, facing President Johnson's hefty election year legislative package and anxious to get on the campaign trail by June, has much more on its mind than copyright revision.

The only likely formal get together by panel reps on the revision bill will come in August when the American Bar Assn. holds its New York convention in conjunction with the Worlds Fair.

As for controversay, the panel handled a hot issue at its meet here last week. Up for discussion was the "manufacturing" clause which now rules that works in the English language can't receive full-term copyright protection in the U.S. unless manufactured in this country.

As presently worded, the law is a bane to authors and publishers and a boon to manufacturers and allied unions.

The Copyright Office suggested two alternatives to the present law. First, just drop the clause altogether—a proposal greeted most enthusiastically by the publishers seeking to cut manufacturing costs in this country.

The second alternative offered would retain the importation on foreign-manufactured works but eliminate the copyright penalty which irks authors.

Composition Fees

Under this alternative a ban on any type of reproduction devices would be added to the present embargo on finished works. This provision is favored by manufacturers and unions which point out that publishers can get manuscripts printed overseas and then reproduced here skirting the high composing room wages paid in this country.

Reps from the manufacturing industry and unions opposed elimination of the manufacturing clause saying it would destroy their businesses.

Their stand came under varying degrees of fire from Horace Manges of the American Book Publishers Council, Irwin Karp of the Authors League; Harry Olson of ABC and lawyers Stanley Rothenberg, Harriet Pilpel and John Schulman.

The three objected to putting protectionist tariff legislation into a copyright law to the detriment of authors.

ASCAP General Counsel Herman Finkelstein and Schulman both warned that the draft suggestions could be read to include a ban on records and documentary films made overseas.

Barbara Ringer of the Copyright Office said this was not intended, but implied the language could use some clarification.

Also discussed were Copyright Office suggestions for cracking down on imports of infringed works.

One alternative would give the Bureau of Customs the right to forbid entry of such material while both suggestions would authorize the Bureau to notify copyright owners that infringing copies of their works were being imported. Copyright owners could then go into court and get an injunction against the material.

But as Manges and Karp pointed out it might be hard to find the importer and even if he could be found who would be subject to the injunction—the jobber, distributor or seller?

Doubts were raised about the enthusiasm with which Customs officers would serve as sleuths against pirated imports although Copyright Office topper Abraham Kaminstein assured the panel that his office and Customs have a good working relationship.

After further haggling over such questions as whether the Customs could stop pirated imports, Kaminstein concluded the proposals needed "further study."

The meet concluded with an appeal for protection from Harry Rosenfield, representing 25 educational organizations.

Averring education "must have a maximum availability of sources," Rosenfield hit out at the proposed elimination of the for profit limitation, "dilutation" of the fair use provisions, the proposed extension of the copyright duration term and the requirement for extra copies of works to be deposited at the Library of Congress.

He was rebutted by Karp and Bella Linden, repping Encyclopedia publishers, who in essence replied, "We're all in this together."

Miss Linden said educators are authors as well as users and they shouldn't cut off incentives for themselves.

Karp warned if copyright protection were diluted too far the purpose of education would be obstructed.

Mandy & Jack Ruby

Continued from page 2

she appeared last year for $800 weekly at Ruby's Carousel bar in Dallas. Interviews are stressing her connections to Ruby and her previous work at his club.

Second, 19-year-old play-for-pay-girl Mandy Rice-Davies, who worked as an "entertainer" in the Christine Keeler affair in London, was hired for her first appearance in a nightclub—in Munich. She is scheduled to appear for 30 days at the Eve Bar, at a salary of $200 nightly—the kind of fee, incidentally, that is paid to international stars like Hildegard Knef and Paul Hubschmid when they tour with plays.

Pulling SRO Biz

Max Mayr, owner of the bar, engaged Miss Rice-Davies after hearing a tape of her singing, and the club has been sold out ever since her Jan. 7 opening. Admission is $1.25 per person, and drinks like bourbon and Scotch cost about $1 each. Miss Rice-Davies is also selling autographed copies of her 40-page publication called "The Mandy Report," which is her retaliation to the Demming Report.

Miss Rice-Davies, who is reviewed under New Acts, admits that she has never sung before. The bar where she is appearing is coincidentally the former residence of the mistress of King Ludwig II, the dancer Lola Montez.

Some folks are wondering, is this really show business?

Meanwhile, the year opened with other scandals and an alleged forgery of a contract calling for Maurice Chevalier to appear as part of an "all-star show, 1964."

Throughout West Germany ads were taken by the Neue Fernsehkunst (New Television Art) of Duesseldorf for an all-star show including Chevalier and Italian record star Vico Torriani, with appearances slated in Hamburg, Hannover, Frankfurt and Stuttgart, at eight major German and Swiss cities.

At the Hamburg opening 2,000 people were disappointed, and similarly 1,500 ticket-buyers at Hannover were told that Chevalier had never signed to appear and a French agent allegedly had forged his signature. Torriani, learning that the costar was not coming, also cancelled.

In Frankfurt, the show was cancelled and the ticket fees were returned to 600 buyers who had paid from $1 to $3.75 for the show, which was booked at the giant Messehalle here.

And in nearby Wiesbaden, a show scheduled for a large theatre to feature French singer Charles Aznavour and a six-piece orchestra also collapsed as another attempted swindle. A promoter had sold advertising on the back of tickets, and had tickets printed priced between $2.50 and $9. Following the sale of a few ducats, he disappeared. Police are investigating.

Meanwhile, police are also cracking down on some German night spots which have been employing under-age girls as entertainers. Three Frankfurt clubs have had their closing hours restricted for violations of the city regulations, and in one, police arrested a 14-year-old girl working as a drink-pusher.

It seems that tighter controls must be established here to give show business a better name.

Broadway

Ethel Merman uses "B.E." (before Ernie, like in Borgnine) as a new figure of speech.

Carol Ruth Klein, daughter of Milton Klein, controller of Screen Gems Inc., engaged to Stephen Lewis Doppelt.

Jennifer Rains, daughter of actor Claude Rains, is making her legit debut in the off-Broadway revival of "Once in a Lifetime."

Application for reservation of corporate name on Movietone Digest Inc. to produce and distribute motion picture films has been filed in Albany.

A series of presentations, titled "The Lively Arts-Perspectives '64," with Bernard Sobel as moderator, was launched last Monday (20) at the Lambs Club, N.Y.

Sylvie Straus, who plays mother role in the film "Act One," into the legit "Easy Does It," on Paper Mill (Jan. 28) and exurbia try-out circuit prior to Broadway.

Pat Hall, originator of the "Pat Hat," is back in town after a year-and-a-half on the road with the now-closed touring production of "My Fair Lady."

Fitzroy Davis will appear March 1 at Judson Hall, N.Y., in "An Actor Sings," comprising songs from his travels through Austria, Ireland, Russia and America.

Joseph Famiglietti, former columnist in the N.Y. Mirror, named special assistant to Top of the Fair prexy George Hyam. He'll be in charge of media and public relations.

Following his current Chi-Chi, Palm Springs date, George Jessel flying east to toastmaster the Friars' luncheon for Nat King Cole next Monday (27) at the N. Y. Hilton.

Salah M. Hassanein, president of Skouras Theatres, will Toastmaster at the Motion Picture Bookers Club of New York's silver anniversary installation dinner-dance at the Hotel Astor Jan. 27.

Sam Chapman, the dress manufacturer and former husband of designer Ceil Chapman (now Mrs. Tom Rogers), filed a petition in bankruptcy under Chapter XI. No schedules filed as yet.

Jan Sarnoff, who did the lyrics for the new production numbers in the Copacabana show, is the daughter-in-law of Gen. and Mrs. David Sarnoff. She's the wife of Tommy Sarnoff, NBC veepee in charge of Coast operations.

Pressagent Art Flynn, who was to have been feted by friends Jan. 28, will get the treatment on Feb. 6 instead because many of those who would normally attend are committed to the Democratic Party dinner that evening. Event is to be held at the Manhattan.

Hume Cronyn planed to his private island in the Exuma group of the Bahamas last week to complete a draft of his first novel. He's due in Toronto early next month to begin rehearsals in the Alexander H. Cohen production of "Hamlet," with Richard Burton in the title role.

Pressagent Sam Gutwirth would have done well to have gotten as much space for his clients as he did for himself when he took a neighbor to court for keeping him awake with "lionlike" snores. The neighbor, Sam Schier of the Diplomat Hotel staff, counterattacked with a charge that Gutwirth's raps on the walls harassed him and his family.

Leslie Frost, the daughter of the late poet, Robert Frost, will be associate producer of a Feb. 27 offering at the New School for Social Research, N.Y., of "Love, Laughter and Baseball," a one-man reading by Bramwell Fletcher of selections from a variety of authors. The program, which Fletcher is presenting, was originally offered by him in New York a year ago December under the title, "Parnassus '63."

Composer Harold Arlen will be feted by the show biz, music, and literati set Jan. 31 at Gallagher's Steak House, with a buffet supper, sponsored by CBS-TV and Prudential Life Insurance Co. Arlen and his pop faves are the subject of a one-hour "Twentieth Century episode on CBS-TV, a series whose longtime sponsor is Prudential. Hourlong Arlen episode will be telecast on the web Feb. 9. Special screening might be held at Gallagher's on the night for Arlen, if the noise level of the expected crowd allows it. Event marks the first time Gallagher's has been closed to the general public for an evening.

Paris

By Gene Moskowitz
(*80 Ave. Neuilly, SAB* 07-12)

Hit British rock group The Beatles in for a stint at the Olympia Music Hall.

All singing stars here of the rock type attending gala preem of "Bye Bye Birdie" (Col).

Franeoise Sagan play "The Mauve Dress of Valentine," pulling out of the Ambassadeurs to go on tour.

Maurice Jarre, Academy Award-winner for his musical score of "Lawrence of Arabia" (Col), doing the music for Fred Zinneman's "Behold a Pale Horse" (Col).

Martine Carol's fractured leg will keep her out of the French legit version of the Yank musical hit, "How to Succeed in Business." Show bows late in February.

Unreleased French pic "Mort, Ou Est Ton Victoire" (Death, Where is Thy Victory) winning the Catholic Film Office award. Pic was taken from a book by Catholic writer Daniel-Rops.

With half the American Embassy waiting for him last week, Gene Kelly's plane could not land because of fog, and went on to Germany. From there he went straight to Africa where he is touring for the State Dept.

The Duchess of Bedford, ex-Nicole Milinair, who produced tv pix for the U.S. here and in London, here from her British estate to looksee rental of her Paris apartment vacated by Yank tele and film director Steve Previn who heads for Vienna for Walt Disney chores.

Red Army Singers and Dancers broke all records by playing 58 shows at 5,000-seat Palais Des Sports. It was practically SRO all the way and won a two week extension. This was the biggest local turnout ever for a foreign troupe and the longest stay in one town of the group.

If Grand Guignol, the horror legiter, has given up its Paris headquarters, it will continue in existence via onenight stands in France, Belgium, Switzerland and Italy. Old Guignol is now Theatre 347 and houses avant-garde theatre which irritates those looking for the old Guignol. They'll have it on their doorsteps soon.

Palm Springs

Gene Austin headlines at Gene Autry's new Melody Ranch opening this weekend.

Lena Horne, here for a month, confides to intimates that she would like to seek a political career.

Phil Regan spearheading a drive to have all desert residents display American flags outside their homes when Presidents Johnson and Mateos of Mexico arrive Feb. 21.

Toy tycoon Dave Marx and wife Charlene (one of the dancing Aber Twins of years ago) ensconed at Eldorado with pals Dwight and Mamie Eisenhower and the Freeman Gosdens.

Barbara Stanwyck ogling desert property. She's bid on a desert Bel Air manse—part of a posh development owned by thesp Beverly Garland and her builder spouse, Fillmore Crank.

Burgess Meredith relaxing at Fritz Loewe's manse after winding his two-week "Teahouse of the August Moon" stint at Sammy Lewis and Danny Dare's Melodyland Theatre in Anaheim.

Jimmy Van Heusen and Sammy Cahn hard at work on a new musical for "Les Poupees Des Paris" which will play the World's Fair in N.Y. While waiting for his high desert mountain top diggings to be finished, Van Heusen is boarding in the low desert with an Italian singer named Sinatra.

Edgar Bergen and Ric Eyrich, formerly associated with the Jack Paar Show, came up with a new gimmick on Saturday. They held a preem of "test scenes" photographed of Bergen Christmas day on L.A.'s skid row for forthcoming feature, "Ding Dong, The Wine's All Gone." Latter is to be produced and directed by Eyrich and will feature Bergen. The 20-minute screening took place at the local Plaza Theatre and Bergen and Eyrich imported a Salvation Army Band for the theatre forecourt and bash afterward at the Tennis Club.

London

(*HYDe Park* 4561/2/3)

Joseph E. Levine in for charity preem of "Zulu," in aid of the Army Benevolent Fund.

It's a complete sellout for the Variety Club dinner and ball at Grosvenor House, Feb. 22.

Chesney Allen, former partner of Bud Flanagan in the Crazy Gang, cruising to the West Indies on the Mauretania.

David Jones' first official function as Chief Barker of the London Variety Club was to chair the monthly luncheon last Jan. 14.

Adolph Neiman, in charge of publicity for the Bernard Delfont organization for the last 20 years, celebrated his golden wedding anni last Monday (20). He started show biz in his father's agency at the age of 14.

A new Pigalle revue, "We're No Angels," written and produced by Bryan Blackburn, opens at the Piccadilly nitery, Jan. 30. It will star Aleta Morrison, Angela Bracewell, Janet Mahoney, Maureen Kershaw and Kathy Keeton.

Lord Morrison, the British film censor, guest of honor at a National Film Theatre reception last Tuesday (14), following presentation of the color documentary made by George Stevens during the production of "Greatest Story Ever Told." The NFT is currently running a George Stevens season.

Rome

By Robert F. Hawkins
(*Sardegna*, 43; *Tel.* 479 316)

Orson Welles back from Yugoslavia.

Mischa Auer guest speaking at Rome's American Club.

Brian Aherne here for interiors on "Seven Against Death."

Katyna Ranieri leaves soon for New York and Carnegie Hall concert on Feb. 8.

Gina Lollobrigida due back from Paris and "Strange Bedfellows" costume tests.

Dalida, performing at Taormina Casino, still refusing to participate in San Remo song fest.

Victor Lownes, Playboy Enterprises veepee, here for o.o. with the view of introducing a Playboy operation or two in Italy. Reported dickering for a Roman boite.

Pete Seeger, Yank folk singer, due in on worldwide tour begun in August, and which has already taken him to Australia, Indonesia, Japan, India, Kenya, Tanganika, Ghana, Nigeria and Egypt. Two concerts set for Rome.

Las Vegas

By Forrest Duke
(*Dudley* 4-4141)

Rod Serling relaxing at the Trop.

Jerry Colonna's son, Robert, appearing with him in Tropicana lounge.

Confusing billing at Fremont Carnival Room: The Cables and The Fables.

Buddy Hackett showing town to Jeno Gotz, producer of film he made in Hungary.

Tommy McDonnell, longtime host at Stardust, retired and will make his home in Las Vegas.

Bobby Stevenson named by entertainment chief Garwood Van as conductor of new Castaways' house band.

Girl-watchers packing Riviera lounge to ogle torrid trumpeter Ray Anthony's torrid "double bookends."

Bart Sheridan, new head of McCall's L.A. magazine operation, in at the Tropicana to scout Vegas for stories.

Gene Barry in to see Frederic Apcar's "Casino de Paris" at Dunes and Sonny Liston training sessions at Thunderbird.

Sam Lichfer, Mint entertainment director, arranged to bring new acts each month from Orient to join "Hong Kong Scandals."

Flamingo veep Abe Schiller heads Vegas group off to Miami Beach to attend bar mitzvah of Mickey Lansburgh, son of boss Morris.

Eddie Fisher's dinner dates in Flamingo Candlelight Room with Morris Lansburgh may mean the singer will switch from Desert Inn to Flamingo on next Vegas gig.

Sands lounge host Jackie Heller went to Desert Inn lounge to catch Buddy Lester's act, and was greeted with "hi, boss." Lester worked for Heller in latter's Pittsburgh club.

Dorothy Dandridge signed for first Vegas lounge engagement—she opens Sept. 3 at Flamingo, one block from "Guys & Dolls" cocktail spot, co-owned by ex-hubby Jack Denison.

Jose Luis Vinas, designer of Frederic Apcar's "Casino de Paris" at Dunes, left for Rome where he'll accept award from Italian high fashion designers, naming him season's top designer.

Dunes prexy Major Riddle didn't have heart attack as was first feared, says his doc at Rose De Lima Hospital, Henderson, Nev. Stomach disorder coupled with influenza was diagnosed as ailment.

Chicago

(*DElaware* 7-4984)

John Butkovich is the new manager of Carnegie Theatre.

Univ. of Chicago Theatre presents a double bill of Strindberg's "Ghost Sonata" and Ionesco's "Jack" on Jan. 23-26 at Reynolds Club Theatre.

Jan Scobey, widow of the late jazz trumpeter Bob Scobey, has formed a combo which she will front in debuting Jan. 27 at Paris Show Lounge.

Pete Largus, longtime Chi nitery maitre d' (most recently with the short-lived new Chez Paree), is now in charge of sales and catering for the Marienthal cafe enterprises —Mister Kelly's, London House and Happy Medium.

Julia Meade skied in from Gotham to pick up the Sarah Siddons Award for best performance by a femme actress in Chi last season in "Mary Mary." In addition to the Jan. 17 presentation of the statuette, two scholarships to the Goodman Theatre School were awarded in her name.

Boston

By Guy Livingston
(508 *Little Bldg.*; 542-5095)

Teresa Brewer goes into Stanley Blinstrub's 1,700-seater in south Boston on Jan. 31.

Juliet Prowse booked for Caesar Tamagno's Monticello with Pat Carson in the lounge.

Ben Sack bought "My Fair Lady" pic for late October showing at his Saxon Theatre on roadshow.

Richard Burton will play "Hamlet" opening at the Shubert, March 16, in the Alexander Cohen production.

Boston Opera Group will present "The Magic Flute" at the Donnelly on Jan. 29, one of five operas in its series.

World Affairs Council bringing in Pauline Frederick, Sander Vanocor, Joseph C. Harsch and six other NBC foreign correspondents at John Hancock Hall.

Buddy Thomas choreographed a new revue for the Frolic, Revere, "La via Francais," for Mike Della-Russo, featuring Dory Sinclair, Jan Marvis, Ava Allon, Sylvia Carroll, Eileen Dawn, Paula Benton and Ann Fullerton.

Donnelly Memorial Theatre, formerly Loew's State, sold to Christian Science Church, will honor commitments already made through June. Rt. Rev. John M. Quirk, who had managed the house for the Archdiocese of Boston, exited Jan. 11.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.*; *Locust* 4-4848)

"Under Yum Yum Tree" breaking records in subsequent-run houses.

Buddy Delco, former Frankie Avalon drummer, joins the Johnny April Trio at Venus Lounge.

Abe Burrows took over as director of "What Makes Sammy Run" replacing Arthur Storch.

Dick Wharton, who got his start with Jan Savitt's Top Hatters, heading the combo at Cherry Hill Inn.

Fabian, who attains his majority next month (6) came east to celebrate his 21st birthday prematurely with family in Atco, N. J.

Rocky Valentine, now conducting for Bobby Rydell, and Carmen Dee, Palumbo's batoner, have been signed for fourth consecutive year at the Manor Hotel, Wildwood, N. J.

Samuel Mayes and his wife Winifred Winograd, both with the Boston Symphony, appointed to the Philadelphia Orchestra. He occupies the first cello chair next season. She joins the cello section to replace Samuel Belenko, who retires this year.

Hollywood

Omar Sharif in town from Paris for week.

Benny Rubin recuping after minor surgery.

Andy Russell back from Spain for recordings.

Sam Goldwyn Jr. inked Sharon Hugueny to three-pix pact.

Damita Jo slated for Japanese singing tour starting March 20.

Barney Balaban and George Weltner here for studio huddles.

Bob Morgan bowed out of Allied Artists flackery after eight years.

Ellen Corby hopped to Switzerland to do travelog for Swiss-Air.

Rock Hudson first star named for cast of 36th Annual Oscar Show.

Billy James takes over as Coast publicity topper for Columbia Records.

Bob Weiss stopped over for two hours enroute to Manila to set up disk distrib deal.

Dimitri Tiomkin back to Paris to resume scoring Samuel Bronston's "Fall of the Roman Empire."

Carl J. Kozlik set as director of industrial programming for National General's Theatre Color-Vision Corp.

Marsha Hunt to receive Humanitarian Award of B'nai B'rith Committee for Israel at Bonds for Israel dinner.

Sergio Franchi arrives today to tape "Bob Hope Show" for Feb. 14 airing and gab two-pix deal with 20th-Fox.

Bob Reisdorff, founder and general manager of Dolton Records, subsid of Liberty, will resign for other pursuits.

Jack Fier named general manager of George Axelrod's producing company, prepping "How to Murder Your Wife."

Ned Wynn, Keenan's son and Ed's grandson, does comedy bit with his father in Metro's "Americanization of Emily."

Ronald Lubin and writer Leon Uris go to Yugoslavia at invitation of government there to discuss financing of Uris' "Mila 18."

Edward Everett Horton hiatusing from lead in national company of "A Funny Thing Happened" for role in "Sex and the Single Girl."

David Resnik of Rogers & Cowan flackery going to Europe to coordinate activities of Paris, London, Munich, Madrid and Rome offices.

Stefanie Powers, turned 21, picked up $3,400 in U. S. Savings Bonds, repping money set aside from her Columbia Pictures contract over the past two years.

John C. Mahoney resigned as account exec on "Steve Allen Show" for Robert Blake Co. to assume new post of talent coordinator for Joe and Betty Karbo KTTV all-night film show.

Albuquerque

By Chuck Mittlestadt
(*Diamond* 4-1596)

Joe Groves ankled a disk jockey job at KOB radio here to join the staff of KOAT-TV.

Chet Ettinger, who formerly had his own ad agency in Cedar Rapids, Ia., in as new promotion manager at KOB radio-tv.

The Gallup (N.M.) Daily Independent has ben sold by the publisher Lincoln O'Brien to John K. Zollinger of Crowley, La.

Bill Johnston Jr. ankled newsman job with United Press International here, to join public relations staff of U. of Chicago.

Neil Baird has exited job of news director of indie station KDEF here, and bought out 250-watter, KCHS, at Truth or Consequences, N.M.

Austria

By Emil Maass
(*Grosse Schiffgasse* 1a; 356156)

Karl Farkas, author and comedian, honored by City of Vienna with golden medal.

Austrian National Library is preparing an exhibition in memoriam Richard Strauss from May to October next year.

Top Austrian artists, as well as guests from many countries, will add to the musical highlife of the Innsbruck winter Olympic games.

The 1964 Bregenz festivals (province Vorarlberg) will include a summer seminary on theatrical science. It will have as its theme, "Unknown World Theatre Drama."

Recently discovered manuscript, "Domestic War" (an overture) by Franz Schubert (1797-1828) was given to the Musikverein. Josef Krips will direct the world premiere.

Obituaries

Continued from page 86

strel troupes and played clarinet, sax and guitar with road show bands. He retired in 1956 after 25 years as a paint store manager in Cincy.

Surviving are his wife, daughter, son, three brothers and two sisters.

CHRISTIE R. BOHNSACK

Christie R. Bohnsack, 82, director of the New York City's broadcasting station, WNYC from its opening in 1924 to 1938, died Jan. 17 in New York. He had been a reporter for the N.Y. City News Association when he was named to the radio post. He had also served as aide to the late Grover Whalen when latter was police commissioner. He also acted as press liaison to Whalen during his tenure as chief greeter for the city.

After his service with the city, Bohnsack was the editor of Wingfoot, the publication of the N.Y. Athletic Club. He was also a director of The Silurians, the newspapermen's organization.

Survived by wife.

HENRY SHARP

Henry Schacht, 77, an actor and former high-school teacher, died Jan. 10 in Brooklyn. Known professionally as Henry Sharp, he appeared in numerous Broadway production, including "Arsenic and Old Lace," "On Borrowed Time" and "Oh, Men! Oh, Women!"

His films include "A Song to Remember" and "A Face in the Crowd." He made his Broadway debut in 1914 in "The Spy." He also had leading roles in D. W. Griffith films. From 1915-40, he taught langugaes and physical education and was dramatic coach at High Schools in Brooklyn and Manhattan.

His wife, son and daughter survive.

FRANCO GHIONE

Franco Ghione, 77, retired conductor and composer, died in Rome, after a long illness. He gave his last concert in Madrid three years ago after leading orchestras in many parts of the world. For 10 years he was the director of the orchestra at La Scala, Milan and had also conducted the orchestra at the Colon Theatre, Buenos Aires.

Ghione's best known compositions are the symphonic poems "Suol d'Aleramo" in 1922 and the oratorio for choir and orchestra, "L'Avvento" in 1950. He had also appeared in Carnegie Hall, N. Y., to helm a performance of Ludovico Rocca's "The Dybbuk."

EDWARD J. RALPH

Edward J. Ralph, 76, veteran production manager, died in Hollywood Jan. 9. He most recently was biz agent (1955-59) for the United Production Managers Guild, which he helped found.

Entering films in 1930 as assistant production manager with Mary Pickford Co., Ralph moved to Paramount a year later and remained there for years. Previously he had been a captain in U. S. Cavalry under Gen. John J. Pershing during the Mexican border wars, served in World War I and as aide to the Assistant Secretary of War afterwards.

His wife and brother survive.

LUCIEN WULSIN

Lucien Wulsin, 74, board chairman of the D. H. Baldwin Co., and a leader of the arts in his native Cincinnati, died there Jan. 7. From 1926 to 1963 he headed the Baldwin piano firm, of which his father was the original partner of Dwight H. Baldwin, its founder in 1862.

Wulsin was secretary, treasurer and a veep of the company. He was succeeded as Baldwin president by his son Lucien jr. He was a longtime supporter of the Cincinnati Symphony Orchestra, the Cincinnati Institute of Fine Arts, Summer Opera, and other cultural orgs.

Surviving are his wife, three other sons and three daughters.

JOHN ARNOLD

John Arnold, 76, former head of Metro camera dept. before retiring in 1957 and one of pioneers of industry, died shortly after breaking his hip in Palm Springs Jan. 11. Starting his career in engineering division of Thomas A. Edison, later he was with such early film companies as Biograph, Vitagraph, Rex and World Films as a cameraman, and joined Metro in 1915. He joined MGM in 1924 at time of merger, remained until retirement.

For seven years he was prexy of American Society of Cinematographers. Widow, two daughters survive.

JAMES P. FLEMING

James P. Fleming, 88, longtime circusman, died Jan. 8 in Cincinnati, where he joined the John G. Robinson Circus in the 1890s as a props assistant. His career with the whitetops through 1945 included a hitch with the George Wallace Circus, in charge of sleeping cars, and various capacities with the Main-Cummins Wild West, Sawtell, Adam Forepaugh, Ringling Bros. for 20 years and the combined Ringling and Barnum & Bailey Bros. His wife, the late Johanna Kiefes, was a cockatoo trainer.

There are no immediate survivors.

DOROTHY SUMMERS

Dorothy Summers, 70, actress, best known for her role in the ITMA radio program as charwoman in the Tommy Handley show, died Jan. 13 in London. Her two famous catchphrases in the program—"Can I do you now, sir?" and "It's being so cheerful that keeps me going"—became national sayings particularly during the war years.

After Handley's death in 1949, Miss Summers appeared for a time in stock companies and made a few radio and tv appearances.

ELLET E. EDWARDS

Ellet E. Edwards, 89, one of the original founders of professional rodeo and longtime superintendent of the Hialeah (Fla.) race track, died Jan. 10 in Albuquerque, following a long illness. He was superintendent of the Hialeah track for 32 years until his retirement in 1956, when he moved to Albuquerque.

He helped organize the first professional rodeo at Cheyenne, Wyo. in 1897, which is still considered one of the top bronc contests in the country.

Son and daughter survive.

HARRO MELLER

Harro Meller, 56, playwright and actor, died Dec. 26 in New York. He was employed by Random House and formerly had a long career in Hollywood, where he appeared in a score of major films, including "The House on 92d Street" and "Counter Attack."

Meller wrote more than 20 short and full-length plays, one of which "In Their Golden Coffins" was produced by Dr. Saul Colin, director of the Senior Dramatic Workshop in N. Y. and later by Eleanor Gould at the at the 13 St. Theatre.

ROBERT W. McLEOD

Robert W. McLeod, longtime musical director, died Jan. 13 in Glasgow. For years he was musical director of the Princess's Theatre, Glasgow.

A native of Glasgow, McLeod was pacted by the late Rich Waldon, then owner of the Princess's Theatre, to baton the orch at the Princess's (now Glasgow Citizens' Theatre), and became a familiar figure in the heyday of pantomime. As musical director he also penned music and songs for revue and pantomime.

GILBERT PEAL

Gilbert Peal, 76, former singer who trouped in vaude in an act billed as Peelson & Goldie, died of a heart attack Jan. 7 in Oakland City, Ind. He worked on the Keith circuit and other major vaude loops for 18 years before opening a department store in Oakland City. A native of Lithuania, he came to the U.S. at the age of eight.

Surviving are his wife, daughter, stepson, brother and a sister.

MERRELL J. SCHWARZ

Merrell J. Schwarz, 70, longtime music publishing representative in the Cincinnati area, mostly for Witmark and Villa Moret, died Jan. 12 in Cincinnati. He applied his vocal talent to songplugging after serving as an Army officer in World War I, singing through megophone in film theatres and dance halls. In recent years he had his own publishing business and also was with King Records and the Song Shop in Cincy.

His wife and sister survive.

GORDON RICHARDS

Gordon Richards, 70, English-born actor who launched his career on the London stage in 1909 at 16 and later appeared on Broadway in "Oscar Wilde" and other plays, died Jan. 13 in Hollywood. He later toured in "The Great Waltz" and "Springtime for Henry."

During his long career in Hollywood Richards had roles in 35 films, including "National Velvet," and numerous telepix.

His wife survives.

RAY LEE JACKSON

Ray Lee Jackson, 74, former official photographer for NBC in New York who set up its press photo studio in 1932, died Jan. 15 in Columbus, O. He photographed virtually all of the NBC stars of the early radio years. In the '20s he was a dramatic coach for Strollers, Ohio State U. dramatic society, and for years was active in the Players' Club in Columbus. He retired in 1949.

A cousin survives.

SIMON J. BROUGHTON

Simon J. Broughton, 80, former vaudeville performer, died Jan 7 of a heart ailment in Youngstown, O., where he lived with a niece, Isador Daley. He and his wife formed the song and dance team, Broughton & Turner, appearing in vaude over 20 years. After retiring, they returned to Youngstown.

Besides his wife, the former Grace Cannon, he leaves a daughter.

LAKE M. CELY

Lake Marvin Cely, manager of radio station WIYN, Rome, Ga., died Jan. 11 in Rome after a three-month illness. He began his radio career in 1954 with WQOK, Greenville, S.C.

Cely went to Rome in 1957 as WIYN announcer-salesman and became manager in 1957. He also was a songwriter and recording artist with "Grand Ole Opry' in Nashville.

HELEN VAUGHAN

Helen Quarrier Vaughan, 29, actress-husband of legit director-producer Stuart Vaughan, was killed Dec. 26 in a motor crash in Seattle. She was driving a small car which collided with a parked vehicle.

Mrs. Vaughan was in Seattle with her husband, artistic director of the Seattle Repertory Theatre. The couple had no children.

CLARENCE VALENTE

Clarence Valente, 45, who built and managed Rafael's nightclub in Latham, N.Y., was shot to death Jan. 14 at the spot's bar by a customer. Latter, a 21-year-old youth, is charged with murder. In the past Rafael's booked such names as Tony Martin and Frankie Laine.

Surviving are his wife and four children.

RAYMOND SCOTT

Raymond Scott, 51, who was a general assistant at Upstairs at the Downstairs, N. Y., died Jan. 13 in New York of a kidney ailment, after an illness of several months.

Before going to the Upstairs, Scott had been an assistant to theatrical photographer Florence Van Damm, and historian Wilhelm Von Loon.

BERT LONGWORTH

Bert (Buddy) Longworth, 66, still and portrait studio photographer for 40 years, died of emphysema Jan. 16 in Hollywood. For years he was employed at Warner Bros., where many of his gag publicity stills hit national magazines and syndicates.

His wife, son and daughter survive.

JOHN S. CHRIENSEN

John Soren Chriensen, 69, for years a Metro studio projectionist prior to his retirement four years ago, died of a heart attack Jan. 2 in Hollywood. He had been a member of IATSE since 1914 and a charter member of Studio Projectionists Union, Local 165.

His wife survives.

MARY WARING

Mary Waring, 72, onetime silent screen actress, died Jan. 10 in Washington. After working from 1920-24 in Hollywood, she moved to Chicago where in the 1930's and '40's played character roles in network radio shows.

Son and brother survive.

WALTER H. DONOVAN

Walter H. Donovan, 75, songwriter who composed "One Dozen Roses" and "Aba Daba Honeymoon," among other hits, died of a heart attack in Hollywood Jan. 9. He was in vaudeville before switching to films as a cleffer.

His wife and son survive.

HARRY H. ROBINSON

Harry H. Robinson, 77, died Jan. 7 in New Brunswick, N. J., after a brief illness. He built and operated the first film houses in Somerville & Raritan, N. J. He was the uncle of legit producer Eddie Rich.

His wife also survives.

Mother, 86, of movie columnist Radie Harris, died Jan. 17 in New York. Her son, tv writer Howard Harris and another daughter, Pat Harris Lieberman, Coast talent rep, also survive.

Louis-Philippe Gagne, 63, who conducted a weekly French radio program in Lewiston, Me., died Jan. 13 in that city. He also edited a French language newspaper there.

Son, 19, of Mort Locker, branch manger for RCA Victor Records in Pittsburgh, died there Jan. 10. Sister is Miriam Levy, wife of a staff member of "Route 66" crew.

Son, 25, of Dale Van Sickle, prexy of Stuntmens Assn., died Jan. 10 in Denver after a kidney transplant from his mother. His wife and sister also survive.

Leo Benuch, 52, Hong Kong manager for 20th-Fox since 1947, died there Jan. 6. A Russian emigre, he joined the office in 1935 as an accountant.

Robert M. Leslie, 50, Detroit tv personality, died in that city Jan. 5 as a result of burns suffered when a water heater he was igniting exploded.

Joseph A. Carey, 81, actor, died Jan. 9 in Brooklyn. He appeared on Broadway in numerous productions, but retired about 20 years ago.

Carl A. Meyer, backstage doorman at the Playhouse Theatre in New York from 1957-62, died Dec. 29 in N. Y. His wife and son survive.

Laurence Ging, 46, a w.k. neighborhood exhibitor who owned Tower Cinema, Clondalkin, Ireland, died Dec. 31 in Dublin.

Newell B. Pulsifer, 53, veteran musician who had played with several Maine combos, died Jan. 5 in Gardiner, Me.

Hubert Phillips, 72, BBC quizmaster and author, died Jan. 10 in Selsey, Sussex, England.

Wife, 85, of musician-composer Avery Robinson, died Jan. 11 in Pittsfield, Mass.

Mother, of BBC organist Dudley Savage, died Jan. 5 in Guival, Cornwall, Eng.

Wife, of Phil Lind, Chicago radio personality, died Jan. 11 in that city.

Leo R. Comeau, 55 longtime musician, died Jan. 10 in Lewiston, Me.

Harold L. Muller, projectionist, died Dec. 25 in New York.

Kluxers

Continued from page 2

Motel and the Marriott Motor Hotel, now under construction.

A meeting on the public accommodations issues prior to the announcement brought together not only 35 hotel and motel officials but also about 100 restaurant owners and operators.

Allen said: "The Restaurant Assn. has urged its members to consider the facts that were brought out and to search their hearts, minds and consciences and make their own decisions as to what their future course will be."

Meanwhile, Ku Klux Klansmen, many of them robed and carrying signs, picketed a number of restaurants and hotels in the Atlanta area.

MARRIAGES

Anne Kristen to Iain Cuthbertson, Glasgow, Jan. 6. Bride is an actress member of Glasgow Citizens' Theatre; he is theatre's general manager and himself an actor.

Freda Mundy to Peter Brisbar, London, Jan. 18. Bride is an ex-vaude performer and agent.

Mary Freer to Art Alisi, Riverside, Cal., Dec. 22. Bride's a secretary at Screen Actors Guild; he's an actor.

Mimi Groob to Alvin Cohen, New York, Jan. 19. Bride is a CBS-TV network research analyst.

Jill Donna Riddington to Sergt. Jack Roberts, Essex Junction, Vt., Dec. 28. Bride is with WCAX-TV, Burlington.

Lilyan Wilder to Irving J. Katz, Jan. 10, Chicago. She's an actress; he's an attorney.

Jeanie Lambe to Danny Moss, London, recently. Bride is a singer; he's a musician.

Betty Anna Sears to Warren E. Munson, Houston, Dec. 31. He's an actor.

Kay Ballard to Andrew Walker, Raleigh, N. C., Jan. 3. He is music director for WKIX, Raleigh.

Eleanor Sallee Harr's to Jack R. Howard, New York, Jan. 17. Bride is a writer for films and the author of magazine articles, books, and has appeared on television. He's president and general editorial manager of the Scripps Howard Newspapers of which his father, Roy W. Howard, is chairman of the executive committee.

BIRTHS

Mr. and Mrs. David Kinnaird, son, Glasgow, Jan. 2. Father is singer-compere and radio deejay; mother is secretary to Scot comedian Jimmy Logan and an ex-ballet dancer.

Mr. and Mrs. Stephen Schmidt, daughter, New York, Dec. 26. Mother, Dorothy, is a film editor; father is a film producer.

Mr. and Mrs. John Temple, son, Barrhead, Scotland, Dec. 27. Father is promotion scribe at Scottish Television commercial station in Glasgow.

Mr. and Mrs. Mike Grant, daughter, Philadelphia, Jan. 4. Father is WCAU program director.

Mr. and Mrs. Harry Dawson, daughter, London, Dec. 20. Father is a pop singer agent.

Mr. and Mrs. Brian Cutler, son, Birmingham, Eng., Dec. 20. Father is Pye Records' Birmingham area manager.

Mr. and Mrs. Noel Horne Baker, daughter, London, Dec. 29. Mother is Joanna Scott-Moncrieff, editor of BBC's Woman's Hour radio program.

Mr. and Mrs. Mark Sandrich Jr., son, Hollywood, Jan. 11. Mother is actress Vanessa Brown; father's a tv-film director.

Mr. and Mrs. Peter V. Herald, daughter, Berlin, Jan. 3. Mother is former actress Marlene Lightbody; father's associate producer on Walt Disney's "Enil and the Detectives."

Mr. and Mrs. Don Angel, son, London, recently. Father is London rep of 20th-Fox tv division.

Mr. and Mrs. Don Pollack, daughter, Vancouver, B.C., Jan. 5. Father is stage manager of Playhouse Theatre repertory company, formerly with Stratford (Ont.) Shakespearean group.

Mr. and Mrs. Milton Freidbrun, son, Hollywood, Jan. 13. Father's an actor.

Mr. and Mrs. Roland Baker, son, Houston, recently. Mother, Edith Baker, is general manager of KRBE in that city.

Mr. and Mrs. Tony Petrilli, son, Jan. 7. Father is an engineer at WTAE, Pittsburgh.

Mr. and Mrs. Don Wirth, daughter, Jan. 6. Father is an engineer at WTAE, Pittsburgh.

Mr. and Mrs. Kirt Harriss, daughter, Houston, recently. Father is staffer of KPRC-TV in that city.

Mr. and Mrs. Marvin Satarsky, son, Jan. 11, Brooklyn. Mother is former secretary to Jerry Sager, ad-pub director for B. S. Moss Theatres.

Mr. and Mrs. Alan Shulman, daughter, Jan. 6, New York. Mother is actress Phyllic Wynn; father is an attorney with Columbia Pictures.

Mr. and Mrs. Charles Hollerith Jr., son, Jan. 1, New York. Father is a legit producer.

Mr. and Mrs. Robert Hilsky, daunghter, Jan. 2, New York. Mother is the daughter of Edward W. Side, production manager of advertising and sales promotion at CBS-TV.

Nine days ago
The Rose Tattoo became the first Tennessee Williams play ever to be produced on television anywhere in the world.

This Monday
The Glass Menagerie became number 2.

And number 3 (January 27) will be Camino Real.

It's happening in England. The British are the first to see Tennessee Williams' plays on television. And who produced them? Granada. What a way to start a new year.

If you want to know about all Granada's play productions, telephone our Kay Campbell at MU 8-1128 (509 Madison Avenue) or write to Paddy Crookshank at GRANADA TV NETWORK, ENGLAND

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'64-'65 TV: 48% NEW; 52% OLD

Vegas Revisited: Stable Community With Glamor & Casino Background

By ABEL GREEN

Las Vegas recently revisited—the shows and, per Milton Berle's crack, "my money"—sees about 50% of the key showplaces featuring musical revues or productions (three French imports and Monte Proser's "Anything Goes" at the Thunderbird); a less frenetic turnover of shows and clientele; and a renewed stability about the community which has its sights more on sound business practices, conventions, industrial conclaves, with of course the glamor and the gaming as background obligatos.

But there is low-key emphasis on the casinos and the shows as the bonifaces continue a scientifically designed pitch to attract big business, especially during the off-seasons.

The fifth season of the Lido de Paris revue at the Stardust (still the tops of the Gallic specs) vies with the third semester of the still glamorous Folies Bergere revue at the Tropicana, and the just opened Casino de Paris revue at The Dunes. Among them it looks as if Las Vegas has cornered the feathers market. What these shows would do without the boas, the spangles, the staircases—and nudes, of course—is conjectural. In truth, however, all are fortified with top-flight talent and, as for the nudity, that's now so SOP as to be regarded just as part of the scenery. (Lily St. Cyr makes more impact

(Continued on page 15)

Fair Corporation Members Resent Second Class Rank Compared to Directors

Members of the N. Y. Fair Corp. at a meeting Jan. 22 in Top O' The Fair raised the question of courtesy to corporate members on a basis of parity with directors. Latter are to receive automobile emblems to facilitate approach to and parking at the grounds. No question of free admission is involved. What is involved is status. Theoretically, corporate members come first, senior to the directors.

Motion for equality of courtesy was made at the meeting by Col. Gabriel Kirschenbaum, M.D., and seconded by Mrs. Denny Griswold, William A. Shea and Col. Lloyd W. Stearns of Metropolitan Life. Resolution was worded:

"It is moved that the Fair Corporation provide all corporate members, including the directors who are elected by and from the membership per article seven of the bylaws, with an appropriate personal identity card and an automobile identification emblem or shield which will expedite personal movement and parking at the Fair site."

In presenting the motion, Dr. Kirschenbaum congratulated the

(Continued on page 66)

Ex-VOA's Russ Expert Now USIA's USSR Advisor

Washington, Jan. 28.

Alexander Barmine, chief of the Russian Service of the Voice of America, was named head of Soviet affairs in the U.S. Information Agency.

As assistant director for the Soviet and Eastern European area, Barmine will supervise and coordinate all agency programs for the USSR.

A former Soviet diplomat who defected in 1937, Barmine worked with NBC from 1941 until World War II opened.

Succeeding him at the Voice will be Terrence Catherman who is completing assignment as Cultural Attache in Moscow.

Antitrust Law As FCC Wedge on TV Program Control?

Washington, Jan. 28.

Antitrust laws may be the Federal Communications Commission wedge to split up sources of television network control, it was disclosed.

This hint was dropped in the Commission's annual report, reviewing last year's activities.

Commission said its staff is summarizing recommendations in the Ashbrook Bryant network study and among the reports being readied is "a detailed memorandum which considers the application of the antitrust laws to the facts disclosed by the program inquiry."

One of the principal points hammered home by Bryant in last year's report was that sources of programming should be far more diverse than they are now.

Also upcoming from the network report will be suggested legislation

(Continued on page 76)

J. F. Kennedy Center For Culture Assured

Washington, Jan. 28.

President L. B. Johnson has signed into law a bill renaming the National Cultural Center for the late President Kennedy and providing Federal funds for the memorial.

Under the law, the Federal government is authorized to provide up to $15,500,000 to match public contributions. Also provided is a $15,400,000 Treasury bond issue for building a parking garage under the Center.

ABC-TV MAKING MOST CHANGES

By GEORGE ROSEN

Save for a few loose ends and indecisions, the three television networks, after some frantic weekend homework, have pretty much established their program blueprints for the '64-'65 season. And on the basis of the shapeup, the three webs will enter the competitive audience wars in the fall with a composite schedule which will be 48% new, 52% old.

Here's the pattern the rival networks are pursuing for next season: ABC putting stress on situation comedies and remakes of old (20th-Fox) features; NBC is going for the extended 90-minute and two-hour (movies) attractions, with only two shows occupying all prime time on Monday and Wednesday nights; CBS is going for hour live variety; half-hour comedies and hour film dramas.

Of the 70 prime time weekly hours to be programmed by all three webs combined, NBC will supply 24.5, CBS 24.0 and ABC—which is cutting down on its inventory by returning 10:30 to 11 p.m. to the stations five and perhaps six nights a week—21.5.

CBS schedule, with the dumping of "East Side West Side" and the axing of Garry Moore, Phil Silvers, the new Allen Funt entry, Judy Garland, Hitchcock, is to all intents

(Continued on page 78)

$20 Per Carload For Boxing Card Fed to Drive-In

Los Angeles, Jan. 28.

Pacific Drive-in circuit, for the first time, is getting into the closed-circuit telecasting of a title fight. Two of the chain's ozoners, the Van Nuys drive-in and the Orange (county) ditto will carry the Liston-Clay go from Florida Feb. 26.

The usual number of hardtop houses in and around L.A. also will be in on the beaming, via TNT-Eidophor.

The drive-in chain, unlike hardtops, will not price admish per person, but will tap fightgoers $20 per car. Ads will stress that "trucks, buses, campers and all high vehicles" do not constitute "a car." Roughly, the $20 will cover about six occupants tops.

For some years drive-ins in eastern areas have beamed title fights, but in instance of last several title tiffs daylight time has been the rule and drive-ins found that they could not operate as it was not yet dark here when the bout, in east, reached here, around 7 p.m.

'Bonanza' Stars' Refusal to Play Segregated Arena Cues a Rhubarb

Hollywood, Jan. 28.

A rhubarb involving southern segregation and three "Bonanza" stars developed over the weekend after the trio had cancelled out on a Jackson, Miss. p.a. date with various interpretations of the term "segregation," but the likelihood the three will reverse their position and keep their commitment was dim. This despite a statement from Michael Landon that he, Dan Blocker and Lorne Greene would perform if they receive assurances there will be no segregation.

AGVA, to which the Jackson Industrial Fair planned Feb. 1-2 had appealed, said such assurances had been promised and were being forwarded to Landon, so they expected the stars to honor their contracts.

However, the promoter of the event, Lou Heibroner, manager of WJQS in Jackson, told VARIETY Friday that there evidently was a misunderstanding regarding the interpretation of the word segregation. He explained that Mississippi state laws would not permit them to have the event with no segregation whatsoever. He further explained that boxes, loges and balcony seats are provided in sections in the arena, that one section has been set aside for Negroes. Standing room area near display booths is also open to people of both races, he said. The southerner said AGVA must have misunderstood because legally it would be impossible to ban segregation for the event.

Previously, Landon said that as of Friday he had received no word from AGVA, but that if it did

(Continued on page 79)

Nothing Succeeds Like 'Succeed' at B.O.—3 of 'Em

Last week was a particularly successful stanza for all those who share in revenue earned by "How to Succeed in Business Without Really Trying." The Broadway company and its two road facsimilies grossed a total of $187,379 for the frame.

The take in New York was $60,678, in Chicago $61,768 and in Minneapolis $64,933.

Senators Will Eye Income Tax Ideas Re 'Entertainment'

Washington, Jan. 28.

Senate tax writers plan to look at Treasury regulation of expense accounting.

Chairman Harry Byrd of the Senate Finance Committee said his group would hold hearings on the unpopular Internal Revenue Service chit crackdown later this year.

The Virginia Democart was not specific on his plans, but said expense account action would not be tied to the pending tax cut bill.

Byrd's hearing hints followed rejection by the Committee last week of a proposal to soften the regulations.

On an 8-7 vote the Committee declined to attach a rider to the Administration tax bill eliminating the IRS provision that hosts and guests must discuss business before or after entertainment to qualify for a deduction.

Voting with Sen. Russell Long (D-La.), sponsor of the amendment, were Senators George Smathers (D-Fla.), Vance Hartke (D-Ind.), Abraham Ribicoff (D-Conn.), Frank Carlson (R-Kan.), Carl Curtis (R-Neb.) and Everett Disksen (R-Ill.).

Voting to retain the IRS provision were Democratic Senators

(Continued on page 66)

OF's 'Biog' 1964 Push Keyed to Political Year

Official Films is putting on an intensive sales drive for its two years of "Biography" in the light of the coming elections.

Biog segs the syndication firm is especially promoting include the ones on Harry S. Truman and Franklin D. Roosevelt (both hour specials), Dwight D. Eisenhower, Woodrow Wilson and Herbert Hoover; and also-rans Thomas E. Dewey, Wendell Willkie and Robert A. Taft.

'It's Exciting,' 'It Goes Too Far' But N.Y. OKs Danes' 'Stranger Knocks'

By JAMES L. CONNERS

Albany, Jan. 28.

Court of Appeals here sustained the decision by the Appellate Division which held that the Danish film, "A Stranger Knocks," is not obscene and a license for its exhibition should be issued by Regents "forthwith."

Regents had fought against the picture, which is released by Trans-Lux Corp., because of two sexual intercourse scenes. In overruling the appeal by Regents, the higher tribunal said the "sexual acts which are implied rather than demonstrated are an integral part of the play."

Appeals Court decision was four-to-one, the lone dissenter being J. Clarence Herlihy who offered a memorandum saying he would affirm Regents' desire to delete certain scenes. He said: "These portrayals go substantially beyond the accepted customary limits. They forthrightly depict the fulfillment

(Continued on page 19)

'Her' & 'His Version' of Wedlock; An Oddity of Parisian Pix Booking, Makes 2 Films B.O. Competitors

Paris, Jan. 28.

Andre Cayette's "his and hers" pix, "La Vie Conjugal," which tells the story of the breakup of the same marriage in two separate features, one from the husband's point of view and the other from the wife's, are presenting French distribution and exhibition with some unusual problems.

The two features—"Jean Marc or Conjugal Life" and "Francoise or Conjugal Life"—bow here this week in an unprecedented preem and firstrun arrangement. "Jean-Marc" goes into three houses and "Francoise" into five, with total seating capacity about the same. For the opening night, Friday (31), the 400 couples who are invitees will be split according to sex, with the men seeing one feature together, the women the other, then switching theatres at midpoint, and coming together to argue the pluses or minuses at a midnight dinner at the Lido.

One possible problem foreseen centers around the possibility that the public may prefer one of the pix over the other. In that case, should one be dropped in favor of the other, or should they both be held in hopes the more popular one will eventually carry the other?

Those involved have also thought

(Continued on page 66)

Evans the Look

London, Jan. 28.

When Sir Harold Evans was p.r. to Prime Minister Harold Macmillan he was known to the fourthestaters as Evans the Leak.

Now that he has moved to the Independent Television Authority as senior information officer the Fleet Street contingent have rechristened him Evans the Look.

'Money In Switzerland' Con-fidence Come-On For a Film Promoter

Hollywood, Jan. 28.

A "big" Hollywood epic entitled, "Break the Marble Spell," was broken when the Sheriff's Department arrested Carl Woods on bunco charges, alleging he tried to con actors and writers into becoming involved in a nonexistent venture.

Sheriff's Detective Sgt. Pat Shields said Woods, posing as a kindly, eccentric millionaire, has confessed and will be arraigned this week.

Using the name, Eric Ballard, and alleging he had $7,000,000 stashed away in a Swiss bank, Woods told gullibles he was going to produce "Spell," and advertised for actors and writers to work in his film, police said. Ballard, or Woods, used White House correspondence, also from stars, to prove he was "in," but these documents turned out to be forged, according to the Sheriff's Dept. He also claimed to be prexy of Four Star Artists Guild, something which is nonexistent, Screen Actors Guild said yesterday.

SAG also said that "Ballard" had taken one of his victims to the Screen Writers Guild office, wrote some words on a sheet of paper, and "registered" it with the Guild as a "script," thus convincing the victim he was going to produce a film.

Sammy Davis Jr. May Be Spending All of 1964 In Britain for Pix, TV, Disks

London, Jan. 28.

Sammy Davis Jr's scheduled trip to Britain in March could be the forerunner of a long stay on this side of the pond. For if all plans materialize, it will be "all happening" for the performer in Britain in 1964.

Main purpose of Davis' spring visit is the film the Anglo-Embassy pic "The Major And The Private," in which he stars with Peter Lawford. But, at the same time, Davis is expected to bring to a head negotiations with Bernard Delfont re the staging of "Golden Boy" in London.

The singer is pacted to make at least two more vidspecials for BBC as followups to the initial hour solo show he made last trip. So producer Denis Main Wilson is readying at least one special for Davis this time around which he may do soon after his arrival.

Pye Records, which distribute Davis' Reprise label in these parts, is also "waiting in the wings" to catch the singer for a recording session.

Crosbys' Ma's Bequests

Los Angeles, Jan. 28.

Bing Crosby will receive $20,000 plus jewelry, an Oriental rug and picture from his mother, whose will is on file in Superior Court.

Mrs. Catherine Helen Crosby, who died Jan. 7 at age of 97, also bequeathed $10,000 to another son, Larry; $1,000 to Bob Crosby, and $50 each to two other sons, Everett and Edward.

1/29

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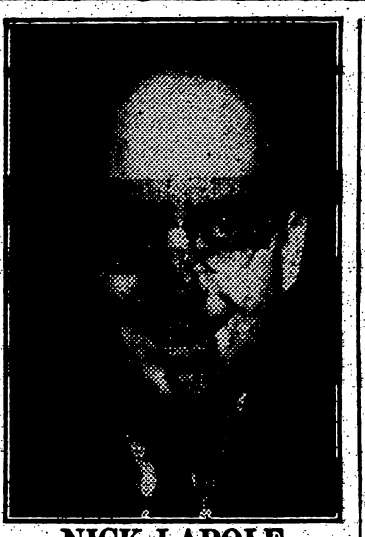

NICK LAPOLE

Entertainment editor, Journal-American, says:

"In globe-trotting, at all stops met huge armies of wildly enthusiastic PAUL ANKA fans. His immense popularity knows no boundaries. Long box-office lines for this singer, composer, actor speak the same language everywhere. Young, old and in-between, PAUL ANKA wraps them up."

Yma Sumac Back; TV and Concerts

Hollywood, Jan. 28.

Yma Sumac, the Inca thrush who trilled her five-octave voice to fame some years ago, returns after seven-year hiatus to American showbiz Feb. 1 with a tv appearance in "Hollywood Palace" show. Date, according to her manager and composer-conductor, Moises Vivanco, will tee off a series of appearances in this country, including a Hollywood Bowl concert and national concertour under tab, "Yma Sumac Sings the Songs of the World." Tour will finale with a stand at the N.Y. World's Fair.

Over the holidays Miss Sumac completed 10 concerts in Czechoslovakia for the Ministry of Culture, appearing before a total of 300,000 people, Vivanco reported. Singer has toured internationally within the past two years, including a seven-month, 186-concert tour of Russia for the Soviet Ministry of Culture, 40 concerts in Poland, 55 in Rumania and 30 in West Germany. Singer also appeared for 70 days as star of the Mikado Theatre show in Tokyo, where she also did two concerts for victims that still remain of the atomic bomb.

HONOR EDDIE CANTOR

Jessel Joins California Governor At Comic's Home

After George Jessel got through toastmastering the Friars' luncheon on Monday afternnon (27) to Nat King Cole at N.Y. Hilton Hotel, he flew to the Coast to meet Gov. Edmund (Pat) Brown at Eddie Cantor's Beverly Hills home the same evening. Jointly they presented the comedian with a Congressional citation signed by Senator George Smathers (Florida) honoring Cantor for his humanities, with special emphasis on the March of Dimes. This is the phrase which Cantor coined when President Roovevelt first enlisted show buisnesss' aid in the campaign against polio.

The presentation was made on occasion of Cantor's 72d birthday this week.

Jessel with Senator Smathers have been sparking a move for a Congressional medal to the ailing comedian.

No Laughing Matter

Minneapolis, Jan. 28.

Following the Government's blast at cigaret smoking, Nate Wexler, comedian appearing at the local Gay 90s nightclub, started aiming jokes in that area. But he didn't keep the quips in his standup one-liner act long.

Explaining why that sort of patter went out after a couple of nights, Wexler said that his sallies garnered only tepid laughter. But, worse still, he added, the material apparently provoked resentment among some of the guests, judging by the verbal brickbats hurled at him.

Dailies No Longer Training Cubs; Good Men, Despite Firings, Scarce

By KAY CAMPBELL

Los Angeles, Jan. 28.

A good (newspaper) man is hard to find. Despite recent foldos and combos of metropolitan papers in this area, this is the consensus of opinion of top publishers and editors. And they not only give lip service to the theory, they raid, snatch, lure with raised rates and long contracts, frost the cake with "friendly persuasion," in the attempt to upgrade editorial copy.

The Los Angeles Times probably heads the list with the greatest number of top echelon staff changes during the last year, with an expanded overseas personnel and Washington bureau. Latest edition was Gene Sherman dispatched to London to head up bureau there. Sherman, under the byline of Dick Kidson, has been writing the Farmer's Market ad column which runs daily in the Times, in addition to a radio news commentator program, and to covering top feature stories on a freelance basis for the Times. Although no comment on salary was available from Nick Williams, editor, it is obvious that the bait must have been substantial.

"We are shifting all the time," David Heyler, publisher of the Hollywood Citizen News and Beverly Hills Citizen, commented. "And we are constantly on the

(Continued on page 78)

Toots' Windfall

Pittsburgh, Jan. 28.

Toots Shor, N.Y. restaurateur, was in town last week for the Circus Saints & Sinners dinner honoring Pittsburgh Steelers owner Art Rooney.

He got the biggest laugh of the evening by saying, "I'm so lucky. Everyone has stopped smoking. Now they're drinking."

Godfrey's 30th AM Anni Gets a Climactic Zing In Coast-to-Coast Airing

The weeklong observance of Arthur Godfrey's 30th anni in broadcasting was climaxed Saturday night (25) with an a.m. clambake of guest talents on both Coasts that ran from 11:15 to 5 in the morning.

Show not only featured an incredible roster of performing and well-wishing show biz nabobs, but also a full lineup of sponsors, whose blurbs received a lot of unmerciful kidding in this most casual of celebrations.

During the New York live broadcast, the visitations continued through the night and included the Four Lads; Lyn Duddy; Johnny Carson, Meredith Willson and wife, Rini; banjoist Joe Schirmer; the Geezinslaw Bros.; the Buffalo Bills, Carol Sloane, Bill Lawrence, Dennis Regor; Eddy Arnold, Betty Furness, Phil Foster; Al Lewis, Bill Slocum; Bill DuPree, Nipsey Russell, Allen Ludden and wife, Betty White; Richard Hayes; Rufus Jarman; Hal Kanter; Johnny Parker and the "Godfrey Time" orch; and June Havoc and a couple of friends, a boa constrictor and his belly-dancer mistress.

Pat Buttram co-hosted Coast cutins that featured such guests as Bob Hope, Jack Warner, Ralph Story, Edith Head and Bob Crane. Sammy Davis Jr., doing a date in Camden, N. J., phoned in his congrats after finishing the midnight show.

There were tape segs, including a feature compiled from the weeklong observance titled, "This Was Your Week That Was, Arthur Godfrey."

'Cleo' Among Israeli

Tel Aviv, Jan. 28.

Advance for "Cleopatra" when it opened at the Zafon Theatre here last week stood at $18,000, said by 20th-Fox to be the largest for any film here from any country.

Bigwigs attending the charity preem here included U.S. Ambassador Walworth Barbour and the Mayor of Tel Aviv.

N.O. Mardi Gras Cues A Prosperous Fling For Niteries, Hotels, Eateries

By BED LIUZZA

New Orleans, Jan. 28.

Mardi Gras gaiety, a major civic asset of this old city of dixieland jazz, sazeracs and iron-laced balconies, is gathering traditionally for the whoopdedo starting Saturday (1). The lengthy season, called Carnival, began officially Jan. 6, Twelfth Night, and will be climaxed by that single day of insanity called Mardi Gras on Tuesday (11).

Facing Lent, which starts the following day, is no sacrifice after going through Mardi Gras. In fact, it comes as a welcome relief at a time when one cheerfully sets aside the sazerac, gin fiz and absinthe jugs and uncorks the headache remedies.

All indications point to a record influx of visitors. Harry England, president of the Greater New Orleans Tourist Commission, said last week that major inns such as the Roosevelt, Monteleone, Sheraton Charles, Royal Orleans, Jung and Fontainbleau, as well as motels and guest houses, report heavy reservations. Several are already booked solid from Feb. 2 to Feb. 11, the big Mardi Gras day.

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Syd Silverman, President
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Hollywood, Calif. 90028
6404 Sunset Boulevard, HOllywood 9-1141
Washington, D. C. 20004
784 National Press Building, STerling 3-5448
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IN TWO UNIONS THERE IS STRAIN

Black Cloud No Bigger Than A Nude

Hollywood, Jan. 28.

Hollywood last week drew a boost for its product and an expression of understanding for the problems confronting its beleagured Production Code from an unexpected source, its frequent antagonist—the Catholic Legion of Decency.

Here on one of his periodic visits, the Legion's exec secretary the Monsignor Thomas F. Little, notes that of 13 films tacked with condemned rating last year by organization, only two were Hollywood product ("The Balcony," "Too Young, Too Immoral") and neither from a major. He adds that more than 85% of films were recommended for "some segments of the public," bulk of the balance falling into "B" (objectionable in part) category.

Little does, however, see one potentially sticky problem on the Hollywood horizon—nudity. But he sees its emergence as instigated not by the majors but by indie producers who use it in an attempt to "hypo their films for foreign consumption."

Importers' N. Y. Banquet as Dullsville

Attendance Large, and Yawns, Too—None of the Stars Bother to Show Up—Affair Poorly Managed

By VINCENT CANBY

To state the affirmative fact first: In terms of attendance, and of receipts realized by the ad sales in the dinner program, last Tuesday (21) night's third annual international film awards dinner-dance was a pronounced success. More than 750 persons—most in black tie and evening dress—turned up at New York's Americana Hotel for the affair which is sponsored by the Independent Film Importers & Distributors of America and which is the highlight of the foreign film season in the U.S. Or, at least, it should be, if it isn't (and there are more than a few indications that the latter is true).

One of the ironies of Tuesday night's function was that although it is designed to call attention to some of the most exciting films and filmmakers in the world today, there was little or no representation by the filmmakers themselves. And distributors, to be perfectly candid, are not always as interesting as the films which they handle. Given a well-filled ballroom with a raised dais and a mike at one end, the ordinary, healthy, red-blooded American distributor simply cannot resist mouthing cliches with all the sincerity and pride of the man who first thought them up.

Actually, the speeches at this year's shindig were comparatively brief (as previously reported, Walter Reade Jr.'s was the evening's main event), and they, in turn, led to the presentation of the awards themselves. The inevitable lack of excitement here, arising from the fact that all the awards had been reported in the press earlier, was compounded by the fact that not one of the main winners—Federico Felini, Tony Richardson, Albert Finney, etc., or even a reasonable facsimile—was on hand to accept.

The result was dutiful and dull coverage by the trade press and a couple of ho-hum paragraphs in the regular dailies. (The fact that this year's press table, as last year's, was in a corner of Siberia at the opposite end of the ball room from the dais, will also do nothing to bring back next year such reporters as Cue's Jesse Zunser, the Saturday Review's Hollis Alpert, the San Francisco Examiner's Stanley Eichelbaum, et al. Additionally, not only was the press table a rough, tough quarter-mile from the dais, but it was smack up against the bandstand, which made some scintillating conversation next to impossible, at regular, bunny-hug intervals.)

It was evident, at the conclusion of this year's ball, that IFIDA has to do some soul-searching if it hopes to maintain trade interest in the annual affair, to say nothing of stirring lay attention. To this end, the org might do well to see that it has at least one major film creator on hand for next year's event—whether or not he is an IFIDA prize-winner is not ultimately important. Also, the org might do well to explore the possibility of timing the dinner to coincide with the annual Lincoln Center Film fest, which looks to be dated each year in September.

That affair, at least if it keeps the momentum created in its debut last year, provides a focal point for both public and trade interest and looks likely to attract the continuing interest of filmmakers themselves. IFIDA's awards could quite easily be put on a Sept. 1-Aug. 31 fiscal (which jibes more closely to the real cinema season than does the calendar year), so as to have timeliness at a September gala.

Whatever is decided by the IFIDA execs, it's clear that some measures will have to be taken in order that the ball reflect the real excitement of the art it celebrates. Otherwise, the black tie event will degenerate into a blackmail event, one of those annual soup-and-fish grinds which industry members are more or less coerced into attending on pain of offending a business relationship.

'Texas,' 'Charade' Pace Italo B.O.

Rome, Jan. 28.

"Four for Texas" (WB) and "Charade" (U) plus the new Italo sensation, "Yesterday, Today, and Tomorrow" (Ponti-Levine) are making for lively boxoffice figures in their leadoff 1964 playdates in the Italo keys.

Figures for first three weeks showed "Yesterday" well in the lead with $635,200 gross followed by Robert Aldrich's "Texas" at some $444,800 and "Charade" only a step behind with $432,000.

City-wise, positions of frontrunners as of Jan. 15 were "Charade" pacing "Yesterday" and "Texas" in that order in Milan (but with "Texas" holding average-per-day lead); and "Yesterday" pacing Rome, followed closely by "Texas" and "Charade."

On a seasonal basis, it's still "Lawrence of Arabia" (Col) ahead for the local key situations, closely followed by "Cleopatra" (20th), "55 Days at Peking" (AA) and "How West Was Won" (MGM). Also seasonally, Yank pix continues to lead with 48.6% of the primary b.o. totals vs. Italy's 41.2%.

NO SEAL; A PROBLEM OF UNDRAPED KIM NOVAK

Hollywood, Jan. 28.

Execs will meet this week with Seven Arts to "decide what we will do about the seal," Metro studio topper Robert Weitman said, in confirming that an MPAA production code seal has been denied "Of Human Bondage." Seal was denied due to nude scene involving Kim Novak in picture.

Lensed in England, SA production to be released through Metro. Metro prexy O'Brien some time ago stated studio would not release a picture sans seal.

General Drive-In's 12½c

Boston, Jan. 28.

General Drive-in Corp. has declared its regular 12½c. quarterly dividend.

It's payable Feb. 25 to holders of record Feb. 5.

FOR EAST-WEST PIC DIRECTORS

In a long and emotional meeting which lasted over eight hours and saw one group of participants walk out near the end claiming that the whole thing was handled illegally in the first place, the Screen Directors International Guild membership voted last Saturday (25) to hold a referendum to decide whether or not to accept a merger with the Directors Guild of America on terms as presently proposed by latter.

This was a victory for the minority faction within the SDIG board of directors, which had been defeated at a recent board meeting by a vote of 11-5 on the same matter of whether or not to accept DGA's merger terms as they stand now. The majority had favored a merger but not on the DGA terms. The Coast body had broken off negotiations a few weeks ago, charging that there were those in the SDIG who were working against instead of for the merger under negotiation.

The exact vote on Saturday isn't available as yet because it was a head count of standing members. But the vote for refendum was clear, an estimated 80 or so in favor, 33 or so opposed and about 14 abstaining. Meeting, held at the Henry Hudson Hotel, began at 10 a.m. and lasted until 6:15 p.m., with a break for lunch.

The referendum will most likely occur within a month's time, providing there are no charges brought or an injunction sought to halt it. These are possibilities because of the open dissatisfaction of the midwest representatives who, toward the end of the session, walked out claiming that the proceedure was illegal throughout. This group feels that it is being wronged by the DGA merger terms because, it charges, the provisos violate certain charter provisions it now has with the SDIG and would also force its members to pay an additional $1,650 two years after the merger if they want to work in the east. There is also the feeling among some members that the vote was strongly influenced by dual card holders, many of whom were present.

Nonetheless, if the referendum is held according to the meeting's adopted motion and the vote is "yes," then merger with DGA on its present terms is virtually assured. The only thing then to hold it up being the finalizing and legalizing of the language in the proposals. If the vote is "no," however, then the merger is squashed, on present terms at least.

However, the feeling does exist that the midwest and/or others may hold off their actions until after the referendum and then attempt to have the merger legally enjoined from happening. As far as the outcome of the vote itself, it is pointed out that it is anything but an open and shut case, despite the fact that a second motion was passed at the Saturday meeting stating that the sentiment of the body was in favor of merger on present terms. There are 80 voting midwesterners and about 45 non-residents who are admittedly largely opposed to the terms. In all the SDIG has 495 eligible voters, however, including the 56 dual card holders who want the merger. 146 members attended Saturday's meeting.

Burton Robbins Kickoff

Executives of nearly 20 circuits joined the press and Burton Robbins, president of National Screen Service, as the latter hosted a luncheon Monday (27) at New York's Americana Hotel. It tied in wtih a 90-day sales drive starting this week. Meeting also drew into focus new theatrical selling devices now being introduced by the service organization.

Robbins and ad-pub chief Melvin Gold offered illustrated descriptions of new-type trailers and displays, including "Cinemotion," this being an animation display which can be used in existing shadow-box frames in many theatres.

Par's Stake in Color Tube for TV, One of Retained Diversifications, May Pay Off Via Japan's Sony

The Paramount color television tube, which has been under development by Sony, the Japanese electronics company, is close to marketability. Sony, which owns the rights to the tube in Japan, will get the U.S. rights as well if it comes up with a practical application for the tube.

Japanese company has been working with the idea of compacting the tube for use in its tiny portable tv sets. The tube itself is very bright and it is felt that it can be used outdoors as well as inside because of this element. The Sony set is designed for flexibility and so this idea fits perfectly with its plans.

Sylvania, the U.S. electronics company, had been working on the tube in the U.S. but did not come up with a marketable solution. Actually, no U.S. rights to the apparatus had ever been assigned and that is why Sony can get them if it is successful in ironing out the final rough spots in its development program for the product.

The color tube is one of the few remaining areas of diversification Par has kept up through the past year when it sold its holdings in Ampex, Fairchild and other electronics firms. The company is now concentrating almost completely on pix making and distribution, with side trips to tollvision via Telemeter, tv via Plautus Productions and disks through Dot Records. But the idea has been to concentrate on film and Par's outside holdings, which at one time were considerable and make the company one of the more diversified picture operations, have virtually all been disposed of. The color tv tube is about the last of such outside activities.

As far as the project itself, the Sony outfit has made a considerable impact in U.S. electronics circles through the introduction of various items such as very small transistor radios, its small portable tv sets and various other such pieces of equipment. As far as color tv goes, there presently isn't a portable color set on the market, one reason being that the outdoor light usually washes out the color on existing tubes. Also, as far as color for portables goes, it has been too expensive to be practical in the lower-priced lightweights.

It is in these areas that Sony has been concentrating and is, in fact, a specialist. More news on the progress is expected by Par shortly and the word now is that Sony is close to final stages of development.

Festivals for 1964

Confirmed dates on 1964 film festivals around the world are slow coming in this year, but the following can be pencilled in:

Buenos Aires (formerly, Mar Del Plata), Argentina, March 30-April 9.

Cannes, April 29-May 13.

Montreal, Aug. 7-14.

A Nervous Issue: Guild's Red Oath

One of the more subtle, yet possibly more far-reaching issues of the debate within the Screen Directors International Guild of Manhattan over whether or not to merge with Hollywood's Directors Guild of America is the existance of the so-called "Red oath" in the DGA constitution. This requirement, that the prospective DGA member disavow any affiliation with the Communist or other "subversive" organizations, is not present in the eastern group's constitution or bylaws.

The "oath" has not been one of the negotiable items in the discussions between the two guilds. With the SDIG membership now having voted to hold a referendum on merger on DGA's present terms and the same body having also, in a separate motion, endorsed these terms, the "oath" would become a requirement of all union card-holding directors across the country, should the eastern membership vote "yes" in the referendum.

Although ruled out as a negotiable item in the talks, the presence of the "oath" has been on the minds of the SDIG members. In an unsigned document circulated before the meeting last Saturday (25) to vote on whether to hold the referendum or to reject the DGA terms, the question was openly asked: "Is the Communist pledge really the thing that is holding back the merger?" This was not the only query in the mailing but its being there was considered by some to be significant.

At the meeting itself, the question of the "oath" came up too. On the floor it was decided that, since the matter was non-negotiable, it would have to be a matter of personal conviction as to whether one chose to sign or not. Nonetheless, the fact remains that to work in any consistent way, one must belong to the union. Since to belong to the union would now require the signing of the "oath," it follows that in order to work one must sign.

The SDIG body was reported to "deplore" the existence of the "oath" provision. It has been claimed that, shortly after the merger, if it takes place, an amendment would be proposed to eliminate the requirement entirely. This would require 200 signatures, obtained by secret ballot. It is felt that these would easily be gotten, especially considering the fact that over 125 members at the SDIG meeting would have signed on the spot, it was said.

Funk Back to Buffalo

Buffalo, Jan. 28.

Charles Funk recently transferred by United Artists Theatre Circuit from the Century here to General Supervisor for the chain in New York City, has returned to this area.

He's handling Pittsburgh and Buffalo for the UA group.

CLEVELAND CRITICS ON 'YEAR'S BEST' KICK

Cleveland, Jan. 28.

Cleveland Film Critics (five) picked the "Bests of 1963" and will present awards to winners at a civic-showmen's luncheon Feb. 13 at Hotel Pick Carter here.

"Hud" was selected as the best English dialog picture. Paul Newman, formerly of Cleveland, was named the best English lingo actor and Leslie Caron won the best actress award in the same category.

Critics named "Electra" as the best foreign language picture, Marcello Mastroianni as the best foreign actor for "8½" and Irene Pappas as best foreign actress.

Best supporting actor and actress went to Howard DaSilva and Patricia Neal. Group acclaimed Peter O'Toole of "Lawrence of Arabia" as the top male newcomer of year and Maggie Smith of "The V.I.P.s" as the best feminine newcomer.

Selected as the best director for his "It's a M-M-M-Mad World" was Stanley Kramer. Critics are trying to lure him here to accept statuette prize at party.

Critics Circle here are: W. Ward Marsh and Glenn C. Pullen of Cleveland Plain Dealer, Stanley Anderson and Tony Mastroianni of Scripps-Howard Press and Arthur Spaeth of Sun-Press.

Mirisches As Big UA Stockholders And Maybe All Will Be Peaceful Yet

A reflective aspect to the recent film industry chatter about the possibility that the Mirisch Corp. might leave United Artists at the end of its present pact or sooner, is the fact that the Mirisches hold around 87,000 shares of UA stock and are due to get more shortly.

Should the brothers exercise their option when it comes up, the Mirisches would become the largest single shareholder in the company, when taken as a unit. (However, such stock may be sold only with permission of UA.)

Mirisch Corp. pact with UA officially expires Aug. 31, 1967 and there was some trade speculation a couple of months ago to the effect that the outfit would leave UA at the end of that contract. Paramount was known to be a likely recipient of the Mirisches' services though the brothers also held talks with others.

A switch isn't dismissed entirely but the Mirisches are now believed receptive to a new deal with UA. It is understood that the indies were miffed at UA for certain decisions, among them the distrib's setting of a $10,000,000 top on the "Hawaii" budget. So the brothers began to talk around.

UA, however, apparently played it cool and insisted that the Mirisch pact with it was firm through mid-1967 and that was that. They're smart lawyers to start with. Meanwhile the Mirisches' large stock holdings will doubtless have a major effect on what does eventually transpire between the two parties. No other company is likely to want the Mirisches while they still hold so much UA stock nor, for that matter, would the brothers be working for one company while being the major holder in another, its figured.

So there are several things to be ironed out between now and 1967. What the Mirisches will do with their UA stock will presumably be a basic indicator of their future relationship with UA. Meanwhile, many observers believe that the main developments as regards the Mirisch operation will center around its filmmakers and not the outfit itself. The plan, it is felt, will be for UA and others to try to lure some of the Mirisches top film creators away either by contracts or picture deals which would dilute the brother's strength somewhat. No major "raids" have yet been made, however, and many of the Mirisches' more successful creators have pacts with lots of time left on their deals with the brothers.

What the outcome of it all will be is far from determined as yet, it is believed. The Mirisches have ben a major product source for UA in recent years but the company has recently been building a series of picture deals designed to beef up the company's long-range product position. UA is already scheduling projects into 1967 and, Mirisches or no, has considerable product on its drawing boards for release several years hence.

'THUNDERING WHEELS'

Dispute Over Title Between Two Indie Distribs

Baltimore, Jan. 28.

"Thundering Wheels," Willpat Production featuring Judy Lewis, Nancy Berg, Mike Bradford and Harry Mallard, will be released this spring.

Action drama is full length indie about two racedrivers and grudge they bear against each other which erupts when both take part in stock car racing classic in Atlanta, Ga.

Willpat is currently involved in suit in N.Y. Federal Court where company is seeking injunction to halt Sigma III Corp. from exhibiting a film by same title. It is alleged that Sig.a obtained film about stock car racing called "Big Wheel" and has renamed it "Thundering Wheels."

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Lightstone Jets to Rome; For (1) Ponti TV Deal And (2) Tokyo Festival

Leonard Lightstone, Embassy Pictures exec v.p., has planed to Rome on a dual-purpose trip. For one thing, he will be huddling with Italo producer Carlo Ponti on the upcoming tv series Embassy prez Joseph E. Levine will make for ABC-TV in association with the Italian. For another, Lightstone will make arrangements for the participation of a group in the Italian Film Festival, to be held in Tokyo, March 4-11.

The exec's confabs with Ponti will concern "Hercules," a $4,000,000 series to be made in color at the Italian's Rome studios. Among the things to be worked out are casting, scripts, directors and a host of other details. Shooting is to begin this spring with the series itself to go on the air in 1965. Also on the drawing boards are two other series which Levine is planning with Ponti, "Casanova" and "D'Artagnan."

In the matter of the Italo fest in Japan, Embassy will have two pix entered, "Yesterday, Today and Tomorrow" and "Empty Canvas." Lightstone will organize a group consisting of Sophia Loren, Marcello Mastroianni, Vittorio de Sica, Ponti, Levine, Embassy ad-pub v.p. Bob Weston and himself, all of whom will attend to rep "Yesterday," in which the Italians are all involved. Following the fest, the group will all come to New York for the U.S. preem of the film.

FITTER REAR-ADMIRALS UA RISING VOLUME

Al Fitter has been named to the newly-created post of assistant general sales manager at United Artists. Fitter had been the company's western division manager.

James R. Velde, UA sales v.p., said in a statement concerning the creation of the new post, that it was necessitated because of the expansion of the national picture market in the past few years which has resulted in a "tremendous increase" in UA's sales volume.

Fitter was western division manager for the past eight years, prior to which he was with Paramount for 10 years.

L.A. to N.Y.

Jay Allen
James T. Aubrey
Bruce Becker
Frederick Brisson
Steve Broidy
Arlene Dahl
John Dodds
L. Wolfe Gilbert
Claude Giroux
Roger Hurlock
Ray Katz
Frankie Laine
Jeff Livingston
Howard Morris
Robert Mulligan
Robert H. O'Brien
Paul Peterson
Richard Quine
John Reynolds
Paul Richards
Rosalind Russell
Maurice (Red) Silverstein
Rod Steiger
Hunt Stromberg Jr.

U.S. to Europe

Richard Barkle
Bullets Durgom
Arthur S. Katz
John W. Kluge
Sandy Lesberg
Joseph E. Levine
Leonard Lightstone
Leonard Lyons
Claude C. Philippe
Walter Reade Jr.
Mark Robson
George Rosen
Earl Wilson

N.Y. to L.A.

Michael Bentine
Jerry Berns
Irving Mills
Martin Rackin
Robert Rossen
John Strauss
Larry Morris

Europe to U. S.

Lawrence P. Bachmann
Julius Gellner
Ronald Howard
Sol Hurok
Karel Reisz
Henry Szeryng

A Happier-Toned H'wood

Impressions of a Recent Visit

By ABEL GREEN

There is patently more bounce to the local Hollywood production picture, be it feature films or vidpix, and the fact that recent releases "have been doing so well at the boxoffice" is heartening. "The youngsters seem to be rediscovering the movies all over again, or maybe it's what's on television that's chasing them into the theatres", observed one studio exec who, at the same time, was eyeing new pilots for the new tv season.

There's the usual invasion of the Mad Ave. set to talk video pilots, and the usual film studio optimism about the pilots in the can or in planning.

Tollvision Up Again

Tollvision is again to the fore as a Hollywood executive conversation piece, probably superinduced by Pat Weaver's "talking it up" so effectively as, concededly, he has been doing in behalf of his Subscription TV, the sports-oriented pay-see service.

Some executives are frank in suggesting that when and if feevee comes to pass, it would be to the exhibitors' best interests to be in on the ground floor.

The dream of "every home a boxoffice" for the new film releases, of course, is the springboard for such wishful thinking. But, coupled with it, is the reality that the exhubitor, the traditional outlet for the producer and distributor, could move up a notch and become the middleman as the distributor, purveying tollcasts of new pictures direct to the consumer (homes).

Schneider and Wasserman

Columbia Pictures prexy Abe Schneider plans making it a "run" at the studio, what with Mike Frankovich just taking over as production chief with hq now in Hollywood, and the Screen Gems' top spot still indeterminate following Bill Dozier's exit.

MCA's Lew Wasserman remains the enthusiastic, personally conducting guide of the burgeoning Revue-International film studio complex. Its sundry improvements in facilities and services are designed to achieve peak utilization of manpower within the prescribed man hours.

WB, 20th, Par

Jack L. Warner, of course, has his "personal" production—one of his rarities—the $17,000,000 "My Fair Lady" which is being merchandised with the same cash-in-advance hardticket selling as was the "Cleopatra" pattern.

Seymour Poe, Joe Sugar and Jonas Rosenfield Jr. powwowing with Dick Zanuck on the new production lineup which latter says "took a year to jell but is now going forward".

Barney Balaban, George Weltner, Jack Karp, Martin Rackin, Joe (Euripedes) Levine in "still more" Paramount deals. Latter converted the BevHills Hotel into a mau-mau motif, following a "Zulu" preview.

The Bob (UA) Blumofes (Joan Benny) making comedian Jack (and Mary) Benny third-time grandparents soon. The former Joan Benny has children from her first two husbands as well.

Las Vegas Sands' Jack Entratter also a second-time grandpop; he timed it 100%, waiting until Dean Martin (& Friend, yclept Frank Sinatra) opened, and then offed to New York in time to be with his daughter for the birth of her second girl.

Palm Springs' Tramway

The new tramway at $4 a head (plus $1 for parking) is really the new hit as a tourist attraction in Palm Springs. The Swiss-built funicular takes one high up on Mount San Jacinto with a commanding view past Indio to the Salton Sea. Eventually it will have a ski run, iceskating, winter sports, lodges, etc.

Charlie Farrell has returned to active management and hosting at the Racquet Club which was synonymous with him. He built it with Ralph Bellamy. Latter sold out and Farrell was so much the "mayor of Palm Springs" that he was elected to the job. Eventually, he too sold out some time ago to Texas-Pasadena interests, on capital gain, but the spot seemingly needs the former costar of "7th Heaven". (Farrell likes to tell one about the Santa Barbara dowager who gushed over him, his past film successes, and "you and Janet Gaynor were especially wonderful in '7-Up'."

Meeter-greeter to politicos and kindred VIPs is ex-Brooklyn cop-turned-tycoon Phil Regan who, at the drop of an arpeggio, still gives out with "Irish Eyes Are Smiling" at parties. Jo and Phil Regan influenced United Steelworkers prexy Dave McDonald to become a permanent resident. The youthful looking Regans mark their 40th anni this month. They like the desert so much that for the real hot months they have another home at nearby Beaumont, which is cooler in July-August.

Marion (Mrs. Clarence) Brown is currently active in local charities, also as permanent Palm Desert residents. Vet film director has extensive Palm Springs-PD realty holdings here. He figures PD will be the "new boom" in real estate because there is more latitude for developing.

Vera (Mrs. Nate) Blumberg, besides being a permanent Cathedral City resident (adjoining Tamarisk Country Club) works her Rocking Vee Ranch from dates and oranges to real estate subdividing. Widow of the former Universal Pictures prexy rarely leaves; she calls herself a "desert rat" and loves it.

Airconditioning has made the desert a comfortable year-round residential-business area, swelled of course by the midwinter influx, but hotels like the Riviera pitch for and get late spring convention business. It's only for a couple of weeks in July or August that some of the natives decide to "go fishing" in cooler climes.

The new Spa belies its primitive Indian mud bath origin, over which site it is built with a new plushery hotel along with the curative waters.

Harpo Talks

Another Palm Springs permanent resident is Harpo Marx who will "talk" in public for the first time when he takes off on a UJA tour in February taking him to Frisco, Portland, Seattle, Denver and then east.

Songsmith Frederick (Fritz) Loewe's concept of a movable bed—to him the kingpin of life and death—has become a showplace conversation piece. The bed moves with the sun and the view. As the Continental composer ("My Fair Lady", etc.) puts it—you're born in bed, you sleep, you make love, you die in bed, so why not make the most of it.

Frankie (Mrs. Leo) Spitz is another who favors the desert although still owning her BevHills digs when not commuting to Paris and New York on UN work in which she is vitally interested.

Quondam songstress Maxine Lewis, long in Vegas, now p.r. for the Riviera. She's the sister of "Mousie" (Mrs. William) Powell, long-time chums of Virginia and Charles Farrell. Latter celebrate their 30th anni mid-February, and Millie Iverson, livewire Boswell for the Racquet Club, is making it a civic as well as social event.

American Airlines' pub-ad veep Willis Player junketed press (travel, society and kindred columnists) to PS for the Tramway o.o. and as a spur to utilizing AA facilities from the east and the midwest to the Coast and down to Palm Springs.

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NO PENSION FOR PEARL BUCK

National Boxoffice Survey

Biz Strong; 'Charade' First for Fifth Week, 'World' 2d, 'Jones' 3d, 'Prize' 4th, 'Cardinal' 5th

Firstrun biz is following much the same pattern of recent weeks currently, with milder weather in many key cities covered by VARIETY helping trade. Most of pace-setters are pix which were launched during the yearend holiday.

"Charade" (U) (5th wk) is finishing No. 1 for fifth week in succession though being pressed now by some newcomers. Pic is playing in some 22 keys, several reporting better biz than a week ago. **"It's a Mad World"** (UA) (10th wk) is copping second place, an improvement over last round.

"Tom Jones" (9th wk), another from United Artists, is finishing third. **"The Prize"** (MGM) (5th wk) is copping fourth place. It was seventh last week.

"The Cardinal" (Col) (5th wk) will take fifth money. **"How West Was Won"** (MGM) (57th wk) is finishing sixth. **"Soldier in Rain"** (AA) (2d wk) is capturing seventh position via same new strong playdates.

"Strait-Jacket" (Col) (3d wk), sixth a week ago, is winding up eighth. **"Cleopatra"** (20th) (31st wk) will be ninth.

"Move Over, Darling" (20th) (5th wk) rounds out the Top 10 pictures.

"Sword in Stone" (BV), ninth a week ago; and "Lord of Flies" (Cont) are runnerup pix.

"Who's Been Sleeping in My Bed" (Par), just getting around, hints nice promise, playing in some seven or eight keys currently. "Billy Liar" (Cont) shapes promising, being neat in Philly, and good in Pitt and Toronto.

"Love With Proper Stranger" (Par), another newie, hints big potential, based on this week's biz. It is smash in Chi, great in Detroit, socko in two N.Y. houses and fancy in L.A. Same is partly true of "Man in Middle" (20th), brisk in Boston, smash in Detroit and nice in Buffalo. "Comedy of Terrors" (AI) is uneven in current stanza.

"Irma La Douce" (UA), still playing in some major keys, looks fat in Omaha, fancy in Portland and big in Seattle. "Capt. Newman" (U), due next at N.Y. Music Hall, continues its strong run in L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-11).

Allied Artists Seeks Outside Product; Sets 2, May Handle McCarthy-Welsh

Allied Artists is stepping more actively into the picture-buying market. It has recently acquired two completed indie features and is dickering for yet another. This activity is in line with some new thinking that has been forming in AA's plans for the future, in which a greater emphasis will be placed on outside deals, both for product and creators.

The two acquisitions are "Station Six-Sahara" and "Train 349 from Berlin." "Station Six" toplines Carroll Baker, was produced by Victor Lyndon and directed by Seth Holt. It is a CCC Films-Artur Brauner Production, scripted by Bryan Forbes and Brian Clemens. "Train 349" toplines Jose Ferrer and Sean Flynn. A Ray Ventura-Han Oppenheimer presentation, it was directed by Rold Haedrich.

Also, believed that AA is presently dickering for the distrib rights to "Point of Order," indie documentary depicting the Army-McCarthy hearings. It is a compiliation of television kinescopes of the hearings, produced by Daniel Talbot and Emile de Antonio. It is now playing at the Beekman Theatre, N. Y.

It is expected that more such deals will be made at an accelerated pace by Allied. Idea is to convert the company's operation to a plan which has been termed the "UA method," which is to say put greater concentration on the acquisition of outside pix, properties and creators. The company has made some such deals in the past but will be doing a lot more of it as time goes buy.

Writers Ratify Contract

Hollywood, Jan. 28.

Membership of the screen branch of Writers Guild of America West has unanimously ratified the recently-negotiated theatrical motion picture basic agreement reached with the major production companies.

Special membership meeting had been called for that purpose, and was presided over by screen branch prexy Allen Rivkin.

Separately, Frank Capra gave the scripters an inside report on his recent State Dept. sponsored inspection tour of the Russian pix industry.

A Canadian Makes It

Toronto, Jan. 28.

With membership by invitation only, first Canadian to become a member of the American Society of Cinematographers is Herbert S. Alpert, Toronto, director of photography on a number of Canadian features.

Since 1919, membership has been carefully guarded that there are no more than 200 active members — with five outside the U.S., including the new Canadian member. Members are permitted to use the initials, ASC, after their names.

UA & Sellers In Hall Doubleheader

United Artists' debut at Radio City Music Hall will be a big one, with two pictures playing there back to back. It will also be an auspicious debut for Peter Sellers in that both films star the British actor.

Already reported is the Music Hall booking of "Pink Panther" for late spring. Now, however, the Hall has set "The World of Henry Orient" as its Easter attraction, immediately preceding "Panther." "Orient" is the first production effort of the Pan Arts Co., cohelmed by producer Jerry Hellman and director George Roy Hill, who functioned in these capacities in making the pic.

"Panther" was made by Blake Edwards who is presently fashioning another starring vehicle for Sellers and UA release based on the Broadway comedy "A Shot in the Dark." This is being planned by UA as its Christmas, 1964, release. Naturally, a bid will be made to the Music Hall for this one too. It's all quite a spurt for UA, which has never had a picture in the Hall since the present management took the reins several years ago.

HER REEL LIFE BEGINS AT 72

"There's so much going on in the world, it's difficult not to be prolific."

This is the spirited opinion of Nobel and Pulitzer prizewinning novelist Pearl Buck whose current committments to life not only include the raising of children, the writing of novels, the presidency of the Authors Guild, but, also, the writing and production of motion pictures, all this and 72.

Mrs. Buck and director-writer Tad Danielewski, partnered in Stratton Productions, are presently winding post-photography work on their made-in-India indie, "The Guide." Additionally, they have just co-authored the screen adaptation of Mrs. Buck's novel, "Imperial Woman," which Joe Levine is set to produce as a $10,000,000 roadshow attraction for Paramount.

Separately, Mrs. Buck is now well along on a new novel, "The Mandala Flower," set in modern India (and a direct outgrowth of her stay in India for production of "The Guide"), planning still another novel, set in contemporary New York ("It's about today—or, perhaps, tomorrow") and working closely with Danielewski on future plans for Stratton. Among these are the possibility of a film adaptation of her current best seller, "The Living Reed," a multi-generation tale set in Korea. However, both she and Danielewski insist, Stratton is not confining itself to her works ("Guide" is an adaptation of a novel by R. K. Narayan), nor to pix with Oriental locales.

They would particularly like to find a property for filming in New York, and would not be at all adverse to working in Hollywood "with its superior technology."

"The Guide," of course, is not the first Buck-Danielewski collaboration to reach the screen. Their first film was Mrs. Buck's "The Big Wave," filmed in Japan in partnership with Allied Artists in 1960 and to which AA has never given national release as far as the partners of Stratton Productions can tell.

They have no intention of allowing "The Guide," a $1,500,000 production for which they, as the U.S. partners, put up the equivalent of one-third of the budget, to be similarly lost. Levine, for whom they successfully worked on the screenplay of "Imperial Woman," will have first refusal.

"Guide" was actually produced in two versions, English and Hindi, both in Pathe color and both starring Indian b.o. toppers Dev Anand, Waheeda Rehman and Kishope Sahu. Danielewski directed the English version which, however, will be somewhat more "austere" than the Hindi version. Latter, according to Indian film convention, will be replete with much song and dance. As Danielewski estimates it, he and Mrs. Buck already have earned back their investment in the pic via surefire receipts from the Indian version (still shooting), which, he says, may be the most publicized film ever made in India.

Mrs. Buck, whose partnership with Danielewski had its genesis in 1957 when he directed a tv adaptation of one of her stories, finds her new involvement in show biz not particularly unusual or out of keeping. She has always been interested in the theatre and films and sees herself as a "narrative novelist," as opposed to the philisophical novelist of the Aldous Huxley vein. Metro, which filmed her "Good Earth" in 1937 and "Dragon Seed" in 1944, never asked her to participate in their production ("I always hoped that they would, but they didn't.").

Does she find it difficult to adapt her own works to the spare requirements of the screenplay? Not really, since she has found, under Danielewski's tutelage, that what might take 10 pages to describe in a novel can be stated in one frame of film. "In fact," said Mrs. Buck, because of her screen experience, "I don't think I'll ever again be as long-winded in my writing." She paused a moment and then laughed: "I have to take that back. My last novel (The Living Reed) is the longest book I've ever written!"

Par Takes Turn at Showcase Bat With 'Stranger' Via 2 Firstruns And Then a 20-Theatre Expansion

A Phantom Project?

Calgary, Alta., Jan. 28.

Maurice E. Hartnett, general manager of the Calgary Exhibition and Stampede, says he knows of no plans by Victoria Productions of Canada to make a feature film this summer in connection with the stampede.

No representations of any kind have been made to the stampede company, he said.

This project has been "announced" in trade press by the supposed promoters.

In all the "showcase" planning and discussing that has been going on lately, one of the silent zones has been at Paramount Pictures. Although it is not calling it that, the company has now set its first release pattern which resembles the "showcase" idea pioneered by United Artists.

What Paramount will do is also much the same as Universal is doing with "Charade." Ditto United Artists with "Irma La Douce" and "Great Escape." Par's plans will centre on "Love With the Proper Stranger," which has been playing a firstrun engagement at the Loew's State on Broadway, day-dating with the eastside Murray Hill.

As the plan is set up, "Stranger" will continue in its present berths and will add about 20 other "selected" theatres in the Bronx, Queens, Staten Island, New Jersey, Long Island and upstate New York This is what UA has been calling a "golden showcase" and is exactly what it did with "Irma" and "Escape," although the theatres were different. Universal's plan is different in that "Charade" is not remaining in its firstrun house, which was Radio City Music Hall, during its "showcase" run.

There are three Loew's houses in the "Stranger" multiple besides the Broadway State. These are the Metropolitan, Paradise and Mt. Vernon. The circuit is already in the "showcase" scramble with Metro with "Wheeler Dealers." Also involved with the Par plan are Century, Brandt, Redstone, Walter Reade, Town and Country, Prudential and others. Absent are any RKO or Skouras theatres, these playing a prominent part in the "showcase" plans set up by Universal, Warners, Buena Vista and others.

Stress is being made at Paramount that their's not a "showcase" per se. The company is not using any form of "showcase" logo or name, for example. Pix to be released this way will simply be issued with the usual campaigns, sans any reference to "showcase" or anything like it. The theatres that play the Par plan will vary according to bids, the idea being completely a bidding situation.

"Stranger" is the only pic so far slated for this kind of multiple at Paramount. It is expected that others will be marketed this way as time goes by but the company also plans to follow the traditional exhibition patterns as well for some of its product. "Stranger" will spread into selected multiple around Lincoln's Birthday. After playing this multiple plan, the likelihood is that the film will play the Loew's circuit, which is the chain's notion of "showcase" and is the same idea being used by the RKO group.

At the time UA introduced its "premiere showcase" plan, Par sales prez Charles Boasberg denounced the scheme. His primary objection was ostensibly the theatres which UA had been able then to assemble, the sales exec's feeling being that they weren't particularly desireable houses in the main. Par began to study other possibilities along this line, however, and had said that some kind of multiple plan was in the offing. What it has settled on isn't much different from UA's, except for the major addition of circuit participation. Both Par and UA use Century houses, for example.

'Kwai' All 'New' But at Old Terms

"There are no semantics," said producer Sam Spiegel. "Exhibitors say the producers do not make enough product. My contention is that more 'durable' product is the answer."

The independent filmmaker thus sketched the background for what is billed "a general release" of "Bridge on the River Kwai," which first hit the domestc market in 1957. Columbia Pictures distribution v.p. Rube Jackter and ad-pub v.p. Robert S. Ferguson say the picture is to be sent to market anew—like it never happened before. There are to be new prints, new ad-pub approaches, and new kinds of marketing.

"Kwai" shapes as a reissue, of course. But Col is regarding it as a brand new precious commodity. Spiegel declares a new generation has come into being and will be seeing it for the first time. And those who saw it before will want to see it again, he adds.

What value such a vaultie? It's been on re-release in England the past year and so far has grossed 65% of the original take of 450,000 pounds. The re-run upon completion likely will realize the equivalent of the first marketing money. It's similarly strong in France after five months. The reissue started in Stockholm this week.

Of particular significance are comments made by Jackter. He said the domestic terms are 50% from the first dollar—and exhibitors are going for such deals. This is the same exhib-distributor boxoffice split that obtained when "Kwai" first went out.

Jackter said the picture played less than two years in its first time around and grossed more than any other picture in Col history. It played 7,800 domestic (United States and Canadian) dates, raked in $14,600,000 in rentals, and Jackter withdrew it from circulation with the thought in mind of another full-scale go, like now. The "lavish" re-lauching is set for May 30, with the outlets perhaps to include some showcase situations such as in New York. This would mark Col's first experience with showcase. Said Jackter: "I'll play anybody who will give me a lot of money."

Spiegel said "Kwai" has grossed a little more than $16,000,000 first time around in foreign.

Key contention of the Col people is that "durable" features are capable of having impact on a re-release basis. Said Spiegel: "Television cannot conform the supply to the demand. In theatricals the distinction is that a good product is prepared for years and can stand up."

Col is hoping to match the original "Kwai" receipts with this second exposure. Jackter said he spoke to numerous circuit and independent exhibitors and they're high on the idea.

The results could be meaningful.

MGM 'Sunday' 500 Prints

Metro is dealing in terms of multiples with its release of the Seven Arts production of "Sunday in New York." Company has ordered 500 prints and this represents a 25% increase over the usual.

Film has Cliff Robertson, Jane Fonda and Rod Taylor in the leads.

Zulu
(BRITISH-COLOR)

Joseph E. Levine's first adventure into British production, with stirring yarn of factually-based epic military exploit; loaded with exploitation angles, it looms as sturdy b.o. prospect.

London, Jan. 23.

Paramount release (Embassy in U.S.) of Joseph E. Levine presentation of Diamond Films Ltd. production. Stars Stanley Baker, Jack Hawkins, Ulla Jacobsson, James Booth, Michael Caine, Narration, Richard Burton. Directed by Cy Endfield. Screenplay, John Prebble and Endfield, from original story by Prebble; music, John Barry; camera, Stephen Dade; editor, John Jympson. Reviewed at the Plaza, London. Running time, 135 MINS.

Lieut. John Chard	Stanley Baker
Rev. Otto Witt	Jack Hawkins
Margareta Witt	Ulla Jacobsson
Private Henry Hook	James Booth
Lieut. Gonville Bromhead	Michael Caine
Colour-Sergeant Bourne	Nigel Green
Private Owen	Ivor Emmanuel
Sergeant Maxfield	Paul Daneman
Corporal Allen	Glynn Edwards
Private Thomas	Neil McCarthy
Private Hitch	David Kernan
Private Cole	Gary Bond
Private 612 Williams	Peter Gill
Lance-Corporal	Tom Gerrard
Surgeon Reynolds	Patrick Magee
Private 593 Jones	Richard Davies
Gunner Howarth	Dafydd Havard
Private 716 Jones	Denys Graham
Corporal Schiess	Dickie Owen
Hughes	Larry Taylor
Sergeant Windridge	Joe Powell
Stephenson	John Sullivan
	Harvey Hall
Sick Man	
Adendorf	Gert Van Den Bergh
Commissary Dalton	Dennis Folbigge
Company Cook	Kerry Jordan
Bugler	Ronald Hill
Cetewayo	Chief Buthelezi
Jacob	Daniel Tshabalala
Red Garters	Ephraim Mbhele
Dance Leader	Simon Sabela

Joseph E. Levine makes an impressive debut in British film production with "Zulu," a picture with potent b.o. potential, and one that also allows ample scope for his f amboyant approach to showmanship. This has all the proven ingredients for bigscale exploitation, which will clearly be reflected in the boxoffice returns.

Based on a famous heroic exploit, when a handful of British soldiers withstood an onslaught by 4,000 Zulu warriors, the Stanley Baker-Cy Endfield production is distinguished by its notable on-screen values, which are enhanced by top-quality Technicolor-Technirama lensing by Stephen Dade. It also has an intelligent screenplay by John Prebble and Endfield, which avoids most of the obvious cliches. It keeps the traditional British stiff upper-lip attitudes down to the barest minimum.

Authenticity is helped by the extensive use of Natal locations. The picture gets off to a memorable start with scenes of mass wedding celebrations, in which young barebreasted Zulu maidens, each carrying a small spear as proof of their chastity, perform a tribal dance with the warriors they are to marry. (Incidentally, this provides the basis for one of the promotional aids, already receiving exploitation locally via the introduction of the "Zulu Stomp" in dance halls and clubs.)

The defense of the garrison at Rorke's Drift took place on Jan. 22, 1879, and significantly the world preem of the filmic reconstruction of that episode took place on the 85th anni. At the time the garrison heard the news that the 4,000 Zulu braves were on the way, reports had just come in that a far larger garrison had been completely wiped out, and there was no prospect of help from any other source.

Senior officer at Rorke's Drift at the time was a lieutenant in the Royal Engineers, who had been sent to build a bridge over the River Buffalo, and he assumed command and rejected advice to evacuate the garrison. At this point in the yarn, the script focusses briefly on an inevitable conflict with another lieutenant, a professional who feels he has a hereditary right to command, but once the leadership is firmly established, private squabbles are set aside to prepare the maximum defense with the minimum resources.

There were just eight offices and 97 men, apart from the sick and wounded, to resist wave after wave of Zulu attackers, some armed with spears and others with rifles captured from the British. The perimeter defenses, consisting of a few upturned wagons and a wall hastily built of mealie bags, could not withstand the weight of the attack for long, and bitter and bloody hand-to-hand fighting ensued. Yet the defenders, their numbers seriously depleted, held their positions, and after an epic battle lasting through the night, the attackers withdrew with a salute to the bravery of their opponents. Eleven of the defenders received the Victoria Cross, the highest British military decoration.

Endfield's skillful and forceful direction adroitly builds up the suspense to the start of the campaign. And the ensuing battle scenes which continue through to the end of the film have a powerful sweep, yet are never repetitive. The mood and the tempo is occasionally changed by a variety of human touches, one of the best of which shows the defenders (all from a Welsh regiment and noted for their voices) singing "Men of Harlech" in answer to tribal war chants coming from the Zulu warriors.

One of the more obvious cliches in this type of yarn is apt to be the malingerer who displays great heroism in a moment of crisis. There is such a situation in "Zulu," but the cliche is avoided, largely because of the excellent performance by James Booth. Indeed, the high allround standard of acting is one of the notable plus features. Stanley Baker, a solid and reliable performer, turns in a thoroughly convincing portrayal as the resolute RE officer, with an effective contrasting study by Michael Caine as a supercilious lieutenant. Their admission, after the battle is over and won, that neither had had previous combat experience, is another of the warm human touches which are sprinkled through the film.

Jack Hawkins has an offbeat role as a missionary who pleads in vain with Baker to evacuate the garrison, and then urges the men to obey the biblical "Thou Shalt Not Kill" commandment and lay down their arms. As always, he plays it with consummate skill. Ulla Jacobsson has little to do as his daughter, though attractively provides a negative feminine interest. Both fade out of the picture around the halfway mark, when Baker sends them off in their wagon, rather than risk a demoralizing influence on the men.

Richard Burton contributes a brief and dignified narration. There are also a number of solid supporting contributions, especially from Nigel Green, Ivor Emmanuel, Paul Daneman, Glynn Edwards and many other members of the big cast. High grade technical qualities round off a classy production. *Myro.*

La Cuisine Au Beurre
(Cooking With Butter)
(FRENCH-FRANSCOPE)

Paris, Jan. 21.

Valoria release of Corona-Dear Film production. Stars Fernandel, Bourvil; features Claire Maurier, Henri Vilbert, Michel Galabru, Andrex. Directed by Gilles Grangier. Screenplay, Jean Levitte, Pierre Levy-Corti; Raymond Castans; camera, Roger Hubert; editor, Madeleine Gug. At Marignan, Paris. Running time, 90 MINS.

Fernand	Fernandel
Andre	Bourvil
Christiane	Claire Maurier
Maitre	Henri Vilbert
Postman	Michel Galabru
Barman	Andrex

What should have been an almost bawdy comedy comes out a tidy, compact situation affair that appears primarily a local bet, on the pull of the starred one-name comics appearing in their first pic together, Bourvil and Fernandel. It's primarily a dualer or exploitation possibility on its theme in the foreign market.

Fernandel has spent 13 years holed up with a buxom Bavarian woman since the war. Her husband's impending return from Siberia has him going back to France at last. But he finds his wife remarried and his old bistro turned into a fancy restaurant by her new husband. Bourvil is the latter.

Then Fernandel feigns he has been in Siberia and is taken in by his ex-wife and her husband. And complications arise when it seems he has to give her a divorce since he is legally still the husband. Then come all sorts of dodges until Fernandel gives in and is also faced by his ex-Bavarian mistress whose husband has gone back to his Siberian girl friend.

Fernandel uses his heavy mugging and familiar gestures to etch an acceptable portrait of the feckless, slothful ex-husband while Bourvil is more subtle as the sensitive member of the triangle. But direction keeps the comedy in low gear and it too often depends on the earthy shenanigans of the duo. And these are not inventive enough to give this the depth it needs.

Film technically is good and appears good for boxoffice results here if it would need the hardsell overseas. *Mosk.*

Dark Purpose
(COLOR)

Silly, clumsily plotted suspense meller set against some lovely Italo scenery. Weak b.o. indicated.

Universal release of Galatea-Lyre-Brazzi-Barclay-Hayutin production. Stars Shirley Jones, Rossano Brazzi, George Sanders; features Georgia Moll, Micheline Presle. Directed by George Marshall. Screenplay, David P. Harmon, based on novel by Doris Hume Kilburn; camera (Technicolor), Gabor Pogany; music, Angelo F. Lavagnino; editor, Giancarlo Cappelli; assistant director, Frank Marchione. Reviewed at Universal, N. Y., Jan. 13, '64. Running time, 97 MINS.

Karen Williams	Shirley Jones
Count Paolo Barbarelli	Rossano Brazzi
Raymond Fontaine	George Sanders
Cora Barbarelli	Georgia Moll
Monique Bouvier	Micheline Presle

How all the respectable talents involved could have succeeded in turning out such a silly melodrama is the only mystery contained in "Dark Purpose." Perhaps they were touched by the Mediterranean sun, which so brilliantly lights the Italian Riviera landscapes and provides the pic — periodically — with a certain amount of eye appeal. "Purpose," otherwise, has very little.

Shirley Jones, Rossano Brazzi and George Sanders are toplined in this obvious bit of film-flammery. Brazzi is seen as a double-dealing Italo count who seeks to pass off his mentally ill wife, Georgia Moll, as his daughter in order to wed a pretty young American art expert, Miss Jones. Sandres is along just for the ride in his role as Miss Jones' art appraiser boss, while Micheline Presle turns up from time to time as Brazzi's unhappy mistress.

David P. Harmon's screenplay, which opens with Sanders and Miss Jones arriving at Brazzi's villa on a commission to appraise his various art treasures, makes an unsuccessful attempt to combine mystery and romance, spiced with wit. In the latter connection, Sanders, the acid-tongued critic of the world-at-large, is called upon—in effect—to parody some of his best remembered roles. Brazzi seems equally ill-at-ease as the narrative lumbers along, requiring him first to appear as a rather world weary intellectual and then as a love-crazed killer, dropping clues and suggesting menace with all the subtlety of the cat in a Tom & Jerry cartoon. The mice of the piece don't fare much better, and there are times when the Technicolor camera, which does so handsomely by the scenery, does anything but flatter the Misses Jones, Moll and Presle.

Vet George Marshall has directed the tale with no apparent enthusiasm or sense of discipline. This is evident in lines or dialog which meet with unsolicited laughs, as when Brazzi, with murder in his heart, batters at Miss Jones' door and is told by her: "Please don't come in, I've just taken a tranquilizer!"

Steve Barclay produced, with Paul Baron and Harvey Hayutin as exec producers. *Anby.*

Dead Ringer

Double dose for Bette Davis buffs. Hokey suspense meller with star as twin killer.

Hollywood, Jan. 14.

Warner Bros. release of William H. Wright production. Stars Bette Davis, Karl Malden, Peter Lawford; features Philip Carey, Jean Hagen. Directed by Paul Henreid. Screenplay, Albert Beich, Oscar Millard; from story by Rian James; camera, Ernest Haller; editor, Folmar Blangsted; music, Andre Previn; assistant directors, Charles L. Hansen, Lee White. Reviewed at the studio, Jan. 14, '64. Running time, 115 MINS.

Margaret and Edith	Bette Davis
Sgt. Hobson	Karl Malden
Tony Collins	Peter Lawford
Sgt. Hoag	Philip Carey
Dede	Jean Hagen
Paul Harrison	George Macready
Matriarch	Estelle Winwood
George	George Chandler
Garcia	Mario Alcalde
Henry	Cyril Delevanti
Janet	Monika Henreid
Dan	Bert Remsen
Apt. Manager	Charles Watts
Capt. Johnson	Ken Lynch

Aggressive salesmanship and the Bette Davis name will probably have to carry the boxoffice burden for this old-fashioned suspense melodrama about homicidal twin sisters. The story doesn't hold up very well under close scrutiny, so the William H. Wright production will have to rely on the wicket support of the less discerning, less selective picturegoer and the incurable Bette Davis buff. A big initial impact should be the target for the Warner Bros. release. Beyond that, it's apt to be tough commercial sledding.

Miss Davis, who, along with Joan Crawford, seems to have launched a new shocker-oriented career with the recent "Baby Jane," enacts the pivotal dual role in the Albert Beich-Oscar Millard screenplay from a story by Rian James. For some rather foggy and dubious reason inconsistent with the character itself, the relatively "nice" poor sister (Edith) murders the relatively unappealing rich one (Margaret) and assumes her identity. For some equally unconvincing reason, the boys down at homicide fail to deduce the pretty obvious crime, and the truth also eludes Edith's ardent beau, police sergeant Jim Hobson (Karl Malden). After three months of successful masquerade, Edith is confronted by Margaret's enterprising lover, Tony (Peter Lawford), who has been "vacationing" abroad ever since, it is disclosed, he and Margaret disposed of her mate. The question, then, is not which twin gets the Tony, but whether Tony gets the twin before she gets him. The ending, alas, is pure hokum.

The enactment of twins is nothing new to Miss Davis, who did it before 18 years ago in "A Stolen Life." She achieves good contrast in her dual portrayal and carries on gamely and with considerable histrionic relish in the combination assignment. It is not, however, a very rewarding role for her, although there is always a certain bonus challenge in the enactment of twins. If nothing else, twice as much lower case Bette Davis is better than none, though not nearly as good as one upper case Bette Davis.

Malden is his usual reliable self as the somewhat dense policeman. Lawford seems rather ill-at-ease as the mercenary lover boy. Others of passing import are Philip Carey, Jean Hagen, George Macready, Estelle Winwood, George Chandler, Mario Alcalde, Cyril Delevanti, Monika Henreid, Bert Remsen, Charles Watts and Ken Lynch. Paul Henreid's directorial tempo is somewhat cumbersome and lethargic in spots, particularly in the early going, but then he hasn't a very fresh or distinguished piece of material with which to work.

The most impressive thing about "Dead Ringer" is the rich and macabre musical score composed for the occasion by Andre Previn. It is the most virile aspect of the picture. Ernest Haller's photography is a plus factor. As noted, the film drags now and then, a negative charaeteristic that might have been—and still might be—smoothed over by editor Folmar Blangsted. Perry Ferguson's art direction is apt and impressive. *Tube.*

Madmen of Mandoras

Unsatisfactory supporting item.

Hollywood, Jan. 22.

Crown International release of Carl Edwards production. No star credits. Directed by David Bradley. Screenplay, Richard Miles, from story by Steve Bennett; camera, Stanley Cortez. Reviewed at World Theatre, Jan. 22, '64. Running time, 74 MINS.

Phil Daly	Walter Stocker
Kathy Day	Audrey Caire
Camine	Carlos Rivas
John Coleman	John Holland
Suzanne	Dani Lynn
Frank Dvorak	Marshall Reed
Alaniz	Nestor Paiva
David Garrick	Scott Peters
Padua	Pedro Regas
Tom Sharon	Keith Dahle
Mr. H	Bill Freed

The sting of this "B" will poison any double feature program unlucky enough to inherit it. Ineptly written and chaotically directed, the Carl Edwards production for Crown International is a melodramatic fiasco that is apt to cause even less discerning audiences to squirm.

Hitler rides again in the Richard Miles scenario from an original story by Steve Bennett. This time he turns up in the Caribbean isle of "Mandoras," to which he had been transported after an operation in which his head was decapitated and "perpetuated" by last-ditch Nazi fanatics in order to preserve that teeming brain. But der Fuehrer is foiled again in his plot to overthrow the world by means of a deadly nerve gas.

Prominently embroiled in this dramatically incoherent rumpus are Walter Stocker, Audrey Caire, Carlos Rivas, Dani Lynn and Bill Freed, latter as Hitler. The picture is currently paired with "Comedy Of Terrors" in a city-wide L.A. engagement. *Tube.*

Sekstet
(Sextet)
(DANISH)

Copenhagen, Jan. 21.

Flamingo Studio release of Johan Jacobsen production. Stars Ingrid Thulin, Ghita Norby. Directed by Annelise Hovmand. Original story by Paul Bach; screenplay, Paul Bach, Annelise Hovmand; camera, Kalle Andersson, Niels Carstens; music, Erik Fiehn, Sahib Shihab. At the Imperial Bio, Copenhagen. Running time, 94 MINS.

Elaine	Ingrid Thulin
Lena	Ghita Norby
Peter	John Kelland
Robert	Axel Strobye
John	Ole Wegener
Rachel	Hanne Ulrich

Even before its release, this Danish New Wave film drew international attention. An English-speaking version was shot simultaneously with the Danish edition for a London preem. Its top femme star is Sweden's Ingrid Thulin, protege of Ingmar Bergmann. Its producer-director team, Johan Jacobsen and Annelise Hovmand, created a minor uproar in the U.S. with their film, "A Stranger Knocks." And "Sextet" represents yet another new twist in cinematic treatment of the subject of sex.

Twist is the word for it. "Sextet" involves six people, all emotionally and sexually twisted into terrifying knots. Miss Thulin plays a novelist whose creative powers are running dry while she gushes hysterical tears and guzzles raw whiskey in an attempt to hold on to her second husband, Axel Strobye. He has tired of her but feels pity for her teenage daughter, Hanne Ulrich. Not enough pity, however, to check his own prowling instincts when he suddenly finds himself confronted with a young innocent but animalistic woman, Ghita Norby, who is shocked by the discovery that her two suitors feel more for each other than ordinary male friendship.

The action takes place in and around a summer house somewhere in a coastal region that allows for some fine scenic shots. But interest is concentrated primarily on the six people who are forced by bad weather to spend a night together. Director Annelise Hovmand directs her camera crew better than her actors. The film contains a lot of superior footage having photographic beauty. Her weak point, however, is her direction of the players. Actually, only Miss Thulin speaks her lines convincingly. And it is unfortunate that so many of the lines are rather programmatic. The lonely are damned, she yells in case anybody should have missed this all too obvious point. And it is the only point made by this film.

All in all, the film certainly will stir interest. The scenes where the two young men fight in a way that seems a concealed way of making love is strong stuff but discreetly handled. The traditional boy-meets-girl-in-bed sequence is surprisingly boring, but Miss Norby is a doll with rather fine porcelain features. Besides her film work, she is an established dramatic actress of the stage. *Kell.*

The Comedy of Terrors
(PANAVISION-COLOR)

Horror comedy about a mortician who "creates" his own clients. Okay b.o. prospect.

Hollywood, Jan. 20.

American International release of James H. Nicholson-Samuel Z. Arkoff production. Stars Vincent Price, Peter Lorre, Boris Karloff; features Basil Rathbone, Joyce Jameson, Joe E. Brown. Directed by Jacques Tourneur. Screenplay, Richard Matheson; camera (Pathecolor), Floyd Crosby; editor, Anthony Carras; music, Les Baxter; assistant director, Robert Agnew. Reviewed at Joe Shore's screening room, Jan. 20, '64. Running time, 86 MINS.

W. Trumbull	Vincent Price
Felix Gillie	Peter Lorre
Amos Hinchley	Boris Karloff
John F. Black	Basil Rathbone
Cemetery Keeper	Joe E. Brown
Amaryllis Trumbull	Joyce Jameson
Mrs. Phipps	Beverly Hills
Riggs	Paul Barsolow
Phipp's Maid	Linda Rogers
Black's Servant	Luree Nicholson
Mr. Phipps	Buddy Mason

The tongue-in-cheek approach to the horror film has become a speciality of American International Pictures over the past few years, but this latest effort in that category leaves much to be desired. The raw material for a jovial spoof of chillers was there, but the comic restraint and perception necessary to capitalize on those natural resources is conspicuously missing. Still AIP is apt to get some pretty fair boxoffice mileage over the short haul out of "The Comedy of Terrors" thanks largely to moppet support and its innate exploitabil-

(Continued on page 20)

CHICAGO'S 'SHOWCASE FEVER'

United Artists, the Innovator, In On RKO Circuit's Own 'Showcase'; New York Playoff Forever Changed

By EDDIE KALISH

The flattery of general imitation has now been meted out to the originator of the "Showcase" playoff plan in the New York area, namely, United Artists. Practically every major distributor has followed suit, as the last several issues of this weekly, and the current issue, too, attest. Indeed there is now some trade question as to whether the many different varieties of "Showcase," and the lack of uniformity, may not create some confusion in the public mind.

When United Artists first launched its "Premiere Showcase" (to which was later added its "Golden Showcase") the opposition was often vocal. The proposal to break with the old ways of costly-to-exploit Broadway firstruns in favor of a grouping of theatres extended to outlying neighborhoods and suburbs struck at entrenched bargaining advantages of the Times Square-anchored circuits.

That RKO and Loew's are now, belatedly, come round to the idea of "showcasing" may be said to consolidate the booking strategy revolution initiated by UA. But, significantly, UA is also riding along with the variant to its own plans.

The RKO circuit is presently set to handle the "showcase" nominations of Universal and Warners, first using a few, selected houses on "showcase" and then following with a "regular" circuit run. UA will now go along on this variation scheme too, its "One Man's Way" and "From Russia With Love" being the first two releases to use the circuit-expanded plan.

Universal is already set with "Charade," to be followed by "Man's Favorite Sport?". Later, in February, U will also put "Dark Purpose" on the plan. Warners will be marketing "Dead Ringer" on the RKO-Skouras-and-others "showcase" in February and "One Man's Way" will also go then. "Russia" isn't slated until April.

This sudden spurt of product on the new "showcase" system could conceivably cause some head bumping. To try to avoid this, a couple of different tracks of theatres have been established within the same plan so that more than one pic, say one Universal and one UA, can play the RKO-Skouras etc. "showcase" at the same time. This system will involve several more RKO houses than originally envisoned but it is a way of preventing a log-jam, or at least its hoped that it will. What happens when several pix get to the circuit break at the same time isn't clear but one will presumably have to wait for the next to finish.

Another interesting aspect of UA's new-found relationship with RKO is that the circuit, along with several other chains, will also be playing some UA re-issues. On Feb. 5, for example, "Kings of the Sun" and "Mouse on the Moon" will open in over 50 N.Y.-area houses, among them 15 RKO theatres, plus Brandt, Skouras, Interboro, Randforce, Century, Fabian and others. Also included is Loew's which has been playing some UA re-issues lately, but now joins RKO and the rest.

All of this activity will keep things pretty busy among the local circuits. Booking has doubtless already become something of a problem, with some theatres falling into the "showcase" scheme on one occasion and back onto their respective circuits the next. Not only has "showcase" caught on, it has done so with a vengeance and UA is taking deep bows for the victory.

Maybe Another Name?

Hollywood, Jan. 28.

Because of the similarity in names of the Hollywood Foreign Press Assn. and the recently formed International Press Photographers Assn., Sven Rye, prez of the former has sent out letters to the press emphasizing that there is no connection between the two groups.

The International Press Photographers Assn. is a private business enterprise for active press photogs in Hollywood.

Vogel's Payoffs; O'Brien's $111,600, Weitman's $87,100

Joseph R. Vogel, whose employment contract at Metro expired Aug. 31, 1963, had at his option to collect $425,360 as lump sum settlement, in lieu of lifetime benefits of $40,000 per annum, from the company's retirement plan. The former president also is to receive $1,000 weekly for each of the number of weeks he was employed since Oct., 1956.

Robert H. O'Brien, new prez, is being paid $111,600 yearly, and his annual benefits upon retirement are estimated at $25,862, plus $500 per week for the number of weeks of employment since May, 1958.

Proxy statement lists Robert M. Weitman, v.p.-production chief, as receiving $87,100 annually and Benjamin Melniker, v.p.-counsel, $65,000.

Editorially Deplores Denial to Americans Of Own USIA Footage

Columbus, O., Jan. 28.

U. S. film audiences should be allowed to see motion pictures produced by the U. S. Information Agency for foreign audiences, said the Columbus Dispatch editorially.

"More than $6,000,000 annually is spent by USIA to develop films depicting various aspects of American principles of democracy, yet the taxpayers who furnish the money are not allowed to see them," said the Dispatch.

"Most recent film is 'The President,' a documentary dramatizing the continuity of American government after the assassination of President Kennedy. Now here is a film that would make a constructive contribution to Americans—ideal for showings to church and club groups—and especially before young people. But because of this USIA embargo, they will not have this privilege. Why is this situation allowed to exist? We believe some steps should be taken immediately to eliminate this unrealistic prohibition."

GALATEA FILM TO AIP

"Captive City" Players May Make Some Personals

Hollywood, Jan. 28.

American International Pictures has acquired U.S. and Canadian distribution rights to "Captive City," starring David Niven, Ben Gazzara and Martin Balsam, from Galatea Films of Italy.

National release date is set for June 10. Film's stars are expected to make personal appearances for key opening dates, according to prexy James H. Nicholson.

12-NABE TAKE OF $493,503

Chicago, Jan. 28.

Film tradesters here are anticipating a firstrun "showcase fever" following 20th-Fox's smash success with "Move Over Darling." The picture has grossed $493,503 in its first four weeks in 12 nabe and outlying theatres, the largest total tally for a like period of time and number of houses in Windy City exhibition history.

With the exception of a few minor demurrers, almost everyone is happy with the plan, not the least of which are the houses which played "Darling," several of which outgrossed the Loop deluxers for the same period.

Surprisingly, despite the fact that "Darling" took nearly $500,000 out of the total number of picture dollars available, Main Stem biz was little affected by the bypass, and downtown tallies were considered "normal" for the season and pictures playing. The 20th philosophy as articulated by Chi branch manager Ray Schmirtz is: "If you bring the pictures to the people, more people will go to the theatre." Although, it's a bit risky to accept this generalization as a rule on the basis of the "Darling" trial, it's also equally hard to dispute.

At the other end of the exhibition spectrum are the 40 houses who will get the picture on Feb. 7. The tale will be told at the ticket window of these smaller houses, but conversations with several chain owners showed them to be optimistic about the prospects. The owners of the small houses were almost universally displeased with earlier "A-run showcase" plans, wherein a picture played a Loop deluxer, then went into 12 to 20 perferred theatres for its first subrun before its was available to the rest. At least in the firstrun showcase, the small houses are second in line and not third.

What remains to be seen is the effect of a series of nabe firstrun showcases on Loop biz. This in turn is dependant upon the availability of a sufficient number of heavyweight pictures sufficient to withstand the drain away from the mainstemmers. A possible compromise would be to include a Loop house in the showcase circuit.

Should the showcasings continue, prospects are good for a revitilization of nabe theatre biz. It would follow that investors would look more kindly on construction of new houses in the neighborhoods and a lot of the older houses would be encouraged to refurbish.

The only negative response heard was from Jack Clark, prexy of Allied Theatres of Illinois. Clark concedes that the "Darling" showcase was a spectacular success, but thinks that the terms for the second run are too high. Unlike Schmirtz's "onward and upward" attitude, Clark believes that there are only "x" amount of dollars to be taken out of the neighborhoods, and that the second run houses should be given greater consideration.

'VICTORS' INTO HONOLULU

Honolulu, Jan. 28.

"The Victors" (Col) will have its Hawaii sendoff Feb. 5 as a March of Dimes benefit at the downtown Princess theatre.

Some 300 seats are offered at $10 a ticket with all others priced at $5.

Revolution-Within-Revolution: United Artists Induces Exhibs To Share in All of the Sell

By ROBERT J. LANDRY

A largely overlooked facet of "Premiere Showcase," the much-emulated pioneering scheme of United Artists, is the influence upon cooperative advertising practices in the metropolitan New York market. Prior to the inaugural of selective "firstrun" patterns, joining Broadway, East Side Manhattan, nabe, suburban and exurban situations, it was extremely difficult to persuade outlying theatres or circuits to share in exploitation costs. Whatever contributions to advertising were made were minimal and confined to newspaper space alone.

As a sample of former custom in the market, a circuit might agree to pay, say, $3,000. But under the traditional truism that the dailies were the frontline of sell, only the dailies were figured in. Almost any request by a distributor, United Artists or any other, for additional appropriations to cover radio or video drew a nix. In short, exhibitors were pretty closed-minded to supplemental campaigns although the trade has generally agreed for a long time that for certain types of features the air media was almost mandatory to reach the potential ticket-buyers for such entertainments.

United Artists was able, starting nearly two years ago, to induce theatres and circuits participating in "Premiere Showcase" to take the fish-hooks off the promotional bankroll. The total advertising strategy is now covered by cooperative funds.

Partners in the special dates, which average three weeks, multiple firstrun at advanced admissions, are invited to huddle with United Artists merchandisers. Stress is put upon the fact that all may criticize, demur or suggest and UA testifies that the theatremen have come up with some very valuable ideas. In certain instances, where an individual theatre feels that a given newspaper or radio station is useful, it may be added to the media recommendations from which it was originally omitted.

Under the United Artists plan, the participating theatres agree to contribute 4% of the "Showcase" gross to the advertising fund. This works out at a substantial net increase in available advertising budget.

While the distributor and the theatres are still in process of thinking through the lessons of their experimental period, it seems definitely established that the horizons of showmanship have been widened and that envigorating new breezes are blowing away the cobwebs of outdated policies.

There appears a trending to a relationship of equality between distributor and exhibitors. If the ratio of 50-50 is ultimately accepted as trade practice on "Showcase," or special, handling a quiet revolution-within-a-revolution has to be taken into account. It should be remembered that distributors were, in the recent past, demanding 90% terms because they alone bore the brunt of not only financing the negative but financing the marketing, too.

Stern Steers Scribes Skits

Hollywood, Jan. 28.

Leonard Stern has been named producer-director of the Screen Writers' 16th annual awards dinner, to be held March 9 at the BevHilton, co-chairman Allen Rivkin and Christopher Knopf disclosed. Stern will supervise the event, and the more than 30 scripters in the Guild readying skits, blackouts and satiric material for the annual event. This is the first combined awards dinner of the screen and tv-radio branches.

Awash in Smoke; Cigarets as Stock Screen 'Business'

Pittsburgh, Jan. 28.

Kap Monahan, drama critic of the Pittsburgh Press, tipped producers in his column that they ought "well consider a clamp-down on the free advertising given to cigaretes for half a century or more."

Discussing the effect on tv over the recent government ciggie exposure, he referred to "The late Gable and Bogart (who) between them inhaled from an astronomical number of cigarets in their screen scenes, the latter acquiring a fatal cancer of the throat and the former a victim of heart failure."

"Both in sophisticated and gangster movies," he continued, "the consumption has been enormous—for a gunman's moll simply was not believable unless a cigaret dangled from her sensuous mouth. And at the cocktail parties the air is blue with cigaret smoke."

"When boy and girl hold a tete-a-tete, he always lights on up for her, before lighting his own. Ah, so gay, so debonair, so care-free—the smoke spirals lifting from tempting ruby lips."

Morey Marcus As Gotham Anchor Man for 20th-Fox Far East Supv. in Tokyo

Morey Marcus is resigning as Far East rep for Cinerama to hold down the Far East desk in the 20th-Fox homeoffice in New York. As previously reported, his counterpart in the field is Geza Polaty, Far East supervisor. Latter leaves N.Y. this week to make his headquarters in Tokyo.

Marcus' appointment is part of the overall reorganization of the 20th overseas sales operation, whereby key territories are to be supervised by execs in the field, backed by homeoffice counterparts. Francisco Rodriguez was earlier named Latin American supervisor in Mexico City, with Karl Knust on the L.A. desk in N.Y.

Prior to joining Cinerama, Marcus was associated in the Orient with Paramount, Republic and Metro.

Says Exhibs Duck Promo Burden

Robert S. Ferguson, ad-pub v.p. of Columbia Pictures, let loose with a blast against exhibitors last week, charging them with failing to ante up for promotional expenses.

Hosting a press conference, Ferguson said Col, for one, spends beaucoup money in driving home the message to the public about individual pictures, and the exhib "just sits back."

Ferguson displayed numerous copies of trailers for theatres and television, along with press campaigns, by way of showing how Col goes all out in merchandising.

On the other side of the coin is the exhibitor, said Ferguson, who simply relies on the distrib ad-pub department and the local field exploitation representative.

20TH'S FRIGHT PACKAGE

Take Over Iselin-Tenney Doubles In Horror

Indie production firm of Iselin-Tenney Productions has sold its shock film package of "The Curse of The Living Corpse" and "The Horror of Party Beach" to 20th-Fox. Latter will put the pix into release in April.

Both films were made on the East Coast by producer-director Del Tenney, with Alan V. Iselin, Albany exhib, as associate producer. Tenney also scripted "Corpse," while the script for "Party Beach" was written by Richard L. Hilliard.

L. A. 1st-Runs Spotty; 'Bed' 26G; 'Jones' Still Mighty With $34,000, 'Tree' 18G, 'Charade' Sharp 21½G

Los Angeles, Jan. 28.

While saturation booking has been regular feature of firstrun release here for many years, it continues breezy pace this week although biz generally is spotty. Take in a total of 107 houses, including 28 regular hardtops and 79 nabes and drive-ins, utilized in multiple-booking spreads, should hit a good $692,900, of which a nice $428,000 is credited with coming from the multiples.

Of new bills "Who's Been Sleeping in My Bed" heads the pack with slick $180,000 in 31 situations, including sizable $26,000 in four regular hardtops. "Comedy of Terrors" looks like $133,000 in 24 spots, including a fair $5,000 at Hillstreet. Both "Great Escape" and "Caretakers" are in for Academy consideration but both are lightweight for reissue dates.

"Tom Jones" still is terrific at $34,000 in three houses. "Charade" is rated smart $21,500 at Chinese in fifth.

"Capt. Newman" looms flashy $15,000 at Holly Paramount. "Under Yum Yum Tree," for 27 sites, is rated rippling $147,000 in second week and stout $18,000 in four hardtops.

Estimates for This Week

Los Angeles, Hollywood, Lovola, Wiltern (Metropolitan - FWC-SW) (2,049-856; 1,298; 2,344; $1-$1.49)—"Who's Been Sleeping in My Bed" (Par) and "New Kind of Love" (Par) (m.o.). Okay $26,000. Last week, Los Angeles, "Strait-Jacket" (Col), "Siege of Saxons" (Col) (2d wk), $6,900. Hollywood, "Move Over, Darling" (20th), "Bachelor Flat" (20th) (reissue) (4th wk). $3,400. Loyola, "Mary, Mary" (WB) (m.o.), "Bye, Bye

(Continued on page 11)

'Cardinal' Tall $17,500, Philly; 'Charade' Sock 15G, 'World' Boff 18G

Philadelphia, Jan. 28.

Firstrun biz is virtually 100% holdover in current round but boxoffice takings are very strong at most spots. "Who's Been Sleeping in My Bed," however, looks only soft in second round at Goldman. "The Prize" still is smash in fifth stanza at Arcadia.

"The Cardinal" shapes lofty for sixth session at Midtown. "Strait-Jacket" is rated sockeroo in second Stanton week. "Charade" is great in fifth Trans-Lux round to top fourth. "It's a Mad World" looks smash in sixth session at the Boyd.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Prize" (MGM) (5th wk). Wow $11,000. Last week, $12,000.

Boyd (SW) (1,536; $2-$2.75)—"It's a Mad World" (UA) (6th wk). Socko $18,000. Last week, $15,000.

Bryn Mawr (Goldman) ($630; $1.49)—"Knife in Water" (Kana) (3d wk). Nice $3,000. Last week, $2,600.

Fox (Milgram) (2,400; 95-$1.80)—"Move Over, Darling" (20th) (5th wk). Fine $11,000 or close. Last week, $12,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Who's Been Sleeping in My Bed" (Par) (2d wk). Soft $6,000. Last week, $11,000.

Lane (SW) (1,000; $1.49)—"Billy Liar" (Cont) (3d wk). Neat $3,500. Last week, $3,000.

Midtown (Goldman) (1,000; 95-$2.50)—"Cardinal" (Col) (6th wk). Lofty $17,500. Last week, $17,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Sword in Stone" (BV) (5th wk). Fair $6,500. Last week, $6,000.

Stanley (SW) (1,450; $2-$2.50)—"Cleopatra" (20th) (31st wk). Pushing to $15,000 or near. Last week, $13,000.

Stanton (SW) (1,483; 95-$1.80)—"Strait-Jacket" (Col) (2d wk). Sock $17,000 or over. Last week, $21,000.

Trans-Lux (T-L) (500; 95-$2)—"Charade" (U) (5th wk). Great $15,000. Last week, $14,000.

World (Rugoff) (499; 95-$1.80)—"Knife in Water" (Kana) (3d wk). Trim $3,000. Last week, $3,600.

Yorktown (SW) (1,000; $1.49)—"Nurse on Wheels" (Indie). Good $3,200. Last week, "Affair of Skin" (Indie) (2d wk), $1,800.

Key City Grosses

Estimated Total Gross

Last Year $2,767,550
(Based on 24 cities and 286 theatres).

This Week $2,160,500
(Based on 22 cities and 270 theatres, chiefly first runs including N. Y.)

'Prize' Fat $9,000, St.L.; 'Charade' 8G

St. Louis, Jan. 28.

No big new entrants at the major houses this round but strong holdovers and extended-runs are keeping the turnstiles busy. "Prize" looms fine in fourth at State while "Charade" is rated hep in fifth session at Esquire. "Comedy of Terrors" looks neat in second at the St. Louis.

"Strait-Jacket" looms nice in second at Ambassador. "Move Over, Darling" shapes trim in third at Fox. "How West Was Won" looks big in 42d week at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Strait-Jacket" (Col) (2d wk). Nice $11,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25)—"Two Women (Indie) and "Sky Above, Mud Below" (Indie). Okay $1,500. Last week, "My Life to Live (Indie) and "Therese" (Indie), $2,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Charade" (U) (5th wk). Hep $8,000. Last week, $9,000.

Fox (Arthur) (5,000; 90-$1.25)—"Move Over, Darling" (20th) (3d wk). Fine $15,000. Last week, $21,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Sword in Stone" (BV) (5th wk). Neat $7,000. Last week, $9,000.

State (Loew) (3,600; 60-90)—"Prize" (MGM) (4th wk). Fine $9,000. Last week, $12,000.

Martin Cinerama (Martin) (913; $1.25-$2.50)—"How West Was Won" (MGM) (42d wk). Big $7,000. Last week, $7,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (4th wk). Good $2,400. Last week, $2,500.

Paris Art (Chernoff) (800; $1.50)—"Mitsou" (Indie) and "Bedroom Vendetta" (Indie). Fair $1,200. Last week, "Eclipse" (Indie), $1,500.

St. Louis (Arthur) (3,800; 75-90)—"Comedy of Terrors" (AI) (2d wk). Neat $9,000. Last week, $12,000.

Shady Oak (Arthur) (760; 99-$1.25)—"Suitor" (Indie). Good $3,000. Last week, "Lord of Flies" (Cont'l) (7th wk), $1,500.

'Darling' Hot $7,500, Indpls; 'Charade' 7G

Indianapolis, Jan. 28.

Most firstrun situations here are riding along with holdovers this stanza. Biz generally is hep to okay. "Cleopatra" will close Wednesday (29) at Lyric after 31 weeks. "Move Over, Darling" looks hep in fourth to be followed by spot bookings at Circle. "Charade" in fourth week, may hold another at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Move Over, Darling" (20th) (4th wk). Hep $7,000. Last week, $9,500.

Indiana (Cockrill-Dolle) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (33d wk). Big $8,000. Last week, $8,500.

Keith's (C-D) (1,300; $1-$1.25)—"Charade" (4th wk). Sock $7,000 or close. Last week, $8,000. May stay for fifth round.

Loew's (Loew) (2,472; $1-$1.25)—"Strait-Jacket" (Col) (2d wk). Mild $5,000. Last week, $7,500.

Lyric (Cockrill-Dolle) (1,000; $1.50-$3)—"Cleopatra" (20th) (31st wk). Mild $6,000. Last week, $7,000.

'World' Great $15,000, Cleve.; 'Charade' 18G

Cleveland, Jan. 28.

Most firstrun grosses are steadily improving here this session. Boomlet is illustrated by how "It's a Mad World" leaped ahead of previous week to get a great take in sixth Palace round. Also typical is "Charade," which held with smash total in second session at Hipp, not far from opener. "Cardinal" looms lofty in third at Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50)—"Cardinal" (Col) (3d wk). Fancy $11,500. Last week, $11,600.

Colony Art (Stanley-Warner) (1,354; $1.50)—"All Way Home" (Par) (5th wk). Oke $2,500. Last week, $2,600.

Continental Art (Art Theatre Guild) (925; $1.50)—"Mondo Cane" (Times) (5th wk). Fine $2,600. Last week, $2,900.

Heights Art (Art Theatre Guild) (925; $1.50)—"Love On Pillow" (Col). Nice $2,800. Last week, "Knife in Water" (Kana) (2d wk), $2,100.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50)—"Charade" (U) (2d wk). Sockeroo $18,000 or near. Last week, $20,000.

Ohio (Loew) (1,020; $1.25-$1.65)—"Prize" (MGM) (m.o.). Good $7,000 for third downtown lap. Last week, $9,000.

Palace (F&A Theatres) (1,263; $1.50-$3)—"It's a Mad World" (UA) (6th wk). Great $15,000 or over. Last week, $12,500.

State (Loew) (3,450; $1.50)—"Any Number Can Win" (MGM). Fair $9,000. Last week, "Who's Been Sleeping My Bed" (Par), $8,500.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Love on a Pillow" (Col). Hefty $3,200. Last week, "Knife in Water" (Kana) (2d wk), $2,200.

'Jacket' Slick $20,000, Det.; 'Stranger' Sturdy 18G, 'Bed' Brisk $9,000

Detroit, Jan. 28.

Hot new product is adding spice to downtown biz this week. "Strait-Jacket" looks great at the Palms. "Love With Proper Stranger" is boffo at the Michigan. "Who's Been Sleeping In My Bed" looks hotsy at Adams. "Man In Middle" shapes socko at the Trans-Lux Krim.

Meanwhile, "The Cardinal" continues its smash run in sixth session at Madison. "Sword in Stone" stays hefty in fifth week at the Grand Circus. "Charade" is wow in fourth at the Mercury. "How West Was Won" is winding a record-breaking grossing run of 48 weeks at Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Children of Damned" (MGM) and "Gladiators Seven" (MGM) (3d wk). Good $12,000. Last week, $15,000.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Love With Proper Stranger" (Par). Great $18,000. Last week, "Any Number Can Win" (MGM), $9,000.

Palms (UD) (2,995; $1.25-$1.49)—"Strait-Jacket" (Col). Wham $20,000. Last week, "Move Over, Darling" (20th) (4th wk), $15,000.

Madison (UD) (1,408; $1.25-$1.49)—"Cardinal" (Col) (6th wk). Smash $20,000. Last week, $21,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Sword in Stone" (BV) and "Disneyland After Dark" (BV) (5th wk). Strong $10,000 or near. Last week, $11,000.

Adams (Community) (1,450; $1.25-$1.50)—"Who's Been Sleeping In My Bed" (Par). Fine $9,000. Last week, "Prize" (MGM), $9,000 in fourth week.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (31st wk). Good $9,500. Last week, $9,300.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (48th wk). Great $28,000. Last week, $23,500.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Charade" (U) (4th wk). Socko $16,000. Last week, $16,500.

Trans-Lux Krim (T-L) (980; $1.49-$1.65)—"Man In Middle" (20th). Great $14,000 or close. Last week, "Love on Pillow" (Col) (2d wk), $8,300.

Hub Fast; 'Charade' Socko 23G, 5th; 'Store' Neat 12G, 'Jacket' Great 18G, Both 2d; 'Jones' Boffola 23G, 6th

Boston, Jan. 28.

Biz picked up a bit this stanza in Hub with January thaw in weather. "Man in Middle" is slick at the Orpheum. "Ceremony" shapes hotsy at the Capri. "Knife in Water" is sharp at the West End Cinema. "Yank in Vietnam" is okay at Center.

Second week product is showing good strength, with "Soldier in Rain" improved for the Music Hall in holdover week. "Who's Minding Store" looks neat in second round at the Paramount. "Strait-Jacket" is big winner in second at Astor where sock.

"Tom Jones" is still pulling boffola at the Beacon Hill in sixth session "Cardinal" is forging way ahead at Saxon in seventh. "Charade" topping last week for wow take in fifth.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Strait-Jacket" (Col) (2d wk). Sock $18,000 or close. Last week, $20,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (6th wk). Wow $23,000. Last week, $24,000.

Boston (Beacon Ent) (1,354; $1.20-$3.95)—"Mad World" (UA) (11th wk). The 10th week ended Monday (27) was $16,000. Last week, $17,000.

Capri (Sack) (850; 90-$1.50)—"Ceremony" (UA). Hot $7,000 or near. Last week, "Move Over, Darling" (20th) (4th wk), $5,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Yank in Vietnam" (AA) and "Cry of Battle" (AA). Okay $6,000. Last week, "Summer Holiday" (AI) and "Cavalry Command" (Indie), $5,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90)—"To Bed or Not

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Broadway Grosses

Estimated Total Gross

This Week $569,550
(Based on 32 theatres)

Last Year $521,900
(Based on 31 theatres)

'Sun' Bright 19G, Pitt; Grant 11G, 5

Pittsburgh, Jan. 28.

The newcomers are adding a healthy glow to the film setup at Pitt deluxers. "Kings of Sun" looms nice at Fulton while "Knife in Water" shapes sharp at arty Shadyside. Cary Grant starrer, "Charade," is still sparkling in fifth at the Gateway. "Move Over, Darling" in second at Penn looks big.

"Incredible Journey" continues fast in second at Stanley. "It's a Mad World" maintaining the torrid action in sixth at Warner.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Lilies of Field" (UA) (12th wk). Hotsy $3,200 and running about same as last week's $3,300.

Fulton (Assoc.) (1,900; $1-$1.75) —"Kings of Sun" (UA). Nice $10,000. Last week, "Cardinal" (Col) (5th wk), $9,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Charade" (U) (5th wk). Cary Grant starrer showing little letup with boff $11,000 on top. Last week, $12,500.

Penn (UATC) (3,742; $1-$1.50)—"Move Over, Darling" (20th) (2d wk). Big $13,000. Last week, $17,000.

Shadyside (MOTC) (623; $1.75) —"Knife in Water" (Kana). Tall $4,000. Last week, "Suitor" (Atl) (4th wk), $2,100.

Squirrel Hill (SW) (800; $1.75)—"Billy Liar" (Cont) (3d wk). Fair $2,300. Last week, $2,500.

Stanley (SW) (3,700; $1-$1.75)—"Incredible Journey" (BV) (2d wk). Hefty $11,000. Last week, $12,500.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (6th wk). Powerful $13,000. Last week, same.

'Cardinal' Stout $6,500, Port.; 'World' Wow 14G

Portland, Ore., Jan. 28.

Lengthy extended-runs continue to pile up impressive biz here this round. Milder weather is a plus factor. "The Cardinal," playing with a $1.75 top, shapes fancy on opener at Fox. "Charade" is rated wow in fifth session at the Broadway. "It's a Mad World" is heading for a whopping total in sixth round at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Charade" (U) (5th wk). Wow $9,000. Last week, $8,600.

Cinema 21 (Foster) (648; $1.50) —"Yum Yum Tree" (Col) (10th wk). Tall $3,500. Last week, $4,000.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (2d wk). Fast $3,000. Last week, $3,600.

Fox (Evergreen) (1,600; $1.49-$1.75)—"Cardinal" (Col), upped prices. Fast $6,500. Last week, "Four For Texas" (WB) and "Man From Galveston" (WB) (4th wk). $5,100 at $1.49 top.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's A Mad World" (UA) (6th wk). Whopping $14,000. Last week, $14,200.

Irvington (Smith) (650; $1.50)—"Move Over, Darling" (20th) (5th wk). Hot $5,500. Last week, $6,000.

Music Box (Hamrick) (640; $1.50)—"Who's Been Sleeping In My Bed" (Par) and "Paris Pick-Up" (Par) (2d wk). Good $4,000. Last week, $5,100.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Strait-Jacket" (Col) and "Siege Of Saxons" (Col) (2d wk). Okay $5,500. Last week, $6,400.

Paramount (Port-Par) (1,406; $2-$3.50)—Cleopatra" (20th) (31st wk). Nifty $6,000. Last week, $5,000.

'Stranger' Nice $9,000, Balto; 'Jacket' Hep 8½G, 'McLintock' Big 9G, 5th

Baltimore, Jan. 28.

"Love With Proper Stranger" looks sock in first at the Town. Otherwise, it's holdovers, and leading them are "Strait-Jacket," good in second week at the New. "McLintock" looms nice in fifth at the Senator while "The Prize" shapes hotsy in fifth session at the Charles.

"The Cardinal" is sturdy in sixth session at Mayfair. "Charade" is rated pleasing in fifth at the Stanton. "Move Over, Darling" is holding up in fifth at both the Little and Uptown. "Cleopatra" looms fair in 31st week at the Hipp where last-weeks sign is up.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50) — "The Prize" (MGM) (5th wk). Hot $7,500. Last week, $8,000.

Five West (Schwaber) (435; 90-$1.50) — "Murder at Gallop" (MGM) (6th wk). Oke $1,700. Last week, $1,800.

Hippodrome (T-L) (2,200; $1.50) — "Cleopatra" (20th) (31st wk). Fair $8,800. Last week, $9,000.

Little (T-L) (300; 65-$1.65) — "Move Over, Darling" (20th) (5th wk). Nice $4,800. Last week, $4,900.

New (Fruchtman) (1,600; 50-$1.50) — "Strait-Jacket" (Col) (2d wk). Good $8,500. Last week, $10,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"The Cardinal" (Col) (6th wk). Sturdy $10,000. Last week, $10,400.

Playhouse (Schwaber) (265; 90-$1.50)—"Ladies Who Do" (Cont) (3d wk). Warm $1,500. Last week, $1,800.

Rex (Freedman) (500; $1.50) — "On Lovers' Island" (Indie) (2d wk). Down to fair $1,600. Last week, $2,000.

Senator (Durkee) (960; 65-$1.65) —"McLintock" (UA) (5th wk). Trim $9,000. Last week, $10,000.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Charade" (U) (5th wk). Pleasing $10,000. Last week, $9,000.

Town (T-L) (1,125; 50-$1.50)—"Love With Proper Stranger" (Par). Boffo $11,000. Last week, "Four for Texas" (WB) (5th wk), $6,800.

Chi Solid; 'Jacket' Mighty $28,000, 'Stranger' Hot 25G; 'Charade' Giant 24½G in 5th; 'Prize' Hotsy 27G, 2d

Chicago, Jan. 28.

Balmy weather continues to help Chi firstrun biz, and current round shapes as another solid session. Hottest opener is "Love With A Proper Stranger," which shapes a boff $25,000 United Artists bow.

"Strait-Jacket" is teeing off to socko $28,000 at the Roosevelt. Reissued "Fantasia" is copping an amazing $12,000 in first Loop lap. Monroe tandem of "All Night Long" and "When The Girls Take Over" is bowing to an okay take.

"The Prize" is the top money-winner among second rounders with a powerful first holdover session in sight at Oriental. "All Way Home" is posting a good second Esquire stanza. "Purlie Victorious" remains fast in its Surf second. "Three Fables of Love" is pulling a sharp third Carnegie frame.

"Charade" continues powerful in the Chicago fifth stanza to top fourth. "Cardinal" looks for a big fifth Woods round. "Tom Jones" is posting a mighty sixth Todd frame.

On hardticket, "It's A Mad World" is notching a hotsy eighth McVickers canto. "Cleopatra" is rated good in State-Lake 30th round.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Three Fables of Love" (Indie) (3d wk). Sharp $4,000. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80)—"Charade" (U) (5th wk). Smash $24,500. Last week, $23,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (18th wk). Nice $3,300. Last week, $3,600.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "All Way Home"

(Continued on page 11)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Soldier' Smash $16,000, D.C.; 'Bed' Smooth 15G; 'Jones' Rousing 28G, 5

Washington, Jan. 28.

Springlike weather will lift trade to a new quick pace this session. "Tom Jones" looms wham in fifth frame at Ontario and "Charade" figures sock in same at Town.

"Soldier in Rain" is rated boffo at Keith's on opener. "Who's Been Sleeping in My Bed" figures okay at two houses for first stanza. "Any Number Can Win" looks tall in second round at Apex. "Cardinal" is big in sixth at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Who's Been Sleeping in My Bed" (Par). Good at $15,000. Last week "Straight-Jacket" (Col) (2d wk), $11,000.

Apex (KB) (940; $1.25-$1.40)—"Any Number Can Win" (MGM) (2d wk). Tall $12,000 after opening at $13,200.

Dupont (Mann) (400; 90-$1.55)—"Ladybug, Ladybug" (UA). Okay $3,500. Last week, "Ceremony" (UA), $3,000.

Embassy (Loew) (567; $1.25-$2)—"Prize" (MGM) (5th wk). Good $7,500. Last week, $8,600.

Keith's (RKO) (1,838; $1-$1.49)—"Soldier in Rain" (AA). Sock $16,000. Last week, "Kings of Sun" (UA) (5th wk), $7,000.

MacArthur (KB) (900; $1.25-$1.40) — "Murder at Gallop" (MGM) (11th wk) Oke $3,700. Last week, same.

Ontario (KB) (1,240; $1-$2)—"Tom Jones" (UA) (5th wk). Wham $28,000 or over. Last week, $25,000.

Playhouse (TL) (459; $1.25-$1.80)—"Lord of Flies" (Cont) (6th wk). Trim $5,000. Last week, $5,400.

Plaza (TL) (278; $1.25-$1.80)—"Orgy at Lil's Place" (Indie) (5th wk). Modest $4,500. Last week, $5,000.

Town (King) (800; $1.25-$1.80)—"Charade" (U) (5th wk). Sock $13,000. Last week, $12,000.

Trans-Lux (T-L) (899; $1.49-$2)—"Cardinal" (Col) (6th wk). Big $7,200. Last week, $8,200.

Warner (SW) (1,250; $1.50-$2.75)—"Cleopatra" (20th) (29th wk). Okay $9,000. Last week, $10,000.

'Prize' Hotsy 10G, L'ville; 'World' 9G

Louisville, Jan. 28.

Holdovers and reissues dominate downtown houses this week but biz is okay. Currently "The Prize," in second week at United Artists is the leader with a big take. "It's A Mad World," at Rialto in sixth is a strong runner-up. The Kentucky, with "Charade" in fifth round, is sturdy. The Mary Ann, with "Wuthering Heights" looks okay on opener.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Charade" (U) (5th wk). Slick $5,000. Last week, $5,400.

Mary Ann (People's) (1,100; 75-$1.25) — "Wuthering Heights" (Cont) and "Our Very Own" (Cont) (reissues). Okay $4,500. Last week, "Cry of Battle" (AA) and "Lieutenant Wore Skirts" (WB) (reissue), same.

Ohio (Settos) (900; 75-$1.25)—"Move Over, Darling" (20th) (4th wk). Good $4,500 after last week's $5,600.

Penthouse (Fourth Avenue) (900; 75-$1.25) — "Fantasia" (BV) (reissue) (2d wk). Good $6,000 after last week's $8,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's A Mad World" (UA) (6th wk). Hefty $9,000. Last week, $9,400.

United Artists (Fourth Avenue) (1,700; 75-$125) — "The Prize" (MGM) (2dw k). Big $10,000. Last week, $12,000.

'Comedy' Slick $14,000, Denver; 'West' 11G, 47th

Denver, Jan. 28.

Trade is holding up strong via holdovers in current week. One newcomer, "Comedy of Terrors" shapes sturdy in first session at the Denver. Only other newie, "Pyro," is rated slow at Paramount. "Charade" is making one of the best showings, with a big take in fifth stanza at the Aladdin. "How West Was Won" looks smash in 47th week at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Charade" (U) (5th wk). Big $9,000. Last week, $10,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Move Over, Darling" (20th) (5th wk). Stout $10,000. Last week, $11,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (47th wk). Big $11,000 or over. Last week, $13,700.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (31st wk). Okay $4,500. Last week, $5,000.

Denver (Fox) (2,432; $1.25)—"Comedy of Terrors" (AI). Nice $14,000. Last week, "Sword in Stone" (BV) (4th wk), $12,500.

Esquire (Fox) (600; $1.25)—"Fourth Sex" (Indie) (2d wk). Fine $2,800. Last week, $3,100.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Pyro" (AI). Slow $9,500. Last week, "Four For Texas" (WB) (4th wk), $10,000.

RKO International 70 (RKO) (1,380; $1.25-$1.80)—"Cardinal" (Col) (5th wk). Sturdy $7,000 or near. Last week, $7,500.

Towne (Indie) (600; $1.25-$1.45)—"The Prize" (MGM) (5th wk). Fancy $4,500. Last week, $5,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Lord of Flies" (Cont) (5th wk). Potent $2,800. Last week, $2,700.

'Store' Snappy $11,000, Seattle; 'Irma' 7½G, 27

Seattle, Jan. 28.

Several new entries here this week will help biz tone. "Who's Minding Store" shapes fancy at Coliseum. "Man in Middle" looks sluggish on opener at Fifth Avenue. "Charade" still is in chips at Music Box despite being in fifth round. "Irma La Douce" continues a remarkable magnet in 27th session at Music Box. "How West Was Won" is starting to climb at Martin Cinerama as end of great run nears.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "All Way Home" (Par). Mild $4,000. Last week, "Prize" (MGM) (4th wk), $4,400.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Who's Minding Store" (Par) and "Man Who Knew Too Much" (Par). Fast $11,000 or close. Last week, "Move Over, Darling" (20th) and "Our Young Strangers" (20th) (3d wk-8 days), $6,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Man in Middle" (20th) and "Surf Party" (20th). Slow $6,000. Last week, "Kings of Sun" (UA) and "War is Hell" (AA) (2d wk), $5,800.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25)—"How West Was Won" (MGM) (43d wk). Great $9,000. Last week, $8,500.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (UA) (27th wk). Big $7,500. Last week, $6,600.

Orpheum (Hamrick) (2,200; $1.25-$1.50) — "Charade" (U) (5th wk). Great $8,000 or over. Last week, $7,200.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Strait-Jacket" (20th) and "Siege of Saxons" (20th) (2d wk). Mild $6,000. Last week, $8,700.

'Soldier' Loud 8G, Cincy; 'World' 13G

Cincinnati, Jan. 28.

A robust round is shaping for Cincy firstruns currently. Holdovers "Strait-Jacket" at Keith's looks socko in second frame while "Charade" rates swell in fifth at flagship Albee. Its a "Mad World" in sixth stanza at Capitol is smash. Newcomer "Soldier in Rain" shapes potent on opener at Palace. "Fantasia" rates strong on reissue session at the Valley.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"Charade" (U) (5th wk). Swell $8,000. Last week, $8,500. Stays on.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"Mad World" (UA) (6th wk). Socko $13,000, with extra student shows helping. Last week, $12,500.

Esquire (Cin-T-Co) (500; $1.25)—"All Way Home" (Par). Fair $1,500. Daydating with Hyde Park. Last week, "Two Women" (Indie) and "Sky Above" (Indie), $1,400.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (31st wk). Bids for pickup to so-so $6,000 after $5,000 in 30th round.

Guild (Kilgore) (272; $1.25)—"Monkey in Winter" (MGM). Mild $1,200. Last week, "Family Diary" (MGM), $1,400.

Hyde Park (Cin-T-Co) (700; $1.25)—"All Way Home" (Par). Slow $1,200. Last week, "Two Women" (Indie) and "Sky Above" (Indie), $1,100.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Strait-Jacket" (Col) (2d wk). Socko $13,000 after $15,000 opener.

Palace (RKO) (2,600; $1.25-$1.50)—"Soldier in Rain" (AA). Potent $8,000. Last week, "Kings of Sun" (UA) (4th wk), $5,500.

Plaza (Fine Arts) (600; $1.50)—"Please, Not Now" (20th). Fair $1,800. Last week, "Viridiana" (Indie) (2d wk), $1,300.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Pyro" (AI) and "Madmen" (AI). Good $5,000. Last week, "Palm Springs Weekend" (WB) and "Rampage" (WB) (subruns), $3,500.

Valley (Cin-T-Co) (1,275; $1.50)—"Fantasia" (BV) (reissue). Fancy $10,000. Last week, "Move Over, Darling" (20th) (4th wk), $6,500.

Additional Picture Grosses On Page 11

B'way Upbeat; 'Prize'-Stage Big $160,000; 'Dealers' Fast 24G M.O.; 'Stranger' 35G, 'World' Boffo 32G

Launching of some new bills and favorable weather will give Broadway firstrun theatres a healthy tone this stanza. Rain until late afternoon on Saturday (25) did not seem to hurt biz at most houses. Standout newcomer is "The Prize" with new stageshow at the Music Hall where a big $160,000 is likely for opening session ending today (Wed.).

"Wheeler Dealers" on moveover at the Forum and Trans-Lux 85th Street is getting fast $24,000 on initial stanza. It's doing equaly well on saturation booking in the Greater N.Y. City area. "Comedy of Terrors" is not getting far at the Palace, with only $10,000 likely on first round.

"Love With the Proper Stranger" held with a smash $35,000 in fifth session, daydating the State and Murray Hill. "The Victors" likely will wind its sixth week, daydating the Criterion and Sutton, ahead of the fourth and fifth stanza, being lively in both spots.

The "Cardinal" will hold with a smash $32,000 or close in seventh week at the DeMille. "It's a Mad World" climbed in its 10th round at the Warner on hardticket to hit a great $35,000.

"Doctor Strangelove" replaces "Who's Been Sleeping in My Bed" at the Victoria today, daydating with the Baronet. "Bed" held well to finish its fifth round with a nice $9,500. "Four For Texas" is winding its fifth session with slow $21,000, daydating the Paramount and Trans-Lux 52d Street. It held only five days at the latter house.

"Charade" opens on subrun today (Wed.) at the Astor, daydating some additional 23 houses on its Premiere Showcase engagement.

"Strait-Jacket" (Col) hit an amazing $525,000 in the first five days playing 19 locations on saturation booking for the Greater N.Y. area. "Wheeler Dealers" (MGM), playing moveover Showcase booking, landed better than $226,000 in 18 spots, rated unusually big for such an engagement.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "Charade" (U) (subrun). Opens today (Wed.). Last week, "Move Over, Darling" (UA) (5th wk), was nice $13,000 or near after $11,400 for fourth. "Charade" is playing in some 23 other theatres, day-date.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (6th wk). Fifth round completed yesterday (Tues.) was okay $14,000 or close after $15,000 for fourth.

Criterion (Moss) (1,520; $1.50-$2.50)—"Victors" (Col) (6th wk). Three days of current week hit socko $16,500 after $21,700 for for fifth full week. Stays on.

DeMille (Reade) (1,463; $1.50-$3.50)—"The Cardinal" (Col) (7th wk). Present round finishing up today (Wed.) looks like smash $32,000 after $33,000 for sixth week. Stays on until "Fall of Roman Empire" (Par) opens March 28.

Hyde Park (Cin-T-Co) (700; $1.25)—"All Way Home" (Par). Slow $1,200. Last week, "Two Women" (Indie) and "Sky Above" (Indie), $1,100.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Strait-Jacket" (Col) (2d wk). Socko $13,000 after $15,000 opener.

Palace (RKO) (2,600; $1.25-$1.50)—"Soldier in Rain" (AA). Potent $8,000. Last week, "Kings of Sun" (UA) (4th wk), $5,500.

Plaza (Fine Arts) (600; $1.50)—"Please, Not Now" (20th). Fair $1,800. Last week, "Viridiana" (Indie) (2d wk), $1,300.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Pyro" (AI) and "Madmen" (AI). Good $5,000. Last week, "Palm Springs Weekend" (WB) and "Rampage" (WB) (subruns), $3,500.

Valley (Cin-T-Co) (1,275; $1.50)—"Fantasia" (BV) (reissue). Fancy $10,000. Last week, "Move Over, Darling" (20th) (4th wk), $6,500.

Additional Picture Grosses On Page 11

"Operation Petticoat" (U), which held record for Xmas pic here.

Rivoli (UAT) (1,545; $2.50-$5.50) — "Cleopatra" (20th) (34th wk). The 33d round ended yesterday (Tues.) was fine $20,000 or close after $18,500 for 32d week.

State (Loew) (1,850; $1.50-$2.50)—"Love With Proper Stranger" (Par) (6th wk). Fifth week finished yesterday (Tues.) was smash $24,000 or near after $29,000 for fourth. Daydating with Murray Hill.

Victoria (City Inv.) (1,003; $1.25-$2)—"Doctor Strangelove" (Col). Opens today (Wed.). Last week, "Who's Been Sleeping In My Bed" (Par) (5th wk), was nice $9,500 after $9,800 in fourth round.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (11th wk). The 10th round completed Saturday (25) upped to smash $35,000 after $33,000 for ninth week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) — "Doctor Strangelove" (Col). Open today (Wed.). Last week, "Billy Liar" (Cont) (5th wk), was trim $9,000.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Point of Order" (Indie) (3d wk). Second session finished Monday (27) was sock $15,800 after $15,000 for opener.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (6th wk). Fifth week ended yesterday (Tues.) was great $8,700 for 11 shows. The fourth was $9,200 for 10 performances.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Tom Jones" (UA) (17th wk). The 16th stanza finished Sunday (26) was wham $37,950 after $35,700 in 15th week.

Cinema Two (Rugoff Th.) (300;

(Continued on page 11)

Mpls. Leans on H.O. Pix; 'West' Hot 11G, 'Jacket' 9G, 'Charade' Huge 7G

Minneapolis, Jan. 28.

It's getting to be a familiar story here that Loop newcomers are reduced to a minimum. There's only one downtown fresh entry currently, "The Ceremony," and it's just okay at Academy. For a third successive week, the Orpheum has legit stageshows.

"How West Was Won" is great in 47th week at the Cooper. "Charade" shapes wow in fifth round at the Mann. "Strait-Jacket" looms hefty in second State week. "Cardinal" looks lofty in sixth at the Lyric. Return of below zero temperatures and bad snowstorms hurt weekend biz.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50) — "Ceremony" (UA). Slow $3,000. Last week, "Who's Been Sleeping My Bed" (Par) (3d wk), $5,000 in 10 days.

Avalon (Frank) (900; $1)—"Naughty Shutter" (Indie) and "Trial and Error" (MGM) (subrun). Mild $1,000.

Century (Par) (1,300; $2.10-$3.50)—"Cleopatra" (20th) (31st wk). Mild $4,500. Last week, $5,000.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (47th wk). Great $11,000. Last week, $10,500.

El Lago (Carisch) (800; $1)—"Riff Raff Girls" (Cont) and "Pickup in Rome" (Cont). Satisfactory $1,100.

Gopher (Berger) (1,000; $1.25-$2.50) — "Move Over, Darling" (20th) (5th wk). Smash $6,800. Last week, $7,400.

Lyric (Par) (1,000; $1.25-$1.50)—"Cardinal" (Col) (6th wk). Lofty $5,000. Last week, $6,000.

Mann (Mann) (1,000; $1.25-$1.50)—"Charade" (U) (5th wk). Wow $7,000 or over. Last week, $9,000.

Park (Mann) (1,000; $1.50)—"Fantasia" (BV) (reissue) (2d wk). Nice $3,000. Last week, $4,000.

State (Par) (2,200; $1.25-$1.50)—"Strait-Jacket" (Col) (2d wk). Hefty $9,000. Last week, $12,000.

Suburban World (Mann) (800; $1.25) — "My Name Is Ivan" (Shore). Slow $1,400. Last week, "Pair of Briefs" (Davis), $1,800.

World (Mann) (400; $1.25-$1.50)—"Prize" (MGM) (5th wk). Solid $5,000. Last week, $5,200.

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K.C. Strong; 'Charade' Wham $20,000; 'World' Boff 14G, 6th; 'Prize' 7G, 5

Kansas City, Jan. 28.

Three newcomers will add zest to local firstrun prospects this round. "Charade" is standout with a wow opener at the Plaza. A heavy tele campaign is not helping "Soldier in the Rain" much, with a fair outlook at the Uptown and Granada for first week. "All Way Home" shapes medium at Paramount, also an initial week.

"Cardinal" is enjoying another lively week at the Brookside in fifth stanza. "Prize" looks fine at Roxy for fifth. Durwood's hardticket Empire and Capri gave special matinees Friday (24) with most schools in area between semesters.

Estimates for This Week

Brookside (Fox Midwest - Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (5th wk). Glossy $5,000. Last week, same.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (11th wk). Warm $11,000. Last week, $12,000.

Empire (Durwood) (886; $1.50-$2.50)—"It's a Mad World" (UA) (6th wk). Looks smash $14,000 or near. Last week, $13,000.

Kimo (Dickinson) (504; $1.50)—"Love on Pillow" (Col) (2d wk). Neat $2,000. Last week, $2,500.

Paramount (Blank-Up) (1,900; $1.25-$1.50) — "All Way Home" (Par). Mild $6,000. Last week, "Strait-Jacket" (Col) (2d wk), $7,000.

Plaza (FMW) (1,630; $1.25-$1.50)—"Charade" (U). Wow $20,000 or near. Last week, "Move Over, Darling" (20th) (4th wk-6 days), $7,700.

Rockhill (Art Theatre Guild) (821; $1-$1.50)—"The Trial" (Indie) (3d wk) and "Black Orpheus" (Indie) (2d wk). Sturdy $2,000 after $2,500 in previous week.

Roxy (Durwood) (664; 75-$1.50)—"The Prize" (MGM) (5th wk). Fine $7,000. Last week, $7,500.

Uptown and **Granada** (FMW) (2,043; 1,219; $1.25-$1.50)—"Soldier in Rain" (AA) and "Play It Cool" (AA). Fair $9,000. Last week, "Sword and Stone" (BV) (4th wk) (Uptown only), $6,500; Granada had subruns.

BOSTON

(Continued from page 8)

to Bed" (Cont) (5th wk). Good $3,700. Last week, $4,000.

Exeter (Indie) (1,276; 90-$1.49)—"Any Number Can Win" (MGM) (5th wk). Fat $8,000, hypoed by Alain Delon Hub visit. Last week, $7,000.

Fenway (Indie) (1,276; 90-$1.49)—"As Nature Intended" (Indie) and "Nature Girl and Slave" (Indie) (2d wk). Mild $2,100. Last week, $2,200.

Gary (Sack) (1,277; $2-$3.90)—"Cleopatra" (20th) (m.o.) (11th wk). Solid $10,000, upped by announcement of exit on Feb. 6. Last week, $8,000.

Mayflower (ATC) (689; 90-$1.50)—"Wheeler Dealers" (MGM) and "Harold Lloyd's World of Comedy" (Indie) (reruns). Oke $4,000. Last week, "Lillies of Field" (UA) (subrun) and "Birdman of Alcartaz" (UA) (reissue), same.

Memorial (RKO) (3,000; 90-$1.50) — "Charade" (U) (5th wk). Smash $23,000. Last week, $20,000.

Music Hall (Sack) (4,300; 90-$1.80) — "Soldier in Rain" (AA) (2d wk). Okay $11,000. Last week, $9,000.

Orpheum (Loew) (2,900; 90-$1.65)—"Man in Middle" (20th). Good $11,000.

Paramount (NET) (2,357; 90-$1.65) — "Who's Minding Store" (Par) and "No Trees in Street" (Indie) (2d wk). Nice $12,000. Last week, $14,500.

Pilgrim (ATC) (1,909; 75-$1.25)—"Fourth Sex" (Davis) and "Lust to Kill" (Indie) (2d wk). Hotsy $8,500. Last week, $10,000.

Park Square (Indie) (300; $1.80)—"Lord of Flies" (Cont) (subrun) (2d wk). Fine $3,800. Last week, $4,200.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (7th wk). Boffo $27,000, with sold out shows of advance-booked groups. Last week, $26,000.

State (Trans-Lux) (730; $1-$1.50)—"Orgy at Lil's Place" (Mishkin) (5th wk). Strong $7,000. Last week, $9,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Knife in Water" (Indie). Keen $7,000 or near. Last week, "Pair of Briefs" (Davis) (3d wk), $5,000.

'My Bed' Trim $10,000, Col.; 'Charade' 7G, 5th

Columbus, O., Jan. 28.

"Who's Been Sleeping In My Bed," only new pic of the week, shapes fairly nice at Loew's Ohio. "Charade" continued in a good fifth week at RKO Palace. "How The West Was Won" still is racking up a satisfactory figure at RKO Grand in 41st session.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (41st wk). Pleasing $7,000. Last week, $7,200.

Ohio (Loew) (3,079; 50-$1.50)—"Who's Been Sleeping In My Bed" (Par). Nice $10,000. Last week, "Prize" (MGM) $8,000.

Palace (RKO) (2,845; 50-$1.50)—"Charade" (U) (5th wk). Good $7,000. Last week, $7,500.

BROADWAY

(Continued from page 9)

$1.50 - $2) — "Fiances" (Janus). Opened yesterday (Tues.). In ahead, dual reissues.

Coronet (Reade) (590; $1.50-$2)—"To Bed Or Not To Bed" (Cont) (6th wk). Fifth week ended Saturday (25) was boff $14,500 after $13,500 in fourth.

$2.50)—"Easy Life" (Emb) (6th wk). Fifth round concluded Saturday (25) was smash $15,500 after $16,200 in fourth.

Fifth Ave. Cinema (Rugoff-Th.) (250; $1.25-$2) — "Hallelujah the Hills" (Indie) (7th wk). Sixth week ended Sunday (26) was nice $4,000 after $3,200 for fifth.

Fine Arts (Davis) (468; $1.80-$2)—"And Suddenly It's Murder" (Royal). First five days of initial week hit great $14,800, with largest opening week in some time here indicated.

Guild (Guild) (450; $1-$1.75) — "The Guest" (Janus) (2d wk). Initial frame completed Sunday (26) was good $6,000, and won't stay too long at this gait.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (6th wk). Fifth session ended yesterday (Tues.) was bright $11,000 or near after $10,700 in fourth. Holds. Daydating with State.

Paris (Pathe Cinema) (568; $1.50-$2)—"America, America" (WB) (6th wk). Fifth round finished Thursday (23) upped to big $11,500 after $10,500 in fourth.

Plaza (Lopert) (525; $1.50-$2)—"Charles Chaplin Revue" Combo of three reissued Chaplin featurettes and shorts opened Monday (27). In ahead, "City Lights" (Indie) (reissue) (9th wk) was big $10,500 after $8,500 for eighth full week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Victors" (Col) (6th wk). This round winding up today (Wed.) looks like brisk $8,800 after $8,400 for fifth. Daydating with Criterion.

Toho Cinema (Toho) (299; $1.50-$2)—"Bandits on Wind" (Toho) (2d wk). Second week ending today (Wed.) looks mild $4,500 for nine days after $6,500 on opener. "Prodigal Son" (Toho) opens tomorrow (Thurs.).

Tower East (Loew) (588; $1.50-$2)—"Hud" (Par) (subrun) (3d wk). Second week ended yesterday (Tues.) was bright $7,000 or close after $8,000 for opener.

Trans-Lux East (T-L) (600; $1.25-$2)—"Act One" (WB) (5th wk). Current stanza ending tomorrow (Thurs.) shapes to hit fair $5,200 after $6,000 in fourth. "The Silence" (Janus) opens Feb. 3.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Seventh Juror" (T-L). Opened Monday (27). In ahead, "Four For Texas" (WB) (5th wk-5 days) was slow $3,000 after $4,500 for seven-day fourth week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Wheeler Dealers" (MGM) (m.o.) (2d wk). First week ended yesterday (Tues.) was socko $10,000 or close.

World (Perfecto) (390; 90-$1.50)—"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (14th wk). The 13th frame ended Monday (27) was big $6,000 same as the $12th week. Stays on.

'Darling' Fine $6,000, Prov.; 'Charade' Ditto

Providence, Jan. 28.

Majestic's second of "Move Over, Darling" shapes nice. All other stands art stout to fair. "Cleopatra" in 26th at Elmwood looks fair. RKO Albee's fifth of "Charade" looms hotsy. State is dull with "The Ceremony." Strand is also on the slow side with "Strait-Jacket" in second.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"Charade" (U) (5th wk). Happy $6,000. Last week, $6,500.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (26th wk). Hopeful $7,000. The 25th was $6,500.

Majestic (SW) (2,200; 90-$1.25)—"Move Over, Darling" (20th) (2d wk). Nice $6,000. First was $9,000.

State (Loew) (3,200; 90-$1.25)—"The Ceremony" (UA). Sad $3,500. Last week, "Prize" (MGM) (3d wk), $5,500.

Strand (National Realty) (2,200; 90-$1.25) — "Strait-Jacket" (Col) (2d wk). Five-day holdover looks mild $3,500. First was $7,000.

LOS ANGELES

(Continued from page 8)

Birdie" (Col) (repeat), $4,200. Wiltern with Warren's, Pix, Baldwin, "Yum Yum Tree" (Col), "French Style" (Col) (1st general release), $31,000.

Hillstreet (Metropolitan) (2,752; 868; $1-$2)—"Comedy of Terrors" (AI) and "Madmen of Mandoras" (Indie). Fair $5,000. Last week, Hillstreet with Iris, El Rey, "New Kind of Love" (Par) (1st general release), various 2d feature pix, $11,200.

El Rey (FWC) (856; $1-$1.49) — "Brigadoon" (MGM) and "American in Paris" (reissues). Slender $3,000.

Lido (FWC) (876; $1-$1.49) — "Caretakers" (UA) (reissue). Slim $2,000. Last week, "Mondo Cane" (Emer), "Women of World" (Emb) (reissues), $2,500.

Iris (FWC) (825; $1-$1.49)—"Great Escape" (UA) (reissue). Busy $4,000.

Crest (State) (750; $1-$2)—"Move Over, Darling" (20th) (m.o.) and "Come Blow Your Horn" (Par) (reissue). Slow $2,000. Last week, "Sword in Stone" (BV) (4th wk), "Wheeler Dealers" (MGM) (m.o.), $2,500.

Fine Arts (FWC) (631; $2-$2.40)—"Billy Liar" (Cont) (2d wk). Soft $2,800. Last week, $3,000.

Warren's, Pix, Baldwin, Four Star (Metropolitan-Prin-State-UATC) (1,757; 756; 1,800; 868; $1-$1.40) — "Yum Yum Tree" (Col) and "French Style" (Col) (2d wk, Warren's, Pix, Baldwin; 1st wk, Four Star). Nice $18,000 or close. Last week, Four Star, "V.I.P.s" (MGM), "Man Who Coludn't Walk" (Indie) (2d wk), $2,100.

Music Hall (Ros) (720; $2-$2.40)—"Devil and 10 Commandments" (Indie) (3d wk). Wan $3,000. Last week, $3,300.

Fox Wilshire (FWC) (1,990; $2-$2.40) — "Victors" (Col) (5th wk). Fair $10,700. Last week, $10,000.

Chinese (FWC) (1,408; $2-$2.40)—"Charade" (U) (5th wk). Smart $21,500. Last week, $20,700.

Beverly (State) (1,150; $2-$2.40)—"America, America" (WB) (5th wk). Bright $10,000. Last week, $8,500.

Hollywood Paramount (State) (1,468; $1.55-$2.40)—"Captain Newman, M.D." (U) (5th wk). Flashy $15,500. Last week, $15,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"The Prize" (MGM) (5th wk). Trim $12,000. Last week, $12,700.

Village (FWC) (1,535; $1.49-$2.40) — "Love With Proper Stranger" (Par) (5th wk). Fancy $11,000. Last week, $11,300.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Cardinal" (Col) (6th wk). Sturdy $17,400. Last week, $17,100.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2,213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (9th wk, Orpheum; 5th wk, Vogue, Picfair). Wow $34,200. Last week, $34,000.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (12th wk). Wham $25,500. Last week, $26,100.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (32d wk). Solid $23,500. Last week, $26,400.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (49th wk). Big $18,000. Last week, $19,800.

'Soldier' Sharp 27G, Toronto; 'Jones' SRO $28,000, 'Charade' Wham 15G, 5th

Toronto, Jan. 28.

Newcomers this week include "Soldier in the Rain," for which the Taylor chain set up nine playdates to get a solid take and "Who's Been Sleeping in My Bed" is doing sock trade at the Imperial, Canada's largest theatre.

Of holdovers, "Charade" is still boffo at Uptown in fifth stanza. "Lord of Flies" in second at the International is good. "The Prize," in fourth frame, is also doing all right at Loews. Hardticketers are also holding up nicely, notably "The Cardinal" in sixth stanza.

Estimates for This Week

Carlton (Rank) (2,058; $2-$3)—"It's a Mad World" (UA) (6th wk). Wow $18,000. Last week, $18,500.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,082; 752; 1,197; 682; 696; 50-$1)—"Soldier in Rain" (AA). Solid $27,000. Last week, "Pyro" (Astral) and "Vampire" (Astral), with six Taylor hardtops having a 5,325 capacity, $22,000.

Coronet, Danforth, Humber, Fairlawn (Rank) (779; 1,324; 1,165; 1,203; $1-$1.75)—"Move Over, Darling" (20th) (5th wk). Still stout at $22,000. Last week, $30,000.

Eglinton (FP) (1,066; $1-$1.50)—"Billy Liar" (Cont). Light $6,000. Last week, "Daylanders" (NFB) (2d wk), $5,000.

Hollywood (FP) (1,080; $1.25-$1.50)—"Take Her, She's Mine" (20th) (6th wk). Satisfactory $6,000. Last week, $6,500.

Hyland (Rank) (1,357; $1.25-$1.50)—"Tom Jones" (UA) (5th wk). Capacity $28,000. Last week, ditto.

Imperial (FP) (3,216; $1-$1.75)—"Who's Been Sleeping in My Bed" (Par). Sock $17,500. Last week, "Four from Texas" (WB) (3d wk), $9,500.

International (Taylor) (557; $1-$1.25)—"Lord of Flies" (IFD) (2d wk). Good $4,500. Last week, $5,500.

Loew's (Loew) (1,641; $1-$1.50)—"The Prize" (MGM) (4th wk). Holding at fine $10,000. Last week, $11,000.

Tivoli (FP) (935; $1.50-$2.50)—"Cardinal" (Col) (6th wk). Hefty $11,000. Last week, $12,000.

Towne (Taylor) (693; $1-$1.50)—"Wuthering Heights" (IFD) (reissue). Great $6,500. Last week, "Conjugal Bed" (IFD) (5th wk), for five days, $3,500.

University (FP) (1,344; $2-$3.50)—"Cleopatra" (20th) (31st wk). Sturdy $11,000. Last week, $11,400.

Uptown (Loew) (2,245; $1.25-$1.75)—"Charade" (U) (5th wk). Holding at when $15,000. Last week, $16,000.

'Darling' Big $9,000, Omaha; 'Charade' 8G

Omaha, Jan. 28.

"Move Over, Darling," shapes big opening week at the Omaha. "The Prize" still is nice for fifth round at Cooper. "Charade" shapes socko in second at Orpheum. "Irma La Douce" is rated hep in second for three locations. "How West was Won" looks stout in 36th week.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25)—"Charade" (U) (2d wk). Socko $8,000. Last week, $7,000.

Omaha (Tri-States) (2,066; $1.25) — "Move Over, Darling" (20th). Big $9,000. Last week, "All Way Home" (Para), $3,000.

Cooper (Cooper) (687; $1.25)—"The Prize" (MGM) (5th wk). Stout $4,000. Last week, $4,200.

State (Cooper) (752; $1.25)—"Sword in Stone" (BV) (5th wk). Fair $3,600. Last week, $4,500.

Indian Hills (Cooper) (804; $2.20)—"How West Was Won" (MGM) (36th wk). Good $9,000. Last week, $8,000.

Admiral, Chief, Skyview, (Ralph Blank) (1,000, 1,234, 1,122 cars; $1.25)—"Irma La Douce" (UA) (2d wk). Good $9,000. Last week, $9,500.

Stanley Common, 30c

Stanley Warner board declared the regular quarterly dividend of 30c per common share.

It's payable Feb. 25 to stockholders of record on Feb. 10.

CHICAGO

(Continued from page 9)

(Par) (2d wk). Sturdy $7,000. Last week, $9,000.

Loop (Brotman) (606; 90-$1.80)—"Fantasia" (BV) (reissue). Big $12,000. Last week, "Who's Been Sleeping My Bed" (Par) (4th wk), $8,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's A Mad World" (UA) (8th wk). Excellent $23,000. Last week, $22,000.

Monroe (Jovan) (1,000; 65-90)—"All Night Long" (Indie) and "When Girls Take Over" (Indie). Fine $5,000. Last week, "Prelude To Ecstasy" (Indie) and "Violent Years" (Indie), $6,000.

Oriental (Indie) (3,400; 90-$1.80)—"The Prize" (MGM) (2d wk). Hotsy $27,000. Last week, $40,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Strait-Jacket" (Col). Sock $28,000. Last week, "Sword In Stone" (BV) and "Disneyland After Dark" (BV) (4th wk), $11,000.

State-Lake (B&K) (2,400; $1.50-$4)—"Cleopatra" (20th) (30th wk). Good $20,000. Last week, $19,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Purlie Victorious" (Indie) (2d wk). Smart $8,500. Last week, $7,700.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (6th wk). Mighty $28,000. Last week, $24,000.

Town (Teitel) (640; $1.25-$1.80) — "Seducers" (Indie) (reissue). Fair $1,800. Last week, "Young Love" (Teitel) (2d wk), $1,700.

United Artists (B&K) (1,700; 90-$1.80) — "Love With Proper Stranger" (Par). Socko $25,000. Last week, "Four For Texas" (WB) (4th wk), $11,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (5th wk). Big $20,000. Last week, $21,000.

World (Teitel) (608; 90-$1.80)—"Macbeth" (Indie) (2d wk). Bright $5,200. Last week, $5,000.

Set Promo Huddle Feb.11

Boston, Jan. 28.

Theatre Owners of New England holds its annual midwinter all-day showmanship meet at Beacon St. Hotel in Brookline on Feb. 11, starting at 9:30 a.m. Chet Stoddard is chairman. Speakers will include national exhibitors. The program will feature panels at which promotions on motion pictures in drive-ins and hardtop theatres will be discussed.

Committee comprises: Malcolm Green, James Mahoney, Interstate Theatres; Carl Goldman, secretary.

'Middle' Good $5,500, Buff; 'Cardinal' 11G

Buffalo, Jan. 28.

Trade continues sprightly here currently despite a dearth of newcomers. "Man in Middle" looms good daydating two smaller houses for first week. "The Cardinal" is rated big in fifth session at Century while "Move Over, Darling" looks stout in fifth at Center. "Charade" shapes nice in fifth at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.49)—"Charade" (U) (5th wk). Nice $7,000. Last week, $7,700.

Center (AB-PT) (2,500; 90-$1.49)—"Move Over, Darling" (20th) (5th wk). Stout $9,000. Last week, $9,600.

Century (UATC) (2,700; 90-$1.49)—"Cardinal" (Col) (5th wk). Big $11,000. Last week, $11,500.

Paramount (AB-PT) (3,000; 90-$1.25) — "Strait-Jacket" (Col) (3d wk). Sharp $8,000 or over. Last week, $10,000.

Cinema (Martina) (450; 90-$1.49)—"Man in Middle" (20th). Okay $2,500. Last week, "The Ceremony" (UA), $1,300.

Amherst (Dipson) (1,000; 90-$1.49) — "Man In Middle (20th). Nice $3,000 or near. Last week, "Ceremony" (UA), $1,500.

Granada (Schine) (1,000; 90-$1.25)—"Sword in Stone" (BV) (5th wk). Nice $5,000. Last week, $5,200.

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New York Sound Track

Warners' "My Fair Lady" will premiere at New York's Criterion Theatre Oct. 21 as a benefit for the Will Rogers Memorial Hospital Fund . . . **Otto Preminger** and **David Wolper** sewed it up for a documentary billed "Anatomy of a Movie," looking into Prem's production of "The Cardinal" and set as a Wolper NBC-TV airing Monday (3) . . . Metro and New American Library going hand-in-hand with a paperback based on **Emyln William's** play' "Night Must Fall." Film company is coming out with a cinematic replay as a major item on its 1964 sked and **William Drummond** was commissioned to novelize the work for New American . . . **Anatole de Grunwald** out west this week for MGM huddles about "Yellow Rolls Royce," which he's to produce in England and France . . . Producer **Ivan Tors** production of "Americanization of Emily" now getting down to the wire, ought to be ready for preview within a few weeks . . . **Carl Foreman** went back to London, with agenda including premieres of "The Victors" in Paris and Rome.

St. Malachy's Church on 49th and 8th is now offering Sunday mass at 5:30 in the afternoon—so there's no excuse.

Arnold Picker, UA exec v.p., sporting chin wiskers these days. The growth has special meaning for pub chief **Gabe Sumner** who, at the time he was hired at UA was wearing some carefully-nurtured face fur of his own. He was given the job with the proviso that he shave his beard because it wouldn't jibe with the company image. Some things seem to have changed—but too late for Sumner unless he wants to start all over again.

Adolph Zukor, Par board chairman and industry elder statesman, completely recovered after a bout with the flu which had hospitalized him briefly . . . **David Picker,** UA v.p., in Hollywood on production business . . . **Jeff Livingston,** Mirisch ad-pub v.p., back on the Coast after a few days' visit to Gotham and huddles with UA execs . . . **Leonard Lightstone,** Embassy Pictures exec v.p., to Rome this week, having postponed the trek last week due to press of business . . . UA's picture deal with the **Beatles,** England's excitement-provoking rock 'n' roll combo, is for three pix, not just the one that the company has been touting.

There are occasions when the New York Times simply will not be rushed into printing all the news that fit. In its coverage of **Elizabeth Taylor's** grievances vs. **Eddie Fisher** Saturday (25), the Times wound up blandly: "The actress, who reportedly plans to marry **Richard Burton,** the actor . . ."

Funny coincidence: On Friday last a truck labeled Glen Alden Farms, sub-billed milk, eggs, cheese and poultry, was stopped outside the Palace Theatre. Just seemed to be staying there. There's another Glen Alden outfit which owns RKO Theatres, of which the Palace is a unit. No kin.

Ruth Zucker, daughter of Dynamic Films' **Nathan Zucker,** engaged to **Robert Wald,** of BevHills, UCLA law student.

Dell, which has just published the paperback reprint of **Calder Willingham's** "Eternal Fire" (Vanguard), tieing up with **Charles K. Feldman's** Famous Artists indie buy of the novel.

Richard Coffey, Life's promotion director who oversees the special projects department which made the short, "The Directors," isn't missing any bets. He's arranged to have the short booked into Grand Central Station's Newsreel Theatre starting today (Wed.) in hopes of getting the trade of the Mad. Ave. commutor types who pass through the station twice daily . . . Meanwhile, **Nat Greenblatt,** of Life's special projects, is planning four more . . . Skouras Theatres has converted its Japanese Gardens on upper Broadway, a one-time film house which has been closed for 30 years, into a new rehearsal hall for legit companies. "Foxy" has already used it and the "Any Wednesday" troupe is there now.

Vet industryite **Arthur L. Mayer,** resting at home these days on doctor's orders, was forced to miss the IFIDA dinner last week . . . 20th-Fox veep **Joe Sugar** on a short vacation . . . **Larry Tajiri,** film and drama critic for the Denver Post, in town catching up on the legit scene . . . A local indie production company, Trans-World Associates, says it plans to make a feature based on **John Gerstein's** novel, "The Speculators," in Big Town this spring.

Reade-Sterling hopes to preem its "Black Like Me," which completed shooting in the south recently, this spring. There also are hopes to get it to the Cannes film fest . . . In an unusual move, Janus Films, the distrib, and Rugoff Theatres agreed to allow all patrons in free yesterday (Tues.) when "The Fiances" opened at Cinema II. Move was designed to bring the public's attention to the work of the highly praised Italo director, **Ermanno Olmi,** whose first feature, "The Sound of Trumpets" (Il Posto), opened here earlier to fine reviews and no biz.

Local avant garde filmmaker **Gregory Markopoulos,** whose feature, "Twice A Man," took a $2,000 prize at the recent Belgian fest of experimental films, has just wound editing of a short, "The Death of Hemingway," and started a new feature, "Prometheus" . . . **Anthony Quinn** gets the role of the pirate captain in 20th's "A High Wind in Jamaica," to be made as an Eady Planner in Britain and the West Indies starting in June . . . Times Film execs hoping for an Oscar nomination for the song, "More," featured in their English language version of "Mondo Cane."

Twentieth-Fox foreign people say that the $25,800 theatre gross racked up by "Move Over, Darling" in its 21 days at the Grand Theatre, Bangkok, is the biggest gross on any 20th pic there in two years—with one exception, the boss' production of "The Longest Day" . . . **Salvatore Billitteri,** AIP's east coast production supervisor, to Rome to oversee some upcoming overseas pix . . . **George Skouras'** daughter **Odyssia** and **Federico Quadrani,** who have been running an art gallery in Rome since 1957, yesterday (Tues.) formally opened their second, the Gallery Odyssia on Manhattan's E. 57th St.

Walter Reade Jr., chairman of Reade-Sterling, off on a swing through London, Paris and Rome. He's expected back about Feb. 10 . . . **Munio Podhorzer** reports his Casino Films will U. S. preem the latest film version of "Die Fledermaus" Feb. 7 at the 86th Street Theatre here. The Strauss operetta had its first stage presentation in Vienna just 90 years ago and, apparently, is still going strong.

Joe Levine and **George Weltner** back from London where they attended the world preem of "Zulu," which Levine's Embassy distributes in the U.S. and Canada while Par handles it for the rest of the world . . . a benefit preview of "Becket" has been set for March 10 at Loew's State by the Collegiate Division of the Friends of the Maimonides Institute for Exceptional Children . . . **Tom Tryon** inked for the lead role in **Otto Preminger's** upcoming "Harm's Way," having played the title role for the filmmaker in "The Cardinal."

Ruth Furst named national director of group sales for "Fall of the Roman Empire" . . . "Easy Life" has its first post-preem date since opening in New York Feb. 1 at the Exeter Theatre, Boston . . . latest cast additions to "Where Love Has Gone" include **Jay Adler and Lisa Seagram** . . . Feb. 19 has been set as the New York opening day for "Seven Days in May" at the Criterion and Sutton Theatres . . . the **Billy Wilder** duo of "Irma La Douce" and "Some Like It Hot" will now open at the Brooklyn Fox Theatre on Feb. 5, instead of the date previously stated by UA.

Claudia Cardinale presented with the annual "clown of the year" award by the Italian Orfei Circus, as a result of her portrayl of a clown in a sequence of **Samuel Bronston's** "Circus World" . . . **Robert Buckner** set to script "The Crusades" for producer **Robert Arthur** and Universal . . . **Don Murray** in New York last week for some promo work for UA's "One Man's Way" **Norman Vincent Peale** biopic . . . **Nancy Kulp** and **Del Moore** into **Jerry Lewis'** "The Patsy" at Par and **David Raskin** inked to pen the score . . . "Captain Newman, M.D." awarded Photoplay's gold medal kudo for April.

Samuel Bronston shipping several of the chariots used in the filming of "Fall of the Roman Empire" from Madrid to New York for exhibition in the World's Fair . . . **Joe Levine's** "Contempt" named best French pic of the year by a group of French journalists, La Nouvelle Critique de la Cinematographie . . . **Anne Francis** tapped for the lead femme role opposite **George Maharis** in **John Sturges'** "Satan Bug" . . . Paramount is circulating three different tv featurettes to plug "Seven Days in May."

Martin Rackin, Par production exec, back in Hollywood after confabs in Gotham, London and Madrid . . . "How to Murder Your Wife" is now a joint production of **Jack Lemmon's** Jalem Productions and **George Axelrod's** Charleston Enterprises, with Lemmon starring, Axelrod writing and producing, **Richard Quine** directing, **Gordon Carroll** as exec producer and UA releasing . . . **Gregory Peck,** accompanied by Universal eastern pub manager **Paul Kamey,** yesterday (Tues.) completed a couple of days' promotion in Washington, D.C., for "Captain Newman, M.D."

Robert Mitchum, Carroll Baker and others now in Kenya on location for "Mr. Moses" plenty worried about happenings in neighboring Uganda and Tanganyika, where mutiny and revolt have been spreading, and they're reported working with bags packed in case flight is necessary . . . **Joe Levine's** "Zulu" opened big in London at the Plaza Theatre last Wednesday (22) pulling in a hefty $1,172 for the preem day . . . **Princess Irene,** daughter of visiting **Queen Fredericka** of Greece, joined editors of over 65 Gotham high school newspapers for a special screening hosted by **Gregory Peck** last week of "Captain Newman, M.D."

Ernest Sands, Allied Artists general sales manager, back in his Gotham office after a two-week tour of the company's exchanges and meetings at the Hollywood studio . . . **Samuel Goldwyn Jr.,** who recently lectured at Princeton on film production etc., will also speak at Yale Drama School, Washington & Lee and the U. of Virginia later this year . . . **Robert Steuer,** Cinema Distributors of America exec v.p., back in his Mobile homeoffice after confabs in Los Angeles. Company's general sales manager **Clayton Pantages** and eastern sales manager **Ross Wheeler** are in Boston currently, huddling on upcoming releases.

Ingrid Thulin flies in from Stockholm this weekend to attend the Monday (3) opening of her latest pic, **Ingmar Bergman's** "The Silence." Pic is Sweden's official entry for the foreign language Oscar . . . **Elia Kazan** will write his own Greek subtitles for "America, America" . . . **Ken Adams** was art director on "Dr. No," not **Syd Cain** as noted in last week's VARIETY list of potential Oscar nominees.

Estate Trouble

Italian production of "The Bible" has been a long time a-coming and a Manhattan gagster, who might be dismissed momentarily, offers an explanation.

He states that producer Dino De Laurentiis ran into trouble in getting the various literary

AA's 11 Ready For Market By July

Allied Artists has 11 features completed and skedded for release in the first seven months of 1964. This list includes the debut of Ace Films, production arm of the American Congress of Exhibitors, which helped back Philip Yordan's production of "Thin Red Line," a summer release.

All of the 11 are in final composite print form except for one, on which scoring starts next week and delivery is expected the first week in March. The batch doesn't include "Soldier in the Rain," which has been out since December and which is just going into general release now.

In addition to "Red Line," Allied has "A Yank In Viet-Nam" skedded for issue this month. For March, the company has two pix ready, "Never Put It In Writing" and "The Strangler." April will see the release of "The Naked Kiss" and in May AA will issue its recently-acquired "Train 349 From Berlin." Skedded for the summer along with "Red Line" is another recently-purchased effort, "Station Six-Sahara" which stars Carroll Baker and will have the benefit of following her toplining role in "Carpetbaggers," a Paramount release.

Besides these, Allied prez Steve Broidy related that the company is presently in negotiation for several other pix. In addition to those listed, other films like "The Secret Door," "A Life In Danger," "Master Spy" and "Clash By Night" will be released. The latter two are new acquisitions.

Allied also still has Samuel Bronston's "55 Days At Peking" in release in Japan where it has been doing hefty biz. Also, the same producer's "El Cid" was recently released in Mexico for the first time and is likewise doing nicely, Broidy pointed out.

Credit Union's 3% Divvy

Hollywood, Jan. 28.

A 3% cash dividend has been voted by the Publicists Assn., Local 818, IATSE, Federal Credit Union.

At annual meeting of touters union, officers including prexy Irwin R. Franklyn were reelected. Mike Kaplan was also elected to new office of chairman of the education committee.

Paperback Novelization Still A-Growin'

May Be 20% of Publishers Production—Tie-Up Helps Both Ways—Writers Get Cash Advance and %

Making and marketing of paperback novelizations of films has become a major business within the past few years. Hardly a film of even medium proportions is released without some kind of book tiein. Trend had progressed to the point where, according to some estimates, 15% to 25% of most publishing houses' monthly paperback output is keyed in one way or another to films.

This has now become a big factor for both pubs and filmmakers. Publishers aren't just handed the novelization rights these days either. This used to be the case but no more. Paperback rights range as high as $10,000 in some cases but the publisher stands to make this back and more. Upwards of 300,000 to 400,000 film novelizations have been sold on one picture alone, at prices of around 40c or 50c. This could mean as much as $2,000,000 grossed by but one title.

All of this take doesn't go to the publisher, of course, but he stands to make a tidy sum all the same. As fare as the initial rights deal, arrangements vary, depending on who ownes the property. Sometimes the studio controls it, another time its the producer and another its the writer himself. In any case, one third of the publication loot goes to the writer, according to the Screen Writers Guild contract.

These cases all, of course, apply just to originals. In the case of a film being an adaptation of a book, a publisher already controls the publication rights. In the case of the adaptation of a stage vehicle, the situation varies but often there is a book pegged to the film version. It is interesting to note in this connection that scripts published in paperback film editions generally don't fare too well unless a major playwright is involved. In most cases, however, the novelizations make out pretty well.

Once A Giveaway

An interesting aspect to the picture is that less than five years ago, film companies used to give the rights away to get a book version of one of its pix in the stalls. Today they are sought by all publishers of paperbacks and at some fairly handsome fees, as indicated. Likewise, all film companies seek book tieins for their product. It has proved good business for both.

It has also proved good biz for writers. Novelization scribes usually get royalty and a cash advance of about $2,000. Some, if they have any name value of their own, may collect twice that amount. All get bylines, as well as the benefit of hefty ad-pub campaigns that these novelizations generally get, plus prominent display and readership across the country.

Interesting too is the fact that both parties feel that they are getting the better end of the deal—a highly unusual thing in the picture biz at least. The book pubs feel that a film novelization benefits them more than it helps a picture. Film folk say, however, that the added co-op advertising and saturation in areas that they would normally not have the time or knowhow to reach is unestimateable in its value.

Some of the mutual advantages are spelled out by Knox Burger, editor of Gold Medal Books, a Fawcett Publications division. The company is presently working on "Fall of the Roman Empire," among others, and Burger points out that Fawcett will take house ads in all of its various magazines to plug the picture and the book, as well as preparing special bus cards, point of sale displays and other aids. Additionally, the pub circulates ad mats to newspapers and does several other things. It is estimated that it would cost the film companies at least twice as much as it does this way to accomplish the same saturation.

Tie-In Front Covers

The books have special covers which feature the film involved and, in some cases, its stars prominently. Additionally, there is often a photo section inside containing stills of the picture and there may be various other definite pic plugs. The major advantage, Burger points out, is that the books reach many areas well in advance of the film itself and serve as a fine teaser for the picture. The editor noted that often more books are sold before a pic is actually shown than after.

Burger said that in practically all cases if a pic is successful, the book will be. A bad film will hurt the book sale, he opined, but the reverse isn't necessarily true, he feels. Anyway, the idea isn't to turn out an unsatisfactory product in either medium. There is often a conflict between pubs and film companies or others connected with a given pic over billing and the preparation of the cover material but, by and large, the transition from screen to novel is fairly smooth and the results are very often gratifying for all concerned.

For the paperback book world, these film novelizations have come to supplement the "genre" books which used to be the mainstay of the field like the westerns, crime stories and such. With tv, these books have been hurt because so much of the material is on the tube. It is also definitely felt by the pubs, Burger said, that these books build readers and return buyers, so the idea has worked out very well for pubs, despite spiraling costs and various internal problems in the book industry itself.

As far as the picture biz goes, no film company will go into distribution with a major film without a book tiein if it can help it. Such associations are considered money in the bank. It was this type of thing that developed with the music biz regarding soundtrack LPs of scores from pix. This has been successful but not as consistant as the book bit, which has become one of the most successful cross promotions devised between the picture biz and another medium.

QUOTE TICKET-TAKER IN 'CARDINAL' COPY

Minneapolis, Jan. 28.

At the start of its loop's sixth week, the Minnesota Amusement Co. (United Paramount circuit) Lyric used unique large newspaper ads for "The Cardinal" (Col).

The ads included a large full length photo of one of the theatre's elderly ticket takers standing by his ticket receptacle and easily recognizable by those who attend the Lyric.

Ads quoted the ticket taker as saying, "I have never before seen so many people come back to enjoy a movie a *second time!*" The words issued from his mouth.

It's the first time ever here that any showhouse ticket taker has had his picture used in a newspaper ad. The idea was that of the circuit's publicity department.

Rod Steiger pitched by Galatea Films in Rome to star in "The Ragged Saint," which Franco Rosi will direct in Rome and Athens this summer.

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WORLD'S LEADING MUSIC PUBLISHER
FOR THE THIRD CONSECUTIVE YEAR

All of us at Screen Gems-Columbia Music, Inc. are proud and pleased to have tied our own all-time record for awards and to have led the popular music business for the third consecutive year. We will endeavor to maintain this leadership during the coming year. At the same time, our talented and versatile writers will become even more actively engaged in providing music for television, motion pictures and Broadway. To Carl Haverlin — our best wishes and to Bob Burton — our congratulations.

DON KIRSHNER
Executive Vice President
Columbia Pictures—Screen Gems TV
Music & Record Division

Citation of Achievement
1963

★ MY DAD
★ UP ON THE ROOF
★ HE'S SURE THE BOY I LOVE
★ BLAME IT ON THE BOSSA NOVA
★ DON'T SAY NOTHIN' BAD ABOUT MY BABY
★ ON BROADWAY

(C&W AWARD)
YELLOW BANDANA

★ FOOLISH LITTLE GIRL
★ ONE FINE DAY
★ SURF CITY
★ HEY GIRL
★ I CAN'T STAY MAD AT YOU
★ HONOLULU LULU

1963 ACADEMY AWARD WINNER
LAWRENCE OF ARABIA
BEST ORIGINAL SCORE
COMPOSED BY MAURICE JARRE

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Sylvester Bradford
Berle Brown
Daniel Brown

JERRY LIEBER
MIKE STOLLER
Barbara Cole
Dee Ervin
Ron Dante
Michael Gentile
Deane Hawley

HELEN MILLER
HOWARD GREENFIELD
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Artist & Production
Coordinator

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Copyright Head
Domestic & International

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Las Vegas Revisited

Continued from page 1

solo, in that department, at Hank Henry's al fresco Silver Slipper marathon burleskery).

There is an attitude that the other showcases for names encourage the four revue-tab musicomedy hostelries in self-defense. Meaning that it's less competition for the names which the Sands, Riviera, Desert Inn, Sahara and Flamingo consume.

Doing biz when caught were Eddie Fisher at the enlarged and very attractive new Crystal Room of the Desert Inn, backstopped by an elaborate Donn Arden revue which, with stagehands, musicians et al., is said to run $65,000 weekly as against Frederic Apcar's Casino de Paris (starring Line Renaud) imported show at the Dunes. However, the built-in-Glasgow (Scotland) "Octuramic" stage (designed by Sean Kenny) represents a $250,000 investment. This is a series of mobile elevated miniature stages, like hugh petals, on which sundry components of the revue perform. It's a far cry from the Dunes "Minsky's Follies" policy and is giving Major Riddle's casino-hotel beaucoup action. He, too, incidentally, has one of those skyscraper auxiliary hotel wings already rising high above the Vegas sands—always a striking silhouette against the arid background. The Riviera, the Stardust with its mammoth Convention Hall, and Jack Entratter who plans to do ditto at the Sands, all have that convention influx in mind.

The Two Buddys

The manner in which Buddy Hackett and balladeer Buddy Greco work in tandem augurs a continuous coupling of the pair. Hackett, who has been chided in the past for indigo stuff, was well nigh impeccable with a standup monolog which, in the al fresco backgrounding of Las Vegas, could have been broader in concept. Instead, he utilized his Jack Paar showcasing as springboard for some Far East comedic recall and played his unique brand of wit against Greco's "Eyetralian" ancestry. It not only made for a warm, human—and clean—comedy routine, but brought Greco to the fore for authoritative delivery of lines, straighting, and not a little funstering on his own. This is what cues the Hackett-Greco booking as a good coupling for future. More than incidentally Greco looms as a Vegas star of the near future on his own with very effective vocal charm delivery.

Not For Cyd

Glamorous man-wife teaming of Tony Martin and Cyd Charisse was doing okay at the Riviera (in which he is a limited partner) but all-American girl Miss Charisse doesn't need that strained indigo doggerel of "modern" nursery rhymes which Sammy Cahn-Jay Livingston-Ray Evans fashioned for her, among the rest of an otherwise tiptop "Two Act Revue", as the presentation is billed. It's truly a double-featured headliner. "Baby" Pingitari's "residence", for the six-week Nevada divorcement bit, was seemingly an inside joke with Martin. The personable songster has never been in better voice. Martin cavalcaded old and new ballads to as big a score as the MGM star's song-and-danceology. No joke was headwaiter Richard Hubert's mishandling of at least one VIP reservation, with post-scripted regret by Martin who, as owner of some "points" in the Riviera operation, has vested interest.

Carol Lawrence and Jackie Mason were clicking in tandem at the Flamingo, and the Sands had a tri-parte show with George Gobel, Tommy Sands and Roy Castle until Dean Martin (& "Friend"), yclept Sinatra, bowed in for one of those in-and-out "guestings". (Boniface Entratter states that whenever Martin, Sinatra, Sammy Davis Jr. appear, whoever is the "official" headliner gets the full tariff; the others, as "guests", do it for laughs, until there is a reciprocal opportunity).

$30,000 Ceiling

Incidentally, on headliners' salaries, the $30,000 figure appears to be the fixed "ceiling" for the tops of tops. The other emoluments of VIP services, suites and the like, are merely fringe benefits as befits the headliner.

Monte Proser has had to forego his two-in-one tabloid musicomedy policy and has scrapped "High Button Shoes." Dick Shawn only does "Anything Goes" until Pete Marshall (& Tommy Noonan) comes in to succeed, when Shawn shifts to Broadway to take over Zero Mostel's "Forum" role.

The double-Equity scales for the chorus and other considerations forced Proser to one show—otherwise it was an innovation to have the same cast do two different tab musicals, keyed of course to attract renewed trade to dinner or supper shows. Patricia Marand, Eileen Rodgers, Irving Benson, Pat Finley, Benny Baker et al. are a competent company. Benson, erstwhile burleycue second banana, is a funny fellow who may suddenly be "discovered" in the right Broadway musical.

Dick Shawn's Gloss

More than incidentally, Dick Shawn has come a long way and looms as a fullfledged versatile comedy talent all his own. His "Cockamamie" (new rock 'n' roll) "dance" conception is a devastating satire on current mores and a minor classic all its own.

Bands In Lounges

There is a big band vogue in the lounges this semester along with pop vocalists. In the sundry spots, both on the Strip and downtown in the Fremont St. environs, are tunesters and thrushes like Jerry Wald, Jan Garber, The Gables, Don Cornell, Della Reese (splitting the lure with the bellydancers), DeCastro Sisters, Esquivel's crack orch, Tex Beneke, The Modernaires, Freddie Bell, Roberta Linn, Paula Kelly, Buck Owens, Billy Gray & The Nuggets, Dukes of Dixieland, Big Beats, Paul Gilbert, Ray Anthony, Frank Yankovic. Jacques Foti's Continental chansons makes The Sultan's Table at the Dunes a popular windup spot, and Woody Herman and his new "Herd" have put the Castaways (opposite the Sands) on the map as a winduppery for the show bunch. Sammee Tong & Patti Kim and the Sun Spots head an Oriental floorshow. Spot has no casino.

The Reno-Tahoe area also has a flock of bands in its lounges, viz, Les Brown, Orrin Tucker, Ted Fio Rito, Shep Fields, Tony Pastor, Harry James et al.

Even TV Now

The greater security of Vegas is evidenced by the shows running longer and longer—in some instances too much so—and the pit bosses seemingly know that the longer they sit the more anxious they'll be to stand up around the crap tables.

Many of the new suites in hotels now also have tv sets. Theory, heretofore, was to give them creature boudoir comforts but a tv set might induce them to stay in the room and not come and gamble. Tain't so. Next thing you know they'll put clocks into the casinos and raise the blinds so that the players will know whether it's dark or daylight.

Nicotine Humor

The cigaret smoking scare cued both Fisher and Buddy Hackett to use the same joke: "I don't smoke, and I don't drink, and, well, two-out-of-three ain't bad!"

Fisher introduced Walter Wanger at ringside as the producer of "Cleopatra". Singer has wisely eluded any reference to Liz and the one crack he made was slick—he congratulated "the upcoming marriage of those two famous people (pause) Ethel Merman and Ernie Borgnine".

Incidentally, in Hollywood they threw a farewell bash for the newlyweds-to-be on the Borgnine set. Miss Merman offed to New York for Bell Tel's (Cole Porter) spec, and thence London's Talk of the Town (nitery), her first pro booking there other than a Command Performance.

Somehow Las Vegas brings out the best in fashionplating among the men. Tony Martin's After Six formals tieup is w.k., and he now has a new conceit—the handkerchief breastpocket is cut on a bias, as against the conventional cut. The boys will probably pick this one up fast.

Hollywood studio hairdressers commute regularly to Vegas for $15, $20 and $25-a-crack haircuts for the males—but concededly they produce "boff coifs" for the stags. To keep the nut down, two or three of the fops pool the plane fare and kindred overhead for some favorite barber imported from Hollywood.

Heller Still Thrives

Vet emcee Jackie Heller hosts the bar at The Sands (wife Phyllis has been having a rough siege with ruptured disks) and Nicky Blair is ditto at the Flamingo, Jackie Fields at the Tropicana, and Henry Dunn is a permanent LV fixture.

Ben Goffstein, who exited The Mint, downtown gambling saloon (he was long at the Riviera), is eyeing a South American revue for Las Vegas importing.

Liston's $1-a-Head

Sonny Liston draws a VIP turnout every afternoon at 2 p.m., at $1-a-head, not to mention color photos at $5-a-crack (three for $10), showing auditors (kids, in the majority) "sparring" with the champ. He does his stuff in the Thunderbird's nitery, same room where Monte Proser's tab musical performs, and occupies one of the two bungalows on the hotel grounds. Attorney General Robert F. Kennedy was in the same layout some time ago. Preceding Liston's fistcuffs with sparring partners he does warmup and "training" calisthenics. There is also shown a film of his past ring engagements. Liston in closeup is an imposing behemoth who gives the most ardent of Cassius Clay's partisans the shudders.

VARIETY correspondent Forrest Duke's twice-nightly spiel is a daily log of wha' hoppened the night before; where he went, with whom, celeb anecdotes and the like. Jack Kogan on KSHO-TV has a sort of Las Vegas "Open End" postmidnighter, coming on al fresco, following the feature film, and running at will into the a.m. with offbeat celeb interviews. Vegas of course is a built-in fountainhead for show biz names. Kogan does his stint live, sans tape, and seemingly gets all the personalities he can handle.

Since Hank Greenspun's Las Vegas Sun fire, he prints in L.A. and air shuttles the paper over from the Coast printery. He was offered the competitive Review-Journal's press facilities but nixed the deal. Greenspun is currently hassling with the underwriters on insurance payoff; he's also slated for a Prentice-Hall biog "as told to Ed Reid," co-author of "Green Felt Jungle." Reid is certainly no hero with the Strip bunch.

Mags Gross Advertising Revenue

(Source: Gallagher Report)

1963 Pos.	1962 Pos.	MAGAZINE	ADVERTISING DOLLAR YEAR 1963	YEAR 1962	% INC. or DEC.
1	1	Life	143,875,277	140,585,848	+ 2.3
2	2	Look	74,198,167	75,145,100	— 1.3
3	4	Time	61,276,172	50,456,266	+ 21.4
4	3	Saturday Evening Post	60,723,905	66,517,157	— 8.7
5	5	Reader's Digest	59,034,830	50,280,834	+ 17.4
6	6	McCall's	41,868,182	39,130,768	+ 7.0
7	7	Newsweek	30,364,458	27,504,092	+ 10.4
8	8	Good Housekeeping	28,418,812	25,216,151	+ 12.7
9	10	Ladies' Home Journal	27,783,139	23,428,199	+ 18.6
10	9	Business Week	24,072,379	23,473,870	+ 2.5
11	14	TV Guide	23,655,472	20,202,695	+ 17.1
12	12	New Yorker	23,260,404	21,046,083	+ 10.5
13	13	U.S. News & World Report	21,366,132	20,879,641	+ 2.3
14	11	Better Homes & Gardens	21,259,683	21,770,404	— 2.3
15	16	Everywoman's Family Circle	18,642,593	15,634,506	+ 19.2
16	15	Sports Illustrated	17,985,309	16,871,856	+ 6.6
17	17	Woman's Day	13,928,704	13,488,557	+ 3.3
18	19	Farm Journal	12,528,308	11,926,052	+ 5.0
19	18	Fortune	11,796,451	11,995,799	— 1.7
20	23	American Home	10,431,130	8,869,953	+ 17.6
21	20	Holiday	10,302,693	10,339,381	— 0.3
22	21	Redbook	10,248,718	9,069,065	+ 13.0
23	22	Parents'	10,072,316	9,058,095	+ 11.2
24	25	Seventeen	8,818,988	8,176,900	+ 7.9
25	26	House & Garden	8,616,895	8,165,669	+ 5.5
26	24	Vogue	8,466,011	8,494,761	— 0.3
27	28	Esquire	8,305,933	7,470,474	+ 11.2
28	29	Sunset	7,852,474	7,453,600	+ 5.3
29	27	Glamour	7,638,923	7,599,430	— 0.5
30	30	House Beautiful	7,126,570	6,990,112	+ 2.0
31	35	Playboy	6,735,554	5,353,057	+ 25.8
32	32	National Geographic	6,650,571	5,855,286	+ 13.6
33	34	Progressive Farmer	6,194,116	5,648,845	+ 9.6
34	31	Harper's Bazaar	6,158,019	5,993,200	+ 2.8
35	33	Successful Farming	5,777,912	5,708,374	+ 1.2
36	36	Mademoiselle	5,561,186	5,231,760	+ 5.3
37	37	True	5,527,117	5,228,419	+ 5.7
38	40	Ebony	5,129,921	3,630,804	+ 41.3
39	38	Scientific American	4,250,200	4,627,700	— 8.2
40	39	Popular Mechanics	3,865,136	3,958,992	— 2.4
41	42	Field & Stream	3,745,883	3,457,476	+ 8.4
42	44	Nation's Business	3,595,590	3,130,298	+ 14.9
43	41	Outdoor Life	3,250,593	3,543,114	— 8.2
44	45	Popular Science	3,171,089	3,004,990	+ 5.5
45	43	Sports Afield	3,146,881	3,247,036	— 3.1
46	46	Popular Photography	2,795,429	2,588,260	+ 8.0
47	51	Saturday Review	2,741,009	2,023,423	+ 35.5
48	47	Scholastic Magazines	2,653,440	2,569,751	+ 3.2
49	48	Forbes	2,510,921	2,307,319	+ 8.8
50	50	Boys' Life	2,237,656	2,095,436	+ 6.8
51	56	Cue	2,182,169	1,768,714	+ 23.3
52	49	Bride's Magazine	2,139,312	2,166,069	— 1.2
53	53	Mechanix Illustrated	2,029,672	1,923,663	+ 5.5
54	55	Dun's Review & Modern Industry	2,022,722	1,785,939	+ 13.3
55	52	Argosy	1,981,151	1,925,857	+ 2.9
56	54	Town & Country	1,851,199	1,844,886	+ 0.3
57	57	Modern Bride	1,837,624	1,578,734	+ 16.4
58	76	Show	1,794,807	595,846	+201.2
59	62	Atlantic	1,562,798	1,206,867	+ 29.5
60	58	Diners' Club	1,512,500	1,443,600	+ 4.8
61	60	Yachting	1,461,822	1,333,450	+ 9.7
62	63	Harper's Magazine	1,448,168	1,165,542	+ 24.3
63	59	Popular Boating	1,391,577	1,419,991	— 2.0
64	61	Cosmopolitan	1,280,730	1,249,141	+ 2.6
65	65	Grit	1,180,077	1,052,429	+ 12.2
66	64	Flying	1,101,856	1,114,138	— 1.1
67	66	American Legion	965,755	1,018,623	— 5.2
68	68	Business Management	954,168	900,133	+ 6.0
69	67	Flower Grower—Home Garden Management	813,537	907,669	— 10.4
70	69	Motor Boating	807,984	866,465	— 6.7
71	71	Gourmet	800,341	774,411	— 3.3
72	70	American Girl	777,700	781,115	— 0.4
73	73	Bride & Home	743,920	644,474	+ 15.4
74	72	Christian Herald	706,281	660,699	+ 6.9
75	74	Reporter	689,147	641,000	+ 7.5
76	78	Ski	672,535	539,588	+ 24.6
77	75	Car & Driver	611,436	596,672	+ 2.5
78	77	Elks Magazine	611,056	575,130	+ 6.2
79	85	Golf	572,891	330,860	+ 73.2
80	79	Presbyterian Life	463,626	466,297	— 0.6
81	81	Science & Mechanics	456,910	455,214	+ 0.4
82	80	Sport	451,601	462,945	— 2.5
83	84	Financial World	387,421	359,782	+ 7.7
84	83	Harvard Business Review	373,545	365,709	+ 2.1
85	86	Mobile Home Journal	350,849	220,204	+ 59.3
86	82	Together	349,392	389,420	— 10.3
87	88	Catholic Digest	230,676	211,401	+ 9.1
88	87	Saga	181,346	219,557	— 17.4
89	89	Radio-TV Experimenter	55,040	25,399	+116.7
		MOVIE—ROMANCE—RADIO GROUPS			
1	1	Macfadden-Bartell Women's Group	6,797,792	6,567,385	+ 3.5
2	3	Dell Modern Group	1,153,092	1,408,512	— 18.2
3	2	Fawcett Women's Group	971,130	1,456,147	— 33.3

Joe Levine's Touchback

Boston, Jan. 28.

This burg's globetrotting film producer-distributor, Joseph E. Levine, comes home to sit down at a Ritz luncheon Thurs. (30) long enough to make, what his local press agent, George Kraska, terms, "an important announcement."

A screening of Levine's Embassy release "Easy Life" is set for 10 o'clock at Universal Screening room, and the groceries with Joe bash goes on at 12 noon.

"Easy Life" opens at the Exeter, Feb. 1.

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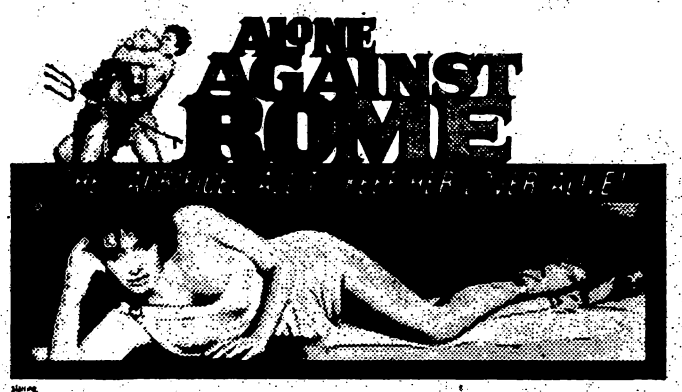

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STEVE REEVES AS THE AVENGER

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TWO PEOPLE SUBMERGED IN AN OCEAN OF LOVE AND HATE!
CO-STARRING ELLIE LAMBETTI
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MAY 1964

ALAN LADD in DUEL OF CHAMPIONS

A MEDALLION PICTURES RELEASE / IN COLOR

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JOHN DREW BARRYMORE
AKIM TAMIROFF
starring in
INVASION 1700

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Syd Whiteman—Atlanta, Jacksonville
Abbott Swartz—Minneapolis, Des Moines, Omaha, Kansas City
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Morey Anderson—Milwaukee
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Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	117	13¾	13	13¼	— ⅜
38¼	27⅞	Am Br-Par Th	262	30¼	28⅞	29⅝	+ ⅝
22¼	14½	Ampex	1184	16¾	14⅝	16¼	— ⅛
84¾	42½	CBS	407	79⅝	76⅜	79⅝	+1⅝
18¾	12⅛	Chris Craft	119	13⅝	12⅞	12⅞	— ½
29½	21⅛	Col Pix	200	23⅝	21⅜	22½	+ ⅞
46	45⅛	Decca	3	45¾	45¾	45¾	..
46⅜	27¾	Disney	106	40⅜	39⅝	39⅝	+ ¼
122⅜	106⅛	Eastman Kdk	421	117	115½	116¼	+1⅛
6⅜	5¼	EMI	78	5⅞	5½	5½	— ⅜
27⅞	20⅝	General Tire	722	22½	21½	21⅞	— ⅜
16½	9⅝	Glen Alden	359	14	12⅞	13½	+ ⅝
86¾	57½	Litton Ind.	1629	70½	64	66⅜	— ⅜
23¾	15¾	Loew's Thea.	91	18⅛	17⅝	17⅞	— ¼
68¾	48	MCA Inc.	154	60⅝	57⅜	57⅜	—1⅝
38⅜	15	Metromedia	185	31¼	27¾	27⅞	—3
37¼	26½	MGM	139	30⅞	29¼	29¾	— ⅛
24¾	20½	Outlet	†490	22⅜	22	22	— ⅛
12¾	7⅞	Nat. G'l Corp.	171	9¾	9⅛	9¼	— ⅜
58¼	35¼	Paramount	87	55¾	54⅞	55	+ ⅛
211½	120½	Polaroid	775	173¼	156¾	157½	—6¼
113⅜	56	RCA	2754	113⅜	108	109½	+2¼
10¼	6¾	Republic	168	8½	7¾	7⅞	— ¾
16¾	14	Rep., pfd.	7	15⅜	15⅛	15⅜	+ ¼
27⅞	20½	Stanley War.	75	27⅛	26¼	26½	+ ¼
45⅜	31	Storer	85	39⅞	38⅝	39⅞	+ ⅞
28¼	17⅞	Taft Bdcst.	96	25	22¾	25	+2
37	20	20th-Fox	220	24¼	22⅝	22¾	— ½
32	17¾	United Artists	191	22¼	18⅞	18⅞	— ⅞
16¼	12⅞	Warner Bros.	119	13¾	13¼	13⅜	— ½
84¼	51	Zenith	1134	82½	76¾	77⅝	—1⅞

American Stock Exchange

4	2⅛	Allied Artists	37	2⅝	2¼	2⅝	+ ⅜
11¼	5	BalM'nt GAC	174	12¼	11¼	11¼	— ⅛
12¼	6¾	Cam-P'kway	16	7⅝	7⅜	7⅜	— ⅛
24⅞	16⅞	Cap. Cit. Bdc.	89	21⅞	20¾	20¾	— ½
17½	10⅝	Cin'rama Inc.	245	11⅜	10⅞	10⅞	— ½
9	6½	Desilu Prods.	54	7⅛	6⅞	7⅛	+ ¼
9⅞	4¾	Filmways	26	9	8⅝	8¾	— ¼
11⅞	8½	Movielab	12	9¾	9⅜	9⅝	— ¼
13⅞	5¾	MPO Vid.	11	11⅛	10¾	10⅞	— ⅛
3⅝	2⅛	Reeves Bdcst.	18	3	2¾	2⅞	+ 1/16
5⅛	2½	Reeves Ind.	98	2⅝	2½	2½	— ⅛
17¾	13¼	Rollins Bdcst.	18	14¾	14¼	14⅜	..
25⅜	16¾	Screen Gems	16	21⅞	20⅞	21⅞	+1¼
22	8⅝	Technicolor	1325	20¾	19⅛	19⅛	..
6¾	4⅛	Teleprompter	47	5⅝	4¾	5¼	+ ½
2¾	5⅝	Tele-Indus.	42	13/16	¾	¾	— ⅛
14½	10½	Trans-Lux	4	11⅛	10⅞	11	+ ¼

* Week Ended Mon. (27).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5¾	6¾	
Four Star Television	6¾	7½	— ⅛
Gen. Aniline & Film	330	352	+10
General Artists Corp.	8¾	9	+1
General Drive-in	9⅞	10¾	
Magna Pictures	1⅜	1¾	— ⅛
Medallion Pictures	14	15⅛	—6½
Pickwick International	4⅜	5	— ¼
Premier Albums	7¼	8⅛	— ½
Rust Craft Greeting Cards	11⅜	13⅛	+ ¾
Seven Arts Productions	9¾	10⅝	+ ¼
U. A. Theatres	8	9½	+1
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2⅝	3¼	— ⅛
Wometco Enterprises	33	35¼	— ¼
Wrather Corp.	4	4¾	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Sabbatarianism A Stubborn Foe

Winnipeg, Jan. 28.

Sunday movies, a hot issue of the last legislative session, will again occupy the limelight when the legislature reconvenes Feb. 6. City of Winnipeg will again ask the province to amend the city charter to allow Sunday exhibitions. The request, when made last year, was deleted from a bill which was passed allowing Sunday sports.

Legislature failed to permit all the Sunday recreation activities which were approved by a majority of Winnipeg ratepayers in a referendum held two years ago. Application will ask for the balance of items contained in the 1963 bill, which originally called for Sunday sports and movies and ended up as sports only, with legit theatre, cinema and concerts dropped, and the time for sporting events limited to four hours.

Drive for Sunday performances is backed by the Manitoba Motion Picture Exhibitors Assn.

Hardy Weekends Only

Buffalo, Jan. 28.

Five area drive-ins usually open through the winter are advertising Friday, Saturday and Sunday shows only.

Heavy snows and inclement weather is responsible for the restricted schedules.

RUNNING MATE SPIKED TOUTING OF 'LILIES'

Columbus, O., Jan. 28.

Interfaith Committee for Better Entertainment in Columbus wanted to recommend "Lilies of the Field" for children but was stymied because of the booking of an adult film, Judy Garland's "I Could Go On Singing," on the dual bill. So, at the suggestion of Samuel T. Wilson, theatre editor of the Columbus Dispatch, Rosemarie Yurasek, chairman, sent a letter to him in which the committee's position was explained. Wilson printed the letter.

"It is with great expectations that we anticipate 'Lilies of the Field'—coming at a time to add its contribution to the growing racial and religious understanding," said the chairman. "Lilies of the Field" had firstrun here at the Beechwold, Boulevard,

Foreign Critics Elect

Film Critics' Circle of the Foreign Language Press of New York has elected for 1964:

President—Jaroslav Steyn, Film Editor of the Czechoslovak newspaper, New York Listy.

Vice President—Kazimierz Zajac, Editor of the Polish newspaper, Czas.

Recording Secretary — Alice Melikian, writer in the Armenian Herald.

Executive Secretary (for 23d year)—Sigmund Gottlober of the American Foreign Language Press.

Roustang Goal: Add Compassion To Documentary

"'Mondo Cane'—with heart."

That's the way French producer Pierre Roustang last week described his projected "dramatic documentary," "Secret Paris," due to start production in Paris this spring. The producer, whose most recent film, the sketch pic called "The World's Greatest Swindles," will be released by Reade-Sterling here this spring, was in town to set release plans for "Swindles" and perhaps to gain R-S interest in "Paris."

Roustang, who feels that episodic, or sketch, pix may have already reached the peak of their popularity, sees his "Secret Paris" as revealing those aspects of Paris—ranging from shocking to inspiring—of which most Parisians, to say nothing of foreigners, are unaware.

As examples of potential material, he mentioned the abbatoirs of Paris, visited every early morning by nuns seeking leftovers for charity institutions. Also the gendarme raid on the *poules* in the vicinity of the Paris Opera one night each year before the annual gala, with the *poules* packed away in special cells located inside the Opera to prevent them from soliciting the classy cliente either before or after the performance on stage.

His idea, says Roustang, is to show the good with the bad, the happy and the sad, and, in effect, reflect the variety and texture of Parisian life. He feels "Mondo Cane," on the other hand, was devoted solely to the proposition that life is beastly, period.

By the term "dramatic documentary," Roustang means to indicate that some of the footage will have to be especially staged or "re-enacted." This, obviously, would have to be the case with the seg dealing with the Opera's special detention cells for the local prosties. He doubts whether Opera execs would allow his cameras in to film the actual location.

Producer is counting on a budget of about $500,000 for the pic, rather high, he admits, but not when you consider that he plans to film enough material for five distinctively different versions.

His idea is to shoot enough material for a three-hour film, which can be edited down to different 90-minute versions designed to meet the interests of audiences in France, Italy, the U.S., Germany and Japan.

Turning to a discussion of the two sketch pix he has made (in addition to "Swindles," he produced the earlier "Love at 20"), Roustang noted that the format had provided the only way in which a young producer such as himself, without unlimited resources, could afford top, high-priced directing talent. This was especially true in the case of "Swindles," whose segs were made in France, Holland, Italy, Morocco, Japan, under various coproduction arrangements which brought the overall budget down considerably.

Additionally, he said, some types of stories are best treated in short form. In his latest film, for example, he said the ingenuity of the swindles themselves are the important thing, not the characters who pull them off. A feature length film utilizing any one of the swindles shown in his sketch pic would inevitably have to be about something more profound than the swindle itself.

Producer returned to Paris last week to continue preparations on his "Paris" pic.

The Family Corral

Madrid, Jan. 28.

Spanish screen actress Mari Luz Galicia has starred in three made-in-Spain westerns. After "The Vindicator of California," "The Shadow of Zorro" and "Zorro's Revenge," Mari Luz recently stated:

"I am not elated with this type of film for the good reason that an actress cannot compete with a cowboy. In this respect I disagree completely with my husband."

Her husband is Eduardo Manzanos who is now actively preparing another Mari Luz-starrer, "Owen's Testament," in which she will star with Ray Milland's son, Dan. Manzanos has been coproducing oaters on his Western Main Street location set (20 miles outside of Madrid) during the past two years. He partnered last year with producer-director-star Ty Hardin in "Boudine."

'TOM JONES' CREATORS REPEATING FOR U.A.

British director Tony Richardson and writer John Osborne, whose Woodfall Productions turned out the highly-successful "Tom Jones," will now make "Charge of the Light Brigade." United Artists will release.

Picture will be produced and directed by Richardson from an original screenplay now being penned by Osborne. Filming is skedded to begin immediately after the script is completed. The project furthers the collaboration between the two which has turned out, in addition to "Jones," such pix as "Look Back in Anger," "Saturday Night and Sunday Morning" and "A Taste of Honey."

Actually, the team's Woodfall Productions has a multi-pic deal with UA and "Brigade" will be but one of a few pix they will make for the distrib under their indie company set up. Oscar Lewenstein will be associate producer on "Brigade."

Mann Plays 'Tom Jones' In 400-Seat House

Minneapolis, Jan. 28.

"Tom Jones" (UA-Lopert), on practically every 1963 "10 best pictures" list has been obtained on top bid, firstrun, by circuit owner Ted Mann who owns four of the loop's eight firstrun theatres here.

He'll open it next month in 400-seat World instead of into one of his other three loop theatres having seating capacities of 2,800, 1,095 and 1,000.

According to his calculations, it possibly could run a whole year at the World—much longer than in any of the larger houses. World's regular after 5 p.m. adult admission is $1.50. It'll be tilted slightly for "Tom Jones," according to present plans.

IRINA DEMICH FILMS

Her Second and Third Vehicles Go Out Via 20th

Paris, Jan. 28.

Irina Demich, picked by producer Daryl F. Zanuck for one of the two principal femme roles in "The Longest Day," will co-star with Jacques Charrier in "Le Temps D'Un Amour" (The Times of Love), to be made as a Franco-Italian coproduction for release by 20th-Fox in France and all French-speaking territories. This will be Miss Demich's fourth film.

Her second, "OSS-117," a French production has been acquired by 20th for distribution in various parts of the world. Her third was the recently completed Ingrid Bergman-Anthony Quinn starrer, "The Visit," also a 20th release.

"Le Temps" is skedded to start production here in May, with Bernard Javal as producer.

Town Can't Impose Revenue Boost In Guise of Police Need; Theatres Win

By SID BENJAMIN

Scranton, Jan. 28.

Two theatre chains operating six Scranton playhouses have won a legal battle to prevent City of Scranton from boosting theatre license fees more than 100%. Judge Otto P. Robinson of Lackawanna County Court handed down a ruling that an amendment to a 1930 ordinance, passed by Scranton City Council last year, is illegal. It would have raised the license fee from 20c to 50c per seat annually.

In a seven page opinion, the jurist branded the ordinance "a revenue-raising measure in the guise of police and safety regulations" and maintained it is not authorized by Pennsylvania laws. Judge enjoined the city from collecting the increased fees and from enforcement of the measure by arrest, fine, imprisonment or otherwise.

Successful legal attack was launched by Meco Realty Co., which operates the Comerford, West Side, Rialto and Roosevent Theatres, and Penn Paramount Corp., which operates the Strand and Center. The cinemas, operated by Meco, contain 4,478 seats, involving $2,239 in fees under the amendment which was nullified. Those operated by Penn Paramount have 1,650 seats, involving an $825 payment.

Judge Robinson found that the ordinance did not require regulation, inspection or supervision by the city for the safety and protection of the public.

"The ordinance is not regulatory, supervisory or protective and its purpose is to raise revenue," the jurist held. "Yearly inspections of each theatre, taking 1½ hours, are made by an employe of the Fire Department. More cursory inspections of 15 minutes each are made five other times during the year. Such inspections are not a special service to theatres but are made in connection with similar inspections of schools, churches, factories, plants, stores and similar establishments as part of general fire protection practices in the city.

"No sanitation, refuse disposal or similar municipal services are furnished to the theatres. No police services other than that afforded to the general public is furnished to the theatres in respect to banking of receipts, traffic control and protection of children attending performances.

"Plaintiffs have reimbursed the city for repairs made to fire extinguishers and have paid the wages of special police officers assigned to duty on their request.

"The ordinance in this case is a revenue-raising device, rather than a protective regulation in the interest of the public and, as such, is of course invalid.

"In Pennsylvania it is a well-settled proposition that a municipality may not impose a revenue tax under the guise of a police regulation. Ordinance exacting the payment of license fees, which are in reality revenue-raising measures, rather than laws to regulate and control operation of business in the public interest, will be stricken down.

"A license fee imposed in exercise of the police power must have for its purpose only the defraying of the expenses of implementing the regulation. And it is essential to the validity of the fee that the ordinance imposing it also prescribe the standards of public protection which the supervision is designed to maintain.

"Municipal services rendered at rare or occasional intervals at nominal cost are general in character and payment therefore is contemplated in the levy of taxes on real estate. License fees are valid only where they relate to a service that is in addition to those general in nature, and such fees may not be disproportionate to the cost of the regulation."

The ruling is a boon to the two theatre companies, who have found television competition unusually damaging because of the poor economic condition of this depressed area of high unemployment.

Seven Arts optioned Sol Sake legiter, "Balloon Going By," or "Tribal Customs and Sexual Rites of Fairfield County, Conn.," which John Patrick will stage on Broadway next Fall.

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'Stranger Knocks' Okayed

Continued from page 1

of acts of sexual intercourse between the two principal characters."

Charles A. Brind Jr. was counsel for Regents. Harry L. Rand argued for the film distributor. Following their filing of briefs and viewing of the film here, the jurists interrogated both lawyers.

Regents attorney said "Any male or female viewing that picture in the audience would have a feeling of sexual stimulation, would become sexually excited. I don't think there is any person that can view that act without getting excited. The Regents are correct in finding that the act (on the screen) is verboten."

However, the Board is not "clairvoyant." Brind pleaded with the court that the Regents not be placed in the position of determining "This sexual intercourse is all right; another isn't."

"I hope," he added, "that the Regents have some kind of a rule laid down that they can hang their hat on, when viewing these (kind of) pictures."

Answering Brind's statement that "The Board of Regents is in a difficult position," Rand remarked, "The position of the Regents is difficult, because the Board, as counsel for the board speaks for it, is (running) against the decisions of this court and of the United States Supreme Court."

"The Board of Regents' ruling is not based upon the entire film, but rather on two portions of this film. This can not stand, under standards enunciated by this Court and by the U.S. Supreme Court of the United States."

Plaintiff has agreed that "A Stranger Knocks" is one of artistic and literary merit; filed affidavits by producer Jacob Jacobsen who said, "Neither the film as a whole, nor any portion of it, is obscene. The two questioned scenes are vital to the story told; an essential part of it."

Rand explained the "symbolism" of the second scene. He started—in answer to a question by Judge John Scileppi — on an explanation of the first sequence, but further interrogations cut short Rand's time — before the clock ran out. Chief Judge Desmond set 40 minutes as the span for arguments. Brind took 17; Rand, 23.

Plaintiff's attorney pointed out that Brigitte Federspiel had been voted Tuesday night (21) by the Independent Film Importers and Distributors of America, at its annual dinner in New York as "the best actress," for her work in "A Stranger Knocks."

He cited exhibitions of the film in Washington, D.C., Toronto, Can., and in western cities, without any reported protest or criticism. An affidavit by Edward Svigals, vice president of Trans-Lux Films, to this effect was incorporated in the "record," Mr. Rand underscored.

He also quoted from the review of "A Stranger Knocks" by a Catholic Danish weekly, which specifically referred to the two scenes. Judge Desmond pressed Mr. Rand on the point: was the Catholic paper's comment a reflection of the official Catholic viewpoint?

The New York lawyer replied in the negative, adding that Catholic publications' reactions on such matters were usually "deftly," carefully, expressed.

The U.S. Supreme Court, Mr. Rand continued, had held "appeal to prurient interest" means "a shameful, a morbid interest."

"Anyone looking at the particular portions of 'A Stranger Knocks' would not be aroused to shameful or sex," Rand asserted. "Of course, they are sexually exciting. Every day, things we see and say are sexually stimulating."

There is nothing "filthy or smutty" in "A Stranger Knocks," Rand claimed. "To have a sexual act depicted," if it is "deftly" handled, is not the same as to be "confronted with a work that is 'hard core pornography.'"

To Judge Desmond's interrogation whether there is not a difference in impact between "books-magazines and motion pictures," Rand replied, "The motion picture has a greater impact than a book. On the other hand, I know people who would rather read and are affected by what they read more than by what they see."

"We argue that no part of this film is obscene. We argue that the ruling below must not be set aside because the film is not obscene. The Regents did not look on the film as a whole."

COMPO WANTS PICTURES TO ESCAPE DUCAT TAX

Council of Motion Picture Organizations will embark shortly on a campaign to include motion picture theatres in pending federal legislation which would abolish the admission tax of 10% on hard-ticket film engagements. This was disclosed as it became known that agitation is on, and indeed has reached Senate Finance Committee proportions, for the elimination of such levies on legit and even burlesque houses.

Exhibs for the most part are ired that the projected legislation excludes them out. The tax relief they got a few years ago was fine at the time, but now there are more and more roadshow pictures subject to the excise. And if legit can have it, why not them? they ask.

Major problem facing them, via COMPO, is whether to seek out public support, as was done in past, or just lobby on Capitol Hill.

Crews Go Idle, New WB Goes Up

Hollywood, Jan. 28.

Sound stages at Warner Bros. studio will be refurbished and modernized during the "indefinite period of production inactivity," per E. L. DePatie, veepee and studio manager. Also during the shooting lull, construction will be underway on the previously announced building that will become headquarters of Sinatra Enterprises.

WB expects to invest more than $1,500,000 in the new construction and plant improvement program to be carried out this year, according to DePatie. Cost of the new office building is figured at $500,000 with refurbishing of stages at upwards of $1,000,000.

Actually, work on refurbishing stages began more than a year ago, at which time studio estimated that overall investment in the program would total some $5,000,000 when completed. This activity was at virtual standstill throughout most of last year as studio's stages were taken up with filming of feature pix and tv shows.

As noted, WB has inventory of more than $65,000,000 in completed features including $17,000,000 in "My Fair Lady," on which filming was only recently completed. Decision to suspend temporarily additional new filming was taken in order to play-off inventory and bring it to "position more normally carried by the company," DePatie explained.

"Sex And the Single Girl" was canned last Wednesday and no other feature is firmly set for starting, at this point. It is the first production inactivity at the studio since 1953, and the wheels won't totally grind to a halt as over next several months five or six "Temple Houston" vidpix segments will be made, producer Richard Bluel's unit remaining till that is done.

However, the commissary closed, and of course there will be layoffs in all departments affected by the production lull. Only four flax will remain — department head Max Bercutt, his assistants Bill Latham and Carl Combs and Mort Lichter.

Just when feature production will resume cannot be pinpointed, of course. The propertly most likely is "None But The Brave," possibly in March, or the Delmer Daves production of "Affair at Villa Viorita" or the Henry King production, "Undefeated."

Tony Richardson and **John Osborne** will produce "Charge of the Light Brigade" for United Artists release under their Woodfall banner, former to handle producer-director reins.

More Bulldog Trophies

London, Jan. 28.

Recent VARIETY box, "Yale No Handicap," which announced the appointment of Gerald Ayres as assistant to Mike J. Frankovich, has reminded Larry Kramer that three Yale students of the class of 1957 have made it good in the film industry.

Apart from Ayres, the trio includes actor James Franciscus, who has the lead in "Young Bloodhawk" and is starring in a tv series, and Kramer himself, who is script and story editor in Columbia's London office.

Snowfall Cost U Probable Yule 'Charade' Record

"Charade" wound up its seven weeks at Radio City Music Hall with a total take of $1,202,286, missing by just $1,000 the Hall's all-time high for a Chirstmas show, set by U's Operation Petticoat," which played seven weeks during the 1958-59 holiday period and tallied $1,203,293.

In fact, the only thing that kept "Charade" from setting the new record was the snowstorm which crippled Gotham biz for a couple of days two weeks ago. Music Hall estimaters figure that the storm cost nearly $15,000 at the boxoffice and that would have been much more than enough to make "Charade" the new champ.

Elsewhere around the country, the Stanley Donen production which stars Cary Grant and Audrey Hepburn, is rolling up hefty biz. Same goes for Canada and Universal still expects the picture to easily wind up among its all-time top grossers.

Producer Steve Parker in from Tokyo to set up shop at 20th-Fox for "John Goldfarb, Please Come Home," first of six he'll do in next 18 months.

IATSE'S CASH IN HAND PLUS GENERAL ASSETS

International Alliance of Theatrical Stage Employees has total assets of $1,620,999, according to a report of the union's board of trustees, as recorded in the winter issue of the IATSE Bulletin.

Actual cash balances, as of Nov. 12 when the audit was taken, were $356,388 in the general and special class B funds. Also, there are securities at cost value amounting to $1,092,194. There are other assets of $15,386 represented by cash on hand, loans to locals and interest receivable.

Also included in the total is $157,031 in the transportation and per diem fund. This amount is for the purpose of defraying the transport and per diem expenses of delegates to the 1964 national convention, to be held this summer in Louisville, Ky.

Cinerama Vague In San Antonio

Martin Theatres, based in Columbus, Ga., operator now of several Cinerama theatres in the south, has suspended plans to run a new C'rama house in San Antonio. From San Antonio, president E. D. Martin is quoted as saying the project is "being held in abeyance."

The information in New York is that C'rama regards Martin as being out of the picture in San Antonio and negotiations for a C'rama outlet in that city are now going on.

Inside Stuff—Pictures

Image building is becoming a major activity at Paramount Pictures these days. The company is presently engaged in a campaign to re-establish itself as an aggressive, modern operation and to shake its late years conservative reputation. Several things have been done to this end lately and the latest is the plan to hold the first of a projected series of periodic management conferences with the trade and financial press.

The inclusion of both financial and trade press in the program is reflective of the company's dual emphasis in the campaign. Not long ago, Par held a special screening for the financial community at which it not only presented the main attraction, "Seven Days in May," but also unveiled a special film presentation about its upcoming product, punctuated by comments by ad-pub v.p. Martin Davis.

Company has for some time been out to show Wall Street that it is on the move. The result has been that Par is being touted strongly by financial tipsters and its stock has surpassed its 1963 high and is still climbing. In the trade, too, Par has been demonstrating its newfound muscle with a series of major deals involving some large-scale product, scheduled for production and distribution through 1965.

An exact date has not yet been set for the first management press conference but it is expected that it will be held in the very near future. Scheduled to appear will be prez Barney Balaban, exec v.p. George Weltner and Davis, as well as other Par execs perhaps. There is also the possibility that Joseph E. Levine and Otto Preminger, two of the principals in recent deals the company has made, will also be on hand. One of the things holding up the exact scheduling of the session is organizing the availability of all of these people.

"More," the Riz Ortolani theme from the "Mondo Cane" pic score, was inadvertently omitted last week from the VARIETY boxscore of tunes in the running for the Academy Award this year. The song, which is published by Edward B. Marks, has picked up 58 disk sides to date in both singles and album workovers.

Carl Foreman returned to his London base over the past week with apparently little accomplished in the way of his crusade for a subsidy for United States producers.

Foreman fought for the principle of something akin to England's Eady Plan on the theory that a kickback to American filmmakers would encourage more production. In talks to exhibitors and opinion-makers at various universities he also made the point that a government endownment would place the Yanks on an equal footing with competitors from abroad.

Reaction in the U.S. was two-fold. Producer-distrib reps in the United States would prefer that an equity be established via elimination of the incentives to producers abroad. They much would prefer discontinuance of all kinds of quotas in terms of playing time for localized foreign product and boxoffice taxes which would go back, in part, to the producers.

American exhibitors, it was discerned, are not high on the idea of adding to the b.o. tariff with a tax which would be shared by themselves in addition to producers and distributors.

The AFL-CIO "union label" drive, nothing new, has been getting increased support for the International Alliance of Theatrical Stage Employees. Boothmen around the country have been increasingly successful in getting a 15-second "union operators" identification flashed on the screens of the house in which they work. Per recent issue of the IA Bulletin, orders for the 22-ft. film strip containing the IA emblem and the sentence "the pictures shown in this theatre are projected by union operators, members of the International Alliance etc." have been increasing. National Screen Service distributes the film strips on request, at $2 per strip plus postage.

P.S. To 'Variety' Best-Grossers

(READER REACTION TO ANNI LISTS)

Every year following publication in the Anniversary Edition of VARIETY's list of (1) top-grossing pictures of the year just ended and (2) updating of the all-time hits, the reader-critics take pen in hand. This year especially they center concern on why not an appraisal of foreign rentals, in addition to the domestic (U.S.-Canada) money accruing to the American distributors. The reason is that foreign playoff is involved beyond disentanglement. Pictures play for the most part six months later abroad than in U.S. Distribution patterns are different. Estimates are harder to check. Rule-of-thumb is that an American picture abroad will ultimately gross a little more than it does on the home grounds.

Despite the global success of Walt Disney product, Disney has been an exception to the aforementioned rule-of-thumb. Only one of his pictures, "20,000 Leagues Under the Sea," did better foreign than it did at home. The major point is that a Yank production is just about gauged upon its reception in the domestic market.

In another direction a correspondent, who identifies himself as an investor in various film companies, states that the $40,000,000 negative cost for 20th-Fox's "Cleopatra" is not appropriate as profit-loss line of demarcation because $6,000,000 was written off as loss in 1962. This, he opines, should bring the line down to $34,000,000.

VARIETY's observer replies this is like saying that Metro wrote off it's loss on "Mutiny on the Bounty" last year and everything that comes in now should be regarded as profit. Bookkeeping writeoffs are done for corporate keeping-our-house-in-order purposes. But when it comes time for sharing with the fiscal participants, such as anyone who has a piece of the profits, those earlier written-off losses will be considered in the final accounting.

A Sick Comedy Routine: Hoaxers Call E. M. Loew's Ex-Spouse With Threat

Boston, Jan. 28.

Hub theatre magnate E. M. Loew was reportedly kidnapped in a scare hoax which excited Boston, Cambridge and Milton police Thursday (23). After much confusion, "E. M." was found safe in Cambridge Probate court.

The kidnap scare began when the phone in the home of Mrs. Sonia Loew, his former wife, rang. A gruff voice told her to listen carefully and to follow instructions to the letter or Loew would be killed. The voice said she was to get a large sum of money and "come as you are" immediately to the parking lot behind a department store in Cambridge.

Mrs. Loew kept the man on the phone while she dialed an operator on another phone and had the operator listen in and relay a message to the Boston Police radio turret that Loew was being held by three men. Cambridge police raced four cruisers loaded with officers to the parking lot finding nothing there. Mrs. Loew called police as soon as the man hung up and told them Loew had business in Cambridge probate court where police found him safe and well.

PENTAGON DECIDES ON ALL FILM AID

Washington, Jan. 28.

Asst. Defense Secretary Arthur Sylvester will be decision-maker on all cooperation with film producers. Authority of field commanders is practically nil. Pentagon alone will rule.

Details next issue of VARIETY.

Samuel Bronston prepping production of "Battle of the Bulge," now being scripted by Philip Yordan, for lensing in France and Luxembourg, no release set.

Goldwyn Wins in U. S. Appeals Court

Action Dating Back to 1950 Partly Resolved—But Issues Still Unadjudicated

San Francisco, Jan. 28.

U.S. Court of Appeals here upheld a $300,000 antitrust damage award in favor of Samuel Goldwyn Productions and against 20th Century-Fox Film Corp. and three subsidiaries.

But the appellate court ruled that Goldwyn should be permitted to prove a claim for more damages against two of the defendents and sent the case back to the Federal District Court for a decision on that issue.

Goldwyn had asked $6,750,000 trebled damages when the case was first filed on May 16, 1950. He charged that he was the victim of a monopolistic conspiracy that had prevented fair competitive bidding for his films. He said that he had been deprived of a fair return on 28 pictures he had produced since 1935.

However, after the District Court held that under the statute of limitations Goldwyn's claims must be limited to only three years prior to initiation of the action, the pictures involved fell to seven. Goldwyn had sought $1,755,000 treble damages for these.

The defendents, besides the parent Fox company, were National Theatres Corp., which operates film houses in the middle and Far West states; Fox West Coast Theatres Corp., controlled by National; and Fox West Coast Agency, which buys and books pictures for Fox West Coast operations in four western states.

Appeals Court, in its 66-page decision, said that the damage claims would be allowed to stand against Fox West Coast Theatres Corp. and Fox West Coast Agency for the three years prior to the filing of the suit, but, the court said, the three year limitation should not be applied to 20th Century-Fox Film Corp. or National Theatres Corp. because they had been involved in a government civil anti-trust suit brought earlier in another federal court.

This earlier suit was not settled until the late 1950's and, while it was pending, the statute of limitations was suspended so far as affecting Goldwyn's actions against the two Fox companies, the court said.

The Goldwyn films involved in the current suit were "The Best Years of Our Lives," "The Secret Life of Walter Mitty," "The Bishop's Wife," "Enchantment," "Roseanna McCoy," "My Foolish Heart" and "A Song is Born."

Liston-Clay at Arena

Pittsburgh, Jan. 28.

The Sonny Liston-Cassius Clay closed circuit fight will be the first attraction of its type in Pitt's Civic Arena. Dan Rooney will promote and will offer 10,000 seats for sale, priced at $4 and $6. The Penn will also have a fight and will have 3,472 seats on sale.

Stanley and Gateway, the two other houses with theatre tv equipment, have not decided yet whether or not to take the fight.

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Big Yield of Yen

Tokyo, Jan. 28.

Universal execs here say that "Charade" broke all single-day records for any theatre here Jan. 4 at the Piccadilly Theatre.

On that date, a Saturday during the picture's third week of release, a total of 10,203 patrons jammed the 1,500-house for the five performances This would mean that in addition to those who had seats, there were 2,703 standees.

Japanese Stake In Honolulu Biz

Honolulu, Jan. 28.

First downtown theatre project here in recent decades consists of an 850-seat, $500,000 showhouse that will replace the present 1,000-seat Kokusai Theatre. Latter house is earmarked for demolition as part of a mass redevelopment project.

New theatre will be built by Pacific Motion Picture Co., headed by Soichi Kimura, and will become the outlet for Japanese films released by Daiei Motion Picture Co., Tokyo. Daiei will help underwrite construction costs.

Showhouse will utilize Japanese-made projection equipment for both 35m and 70m product.

Kimura hopes to open the house in August or September, shortly after Toho of Japan's midtown 800-seat deluxer is opened. He figures a nearby 180-car metered municipal parking lot will solve nighttime parking problems.

The rival Nippon Theatre, owned by brothers Noboru and Satoshi Furuya, also is slated for demolition as part of the same redevelopment project but specific replacement plans haven't been firmed.

The Kokusai and Nippon, along with Consolidated circuit's Toyo and Kapahulu Theatres, are first-run outlets for Nipponese films. The Toho, of course, will stretch this to a total of five first-runners, which indicates the boffo biz Tokyo pix do here.

MANK REDEEMS 'CLEO'; GILMOUR'S 10TH BEST

Ottawa, Jan. 28.

Local bets were being made that "Cleopatra" wouldn't make Maclean's (and Toronto Telegram and CBC) critic Clyde Gilmour's annual "Best 10 Movies." But, while conceding "it is sometimes more ludicrous than gorgeous," he named it 10th "because director Joseph L. Mankiewicz *did* deliver a 'spectacular' much more urbane and adult than any of its wall-to-wall rivals except "Lawrence of Arabia'." He also gave the nod to Rex Harrison for "year's finest performance."

His "10 Worst": "Duel of the Titans," "Diamond Head," "Drums of Africa," "Girl Named Tamiko," "In the Cool of the Day," "My Six Loves," "Of Love and Desire," "Old Dark House," "Playgirls and the Vampire," "Spencer's Mountain."

Gilmour's "best actress" — Rachel Roberts in "This Sporting Life"; "best supporting actor" — John Huston in "Cardinal"; "best supporting actress" — tied: Patricia Neal in "Hud" and Margaret Rutherford in "VIP's." No. 4 in his "bests," incidentally, is "Charade"—"which has the laughter and excitement of Hitchcock without his sadism."

Newsweek on 'Bests'

Newsweek, issue dated Jan. 13, states that a listing of 10 best films "is usually a useful fraud" because there aren't enough features worthy of mention. But 1963 was different — seems that the product was better—and pix editor David Slavitt thereby provides his choices, as following: "8½," "Tom Jones," "America America," "Muriel," "Music Room," "Monkey in Winter," "The Trial," "The Critic," "The Easy Life" and "Hud."

Nick Ray Sees Chance To Make H'wood-Type Pic in Foreign Field

Paris, Jan. 28.

The way American director Nicholas Ray figures it, foreign filmmakers can just about come up with the same type of product as Hollywood. That is for general commercial pix though the big money for spectacles is rarer. But, under these conditions, he feels he can work anywhere that a script interests him.

He has been abroad for five years now, and made two costume spectacles for Samuel Bronston in Spain, "King of Kings" and "55 Days at Peking." Now he wants to do package deals on his own with the majors.

Depending on the script, they will be made where necessary, he claims now that the idea of runaway production is over, and pix are usually made where the locale calls for. He is working on a western with locally-based Yank writer James Jones, "Under Western Eyes," but it probably will be made in the U.S.

Ray is also updating an Ibsen play he hopes to do with Ingrid Bergman. He also has a musical item which he would like to do with Brigitte Bardot. Ray is still headquartered in Spain, but is due back here for further work with Jones and confabs with Misses Bergman and Bardot on his projects.

Ray still thinks Hollywood is the ideal place for a film when it calls for it because of its technical proficiency, but international outlooks force actual foreign exteriors if the plot calls for it.

WRITERS GUILD AWARDS DINNER SET FOR MARCH

Hollywood, Jan. 28.

Invites to 2,500 members of Writers Guild of America West for their 16th annual awards dinner, to be held March 9 at the Bev Hilton, were mailed last week.

It's the first time the event will combine screen and tv-radio awards, 11 altogether. Screen categories are for best-written American comedy, drama and musical. Screen board will vote at its Feb. 17 meeting on the Laurel Award for Achievement, given annually "to that member of the guild who has advanced the literature of the motion picture through the years and who has made outstanding contribution to the profession of the screen writer." Joseph L. Mankiewicz won last year.

Six tv-radio awards to be given are divided into these categories: best dramatic anthology script, any length; best dramatic episodic script, any length; best adaptation from material not originally written for tv, any length; best comedy-variety script, any length; best documentary, any length; best radio script, any length.

Third Valentine Davies award will be given "to that person whose contribution to the motion picture community has brought dignity and honor to writers everywhere." Guild council will pick the winner at its meeting the end of this month. Mary C. McCall Jr. was the first to win it, and Allen Rivkin was last year's winner.

Thirty-four comedy-satire scripters are currently working on the gridiron-type sketches and musical numbers.

Exhib-Projectionist Add 7th Link to Chain

Dayton, Jan. 28.

Former projectionist John Holokan and exhibitor John C. Keyes have leased the New Salem theatre here from Stravos T. Vradelis, thus bringing to seven the number of nabe theatres in their H & K Enterprises.

Holokan and Keyes set up their burgeoning circuit a year ago in the belief that the chain will give them more buying power and a chance to pick up some firstrun product. Chain stresses family type pix.

H & K's leasing of the New Salem ends the show biz career of vet showman Vradelis, whose fight against juvenile delinquency and support of various community projects earned him much praise in the Dayton area.

Film Reviews

Continued from page 6

The Comedy of Terrors

ity, but beyond its irresistible attraction for younger children the film is limited in audience range and appeal.

Too many producers have been known to spoil the froth. This picture boasts no fewer than four who fall roughly into that exalted category: "producers" James H. Nicholson and Samuel Z. Arkoff, "co-producer" Anthony Carras and "associate producer" Richard Matheson, who is also credited with the screenplay. Matheson's scenario is rich in satiric promise, but realizes its potential only momentarily and fitfully.

Story has to do with a tippling mortician (Vincent Price) who, in arrears on his rent, takes it upon himself to "create" his own customers. He gets his comeuppance thanks to a combination of three unlikely factors: the virtual indestructibility of his Shakespeare-obsessed landlord-victim (Basil Rathbone), the bizarre romance that erupts between his mistreated, would-be coloratura spouse (Joyce Jameson) and his unwilling, tone-deaf henchman (Peter Lorre), and the unexpectedly effectual intervention of his senile father-in-law (Boris Karloff).

In order for a film of this nature to be effective and fully satisfying to more than the most childish audience faction, it must be developed and executed with a deft touch so that the comic-satiric approach does not crush the horror-suspense aspects of the story. No such deftness is displayed here. Under Jacques Tourneur's heavy-handed direction, "The Comedy of Terrors" is neither sufficiently comical nor terrifying.

As deliciously grotesque a gallery of histrionic rogues as could conceivably be assembled on one Hollywood sound stage has been herded together for this project, making the result all the more disappointing. Evidently they have all been instructed to ham it up with all the uninhibited thespic flourish they can muster, and they have followed their orders extremely well. Alas, too well. Comedy such as this should be allowed to ooze out of a subtly wry approach. Outrageous overacting only serves to smother the satiric essence. Poof, goes the spoof. In addition to the aforementioned players, others who cavort briefly across the screen are Joe E. Brown, Beverly Hills, Paul Barsolow, Linda Rogers, Luree Nicholson, Buddy Mason and a cooperative cat named "Rhubard."

Workmanlike assists to the production have been fashioned by such craftsmen as cameraman Floyd Crosby, editor Anthony Carras, art director Daniel Haller and composer Les Baxter. *Tube.*

Les Parapluies De Cherbourg

(The Umbrellas of Cherbourg)

(FRENCH-COLOR-SONGS)

Paris, Jan. 28.

20th-Fox release of Madeleine-Parc-Beta Films production. With Catherine Deneuve, Anne Vernon, Nino Castelnuovo, Marc Michel, Ellen Farmer, Mireille Perrey. Written and directed by Jacques Demy, with music by Michel Legrand. Camera (Eastmancolor), Jean Rabier; editor, A. M. Cotret. Previewed in Paris. Running time, 95 MINS.

Genevieve	Catherine Deneuve
Guy	Nino Castelnuovo
Mother	Anne Vernon
Cassard	Marc Michel
Aunt	Mireille Perrey
Madeleine	Ellen Farmer

It takes nerve to make a pic in which all dialog is sung when tuners rate low at the b.o. in France. "West Side Story" was the exception here. Also, there is no dancing and this is not a filmed operetta or opera. Picture is an original, eye-filling, fetching affair that appears to have the legs for both arty house and even more general situations abroad provided its way is eased with tact and taste.

Jacques Demy went to the port town of Cherbourg to make this simple tale of a boy and girl in love. He is depicted leaving for the army, with said girl pregnant, and she giving in to her mother's blandishments and marrying a well-heeled suitor. He comes back and finally marries a childhood friend and they see each other briefly one Christmas night as both go back to their regular lives.

Seemingly banal and sentimental on the surface, director-writer Demy has avoided these aspects by tasteful handling and the right balance in emotion, compassion and narrative. The feeling develops from the pic as the singing allows the tale to be taken on its own terms.

Thus, once everybody singing their lines is accepted, this takes on a sort of fabled feel. Pic becomes touching without being mawkish, simple sans being trite, and lovely to look at. So the lovers seemingly floating down a street is quite acceptable as are the gorgeous colors that can make tawdry interiors attractive and real streets almost surreal.

Michel Legrand has supplied a richly tuneful score that still is not ostentatious and also serves as a sharp counterpart to help story points and enhance the moods. The bright sets and the excellent color work are also assets.

Catherine Neneuve, a winsome looking type, that other directors have forced to act, here is allowed to be herself. She etches a fine portrait of a 16-year-old in love. Nino Castelnuovo has presence and poise as the boy. Others are all fine in their supporting roles. The dubbed voices, done in playback and recorded before shooting started, are all fitting for the various characters. They have the folksy, natural air that make them vibrant.

The fragile story has the slice of life, romantic look of the pre-war Hollywood comedies, but possessing a feeling and beguiling flair all its own. It looms a film that could make its way everywhere on its intrinsic rightness in atmosphere and tone. But it will need a helping hand via proper selling. Critics and word-of-mouth should help, too.

It is something old, in a disarming story, which has been done up in a bright, new package. It has fine production dress.

20th-Fox is distributing this pic in France, Belgium and Switzerland. Film has already won the top critical award of the year, the Prix Louis Delluc, even before release. It will probably break the jinx on musical pix on its home grounds. The title stems from an umbrella store owned by the girl's mother. *Mosk.*

BOOTHMAN SUES IATSE

Lost Job He Held 34 Years When House Sold

Toledo, Jan. 28.

Two union officials have been named defendants in a $200,000 suit filed by projectionist Joseph I. Seligman of this city. Named are Harold A. Plumadore, former business agent of Toledo Motion Picture Operators' Union, and Art Partis, former assistant business agent, who is now B.A.

Seligman, a member of the union since 1911 and employed at the Princess Theatre, first-run downtown Toledo house, for 34 years prior to Aug. 30, 1962, charged that the two officials failed to return him to his job there when house reopened Dec. 25, 1962.

Julius Jacob, counsel for Seligman, said the suit is for $7,000 in wages already lost, plus damages for future loss of wages and compensation for embarrassment. The Princess had been operated by Balaban & Katz of Chicago, until Sept. 1, 1962, and now is under lease to the Armstrong Circuit of Bowling Green.

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Par Toll Gear to Britain

Ship Equipment Used In the Canadian Test at Etobicoke

Hollywood, Jan. 28.

International Telemeter has begun shipping feevee equipment from Etobicoke, Toronto, to England, in preparation for the three-year pay tv test to begin in the United Kingdom early next fall.

Etobicoke is the Toronto suburb where Telemeter is currently conducting its feevee experimental test. Approximately 2,700 feevee units will be shipped to England altogether, 2,000 to go to London, and 500 or thereabouts to the Midlands, for the test to be held under aegis of British Telemeter Home Viewing Ltd., International Telemeter veepee in charge of engineering William Rubinstin said.

Movement of the units from Canada, expected to be completed in March, will in no way affect the pay tv operation there, and was planned long ago, the exec said.

General Postoffice in Britain, which sets the rules and regulations for the upcoming three-year test since it controls communications, has granted licenses to British Telemeter and four other companies — Choiceview Ltd., backed by the Rank org. and Associated Rediffusion; Tolvision Ltd., with the backing of Sir Isaac Wolfson and Hambro Bank; Pay TV Ltd., run by British Relay Network; and Caledonian TV, owned by Scottish investors. British Telemeter is backed by Paramount, Granada, British Lion, the Manchester Guardian and the Rothschild interests.

Each company has been given a limited area and a specific number of units for the test, and will have two locations, one in London, one in the north of England. Each firm will have its own network which it will program.

Louis White is general manager of British Telemeter, and Robert Allen is board chairman.

This will be the first overseas test for feevee, and results of it are expected to dictate the British government's position on the question of pay tv.

California Exhibitors Seek 400,000 Voters To Oppose Tollvision

Los Angeles, Jan. 28.

California theatre owners won the right to circulate petitions in their campaign to outlaw tollvision in the state. Attorney general's office issued title to the initiative move. It's now up to the exhibitors to get 400,000 signatures to qualify for a place on the November ballot. A new outfit in Frisco, Pay-TV Inc., has joined Subscription TV of Santa Monica (Pat Weaver's company) in fighting the initiative move.

Weaver called the latest move by theatre owners "a ridiculous proposal and another attempt to oppose progress."

Gerry Sherman Exploiteer Chief at Allied Artists

Hollywood, Jan. 28.

Gerry Sherman has been appointed exploitation manager for Allied Artist, handling national tieups, radio and television promotion, West Coast field exploitation and all facets of promotion of firm's product.

For past five years Sherman has headed his own company. In this field he handled all Paramount's L. A. and Frisco radio-tv placements and promotion.

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UTILITY HELPS SELL WINTERIZED DRIVE-IN

Winnipeg, Jan. 28.

Few prairie Canadians are so hardy they wish to spend an evening at a drive-in theatre at mid-winter temperatures. To meet this resistance the Manitoba Hydro-Electric Board, government owned public utility, in a sophisticated and subtle attempt to woo both patrons to the theatre and increase its own business, made a pitch in large, well drawn ads.

Hydro suggests visiting Odeon-Morton's new all-weather ozoner in suburban St. James—"a small portable 1500 watt electric heater that is brought into your car with the sound speaker circulates warm air evenly, without your having to run the car engine."

Vincente Minnelli borrowed by 20th-Fox from Metro to direct "Goodbye Charlie," Tony Curtis-Debbie Reynolds costarrer produced by David Weisbart.

Jug Lazy Burglar

Keene, N.H., Jan. 28.

A 19-year-old local youth, who has been jailed for six months after admitting burglaries at the Latchis Theatre Dec. 5 and 18, was living "near his work"—the Latchis Block, according to police.

Actually, the defendant, who reportedly confessed taking $26.50 and $12 in cash, was not sentenced for the theatre thefts, but on a mittimus issued when he was convicted of a restaurant break here, Oct. 21.

LABOR TERMS FOR TECK; BUT STILL DARK, NO PIX

Buffalo, Jan. 28.

Labor dispute between Loews Theatre Inc. covering Shea's Teck Theatre and the Motion Picture Theatre Operators Union has been settled but the theatre continues dark, now reportedly for lack of suitable film product.

Teck has been closed since early last Fall. Advertised Christmas opening was cancelled because of the wage demand. New York executive Bernard Diamond of Loew's was instrumental in working out a two-year settlement pact, on undisclosed terms.

No reopening date has yet been set.

Performers Union's Toll Scale

AFTRA Limits Fee to Four Showings—Principals $335—Walk-ons $100, 90-Minute Program Unit

RKO General has signed a pact with the American Federation of Television & Radio Artists covering special programming to be broadcast in Hartford. Contract limits the number of showings of any particular program to four and establishes minimum scales for 90-minute shows ranging from $335 to principal performers, soloists, duos and announcers on camera to $100 for walk-ons and extras. Specialty acts will get $500 per performer for four showings of a particular program. An additional 5% will be paid to the AFTRA Welfare & Pension Fund by RKO General.

This is the second AFTRA pact in the area of pay-tv, the first being signed in 1959 with International Telemeter Corp., covering shows broadcast by cable. The RKO General deal will run for the remainder of the temporary FCC license granted to the company in Hartford.

KNOXVILLE'S HARDTOP: FIRST IN 35 YEARS

Knoxville, Jan. 28.

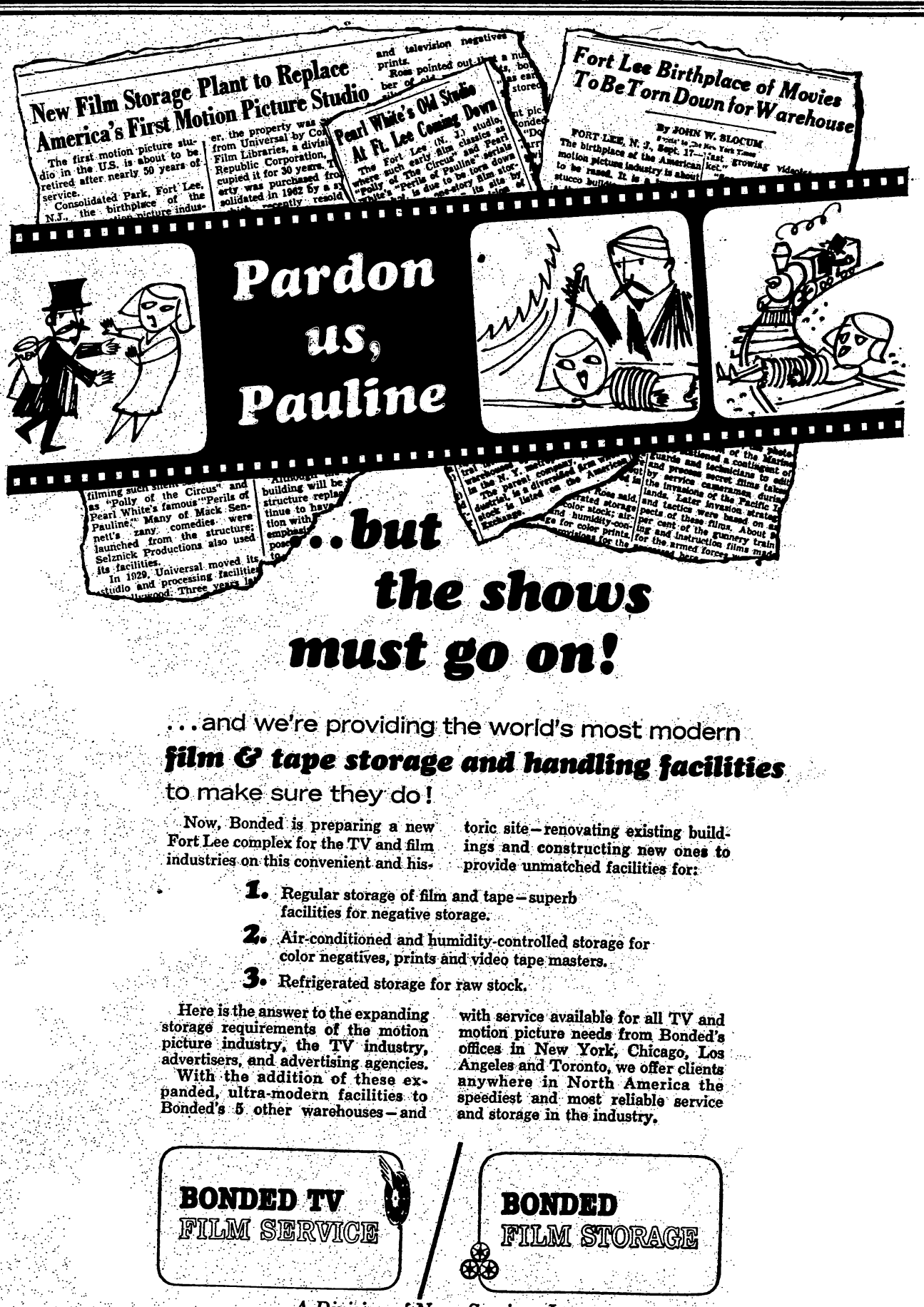
Promotional frills marked the opening of Knoxville's New Riviera Theatre. It's first new main street theatre to open since 1929.

Mrs. John Duncan, wife of the Mayor, cut the ribbon opening the new house because her husband is in the hospital. Vice Mayor John McCallie made an address praising the management on construction of the new $325,000 theatre.

Furnishings, including new easy-type seats and all interior construction were contracted and built by Wil-Kin, Inc., Atlanta, Ga.

Charles Simpson from Atlanta, president of Simpson Operating Co., was present. Hugh Rainey is vice president and local Simpson manager. Rex Raney, WBIR-TV, acted as emcee for the event.

Elvis Presley set for Edward Small's "Frankie and Johnny" as first of two pix he'll do for United Artists, other still unset.



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Spain Hints New Laws Won't Affect Pictures Already In Production

Madrid, Jan. 21.

Sharp cutback in production as a result of low subsidy classifications and a pending legislative overhaul of film aid, has spurred indirect government assurances that new laws will not affect film production initiated prior to enactment.

Film scribes Alfonso Sanchez and Vizcaino Casas presented the government's viewpoint at length last week. Both are members of the industry sub-committee within the State Film Council, now formulating changes in state aid policy and regarded by almost all film sources as a dead cinch to replace outright subsidies with percentage returns from boxoffice performances.

Sanchez advised filmmakers to ponder coming reforms. "The introduction of boxoffice subsidies," he stated, "may well be the 'moment of truth' for many producers. The disappearance of the old ratings would bring forth a new TAG—'audience support,' and that is the one film producers will have to live with in the future."

According to Vizcaino Casas, reforms will become official early in the spring. Legalite as well as scribe, Casas disqualified the prevailing report that reforms would retroactively affect pix in the mill prior to official promulgation. He spelled this out to say that all films presented for aid debates prior to the change in law would be classified and subsidized by current standards.

Within the industry, however, the feeling is one of caution. Between the present classification board trend towards niggardly ratings and the unknown factors of boxoffice percentage subsidies, there is little expectation that producers will line up to petition for shooting permits.

Japan Govt. Urges More Voluntary Censoring Of Tele, Pix, Literature

Tokyo, Jan. 21.

The Prime Minister's office has urged stronger voluntary censorship of tv, films and reading matter in response to what was said to be stiffer public demand for such change. A report submitted to a recent cabinet meeting asked that tele shows depicting excessive brutality or sex, glorifying gangsters or containing vulgarity should either be eliminated or moved to late hours.

The report also said that cinemas are showing too many pictures appealing to baser emotions, with advertisements also offending. Imports were said to be worst offenders. It was asked that pix receive closer editing and be restricted to adult viewing in some cases.

The report also deplored the high numbers of sex stories and unsupported exposes in weekly mags. It also cited war stories in children's mags and "sex education" material in women's periodicals. Stressed was the preference for voluntary censorship rather than government intervention.

Bilbao Exhibs to Drop Late Night Screenings

Bilbao, Jan. 21.

Bilbao film exhibitors are preparing modification of a filmgoing tradition—elimination of the late night screenings departure from the practice of two shows, one early evening and one night, is a result of film patrons refusal to head for cinema salles at 10:30 p.m.

Deserted hardtops have prompted exhibs to eliminate the late shows five nights a week and revert to the dual sessions only over weekends. Film circuits are reported in favor of the new plan, but would keep one hardtop in the chain open for the second show in any given zone.

Basque exhibs report late audience strength in many instances dipped below the 20 persons, and have decided to concentrate on evening performances to avoid continued losses.

GALA BERLIN SHOW OF 'ANNIE' FOR KENNEDY

Berlin, Jan. 21.

Plans have been made here for a gala show of Irving Berlin's "Annie Get Your Gun" (currrently at Theatre des Westens), with proceeds going to the erection of a John F. Kennedy memorial monument in front of town hall.

Schoeneberg where the late American president gave his famous "I am a Berliner" speech last June. Theatre des Westens is trying to get Berlin to Berlin. It's possible that Irving Berlin will receive an official invitation from either the Berlin Senate or Bonn.

Berlin had sent a letter to the producer of the German LP, "Annie Get Your Gun," in which the composer expressed his hope of eventually visiting Berlin. Incidentally, Berlin's letter was openly read via the American Forces Network last Sunday (19).

Originally Banned In W. Germany, 'Naples' Cops 'Worthy' Citation

Frankfurt, Jan. 21.

In one of those strange switches in the German film industry, a Metro film which could hardly get itself admitted into the country has just copped an outstanding citation. The controversial pic, "Four Days of Naples," was originally rejected by the West German Self-Censorship Committee, only on its third appeal did Metro get the film okayed to play here.

Now the West German Film Classification Board has just given the film its "Worthy" classification, which means that the film is eligible for certain tax relief in German cinemas.

The film stirred up a controversy between the German federal government in Bonn and the Italian film industryites and the government in Rome even while it was being made because the Germans complained that it was an "anti-German" film. They claimed, it was an untrue portrayal of four days of Naples resistance to the Nazis. Film will open late this month in German film houses.

Glasgow Exhibs Vote For Sun. Cinema Shows

Glasgow, Jan. 28.

Sunday opening of cinemas every week has been voted for by Glasgow and West of Scotland cinema owners, who made the decision by 21 votes to 19 at a Cinematograph Exhibitors Assn. meeting. Proposal came from the circuits and others, who want an end to the present rota system for Sunday cinemas.

The Glasgow decision has set some exhibs to probing the question and wondering if it will come to fruition.

Herbert Green, leading indie exhib, told a Scottish CEA meeting that many towns followed the lead of Glasgow, and he felt the matter should be put on the agenda for the Scottish executive committee to discuss.

British Techni Profits Off 21%; Divvy Same

London, Jan. 28.

Profits of British Technicolor dipped 21% in the year ended last Nov. 30, and before taxes, amounted to $1,094,800, with a $551,600 net. The dividend, however, remains unchanged with a total for the year of about 16c. per stock unit.

Albert Allan, Technicolor's managing director, attributes reduced profits primarily to a decrease in the processing of motion picture film, and promised a more detailed report from chairman Patrick J. Frawley Jr., in the final accounts due around Feb. 25.

Cut in Govt. Coin Wipes Out W. German '63 Film Book; Commies Copy It

Wiesbaden, Jan. 21.

First sign of the reduction of federal funds from the West German Ministry of the Interior to support the German Film Export Union revealed when for the first time in its postwar history, the Export Union has been unable to bring out its end-of-the-year catalog concerning German films. This reference book of the West German film industry, which appears in four languages, has facts about German full-length feature pix plus data about production, distribution and technical aspects.

The 1963 catalog has been cancelled, however, in the wake of the cutback of funds which forced the Export Union to retrench and close many of its foreign offices.

West German film industryites have argued that the dwindling federal support for the West German film production is actually giving support to the Communists, since the Commie-controlled East German film industry will have a better chance to sell its propaganda-loaded films in foreign countries.

Not only that, but the first to get word about the cancellation of the West German film catalog were the Reds—and they have already gone to work to bring out an excellent imitation of the Western film reference work.

Film Critic Named To Head San Sebastian

Madrid, Jan. 21.

Film critic Carlos Fernandez Cuenca has been designated director of the San Sebastian Film Fest to succeed the three-man directorate in power for the last two festsivals. Cuenca enjoys a solid standing in film circles. In addition, he has ruled the Filmoteca Nacional for almost a decade and, during this period, was instrumental in stimulating the development of a nationwide network of film clubs.

The designation also received widespread endorsement from the film industry because of Cuenca's familiarity with the international scene. During the course of the last eight years, he had served on juries of every major film fest with the exception of Moscow and Karlovy-Vary.

Appointment of Cuenca as film fest director is expected to generate further organizational changes that could finally lift San Sabastian out of its provincial mood. If this expected turn takes place, the festival could measure up to the top bracket category recently conferred upon it by the International Federation of Film Producers Assns. after its "B" rating last year.

Spain's Prizes Given In Cash

Madrid, Jan. 28.

Some 27 Spanish films and 22 shorts will compete this year for the peseta awards presented annually by the Sindicato Nacional del Espectaculo at ceremonies late this month of San Juan Bosco, patron saint of the film industry.

As in the past, two main prizes each totalling 250,000 pesetas ($4,000) will be given to a film best reflecting Spain's moral, spiritual, political or syndicalist values. The other top peseta prize is awarded on artistic grounds. Runner up winners will receive cash premiums of 150,000, 125,000 and 100,000 pesetas.

Favorites this year are films already conceded government distinction in the form of premium subsidies. These include "Del Rosa . . . al Amarillo" (From Pink to Yellow), "Los Tarantos," "Piedra de toque" (Touchstone) and "Los elegidos" (The Chosen).

Representation on the Sindicato jury ranges from entertainment union toppers, government film officials and film industry leaders to film directors, technicians and critics. Presiding is Sindicato chief Jose Farre de Calzadilla.

International Sound Track

London

"Cleopatra" is on a record-breaking spree in provincial engagements. In its first week in Liverpool it topped the Odeon Record by more than $8,000, to hit a new high of more than $27,000. The 20th epic also toppled the record at the West End Theatre, Birmingham, by more than $7,000, with a gross of $15,700 . . . **Princess Margaret** and her **Lord Snowdon** attended the premiere of "Mama Roma" and "Jules and Jim" at the Berkeley, Tottenham Court Road. Both pix are distributed through Gala Films . . . Location filming on "Wonderful Life," starring **Cliff Richard, Susan Hampshire, Walter Slezak and Dennis Price,** with **The Shadows,** is due to be completed in the Canary Islands next week and the unit will then return for about three weeks of interior filming at the Associated British Elstree studios. The film, being produced by **Kenneth Harper** and directed by **Sid Furie** for Elstree Distributors, will be released in the U.K. through Warner-Pathe.

Paris

Cipra, the French production company backed by Metro coin, chortling that N.Y. Times critic **Bosley Crowther** put two of their pix, namely "Any Number Can Win" and "A Monkey in Winter," on his 12 best for 1963. And no other Metro pic made the list. Both were directed by **Henri Verneuil** and both starred **Jean Gabin** . . . Singer-actor **Charles Aznavour** has penned a script called "Teach Me to Love." He had Yank offers for it to serve as a **Doris Day** vehicle. However, he wants to play in it and will do it here and will co-produce and star in it as a French pic later this year. Comedy is about a model torn between a playboy and a simple (sic) photographer. She finally chooses the latter. Aznavour plays the photog . . . Still unreleased musical pic "Les Parapluies De Cherbourg" (Umbrellas of Cherbourg) copping the lead critical-film worker prize, the Prix Louis Delluc. 20th-Fox has it for France, Switzerland and Belgium and local producer **Gilbert De Goldschmidt** for the rest of the world. Pic was shot entirely to playback voices and is completely sung.

Rene Clement winding "The Love Cage," made in English and French, for the Metro-controlled Cipra here after a few scenes in Gotham. He would like to do a film completely in the U.S. now . . . Pic director **Claude Chabrol** doing his first legit stint with "Othello" . . . A Swiss publisher, **Max Reinhardt,** now reportedly readying the long awaited memoirs of **Charles Chaplin.** Purportedly rights went for $500,000 . . . **Michele Morgan** celebrating her 25th year in films with her latest pic "Constance Aux Enfers" (Constance in Hell) . . . Ex-publicity man **Pierre Kalfon,** who scored with his first pic production "Dragees Au Poivre" (Sweet and Sour), now producing his second pic "Aimez Vous Les Femmes?" (Do You Like Women), a suspense-comedy opus scripted by Polksi filmmaker **Roman Polanski** of "Knife in the Water." New director **Jean Leon** helms with **Edwige Feuillere, Sophie Daumier** and **Guy Bedos** in the cast . . . **Francois Truffaut,** now again reviewing pix for the slick monthly mag Lui (Him), declares it is sometimes difficult when he is in the midst of a film. He thinks critics try too hard to explain and attack noted names and overblow new ones to make some dent. He thinks they should just deal with each film and forget about predictions.

Rome

Samuel Bronston made Commander of the Italian Republic, later feted at luncheon by Italo and Yank industry reps here; Bronston expects to coproduce "Paris Exhibition 1900" (also titled "La Belle Epoque") with **Vittorio DeSica** directing at Rome's Cinecitta starting this summer, sez he already has $7,000,000 in advance checks from eager distribs around the globe . . . **Robert O'Brien** headed Metro contingent here for pic talks with **Carlo Ponti** (on "Doctor Zhivago," among others, but also "Lady L" and "Operation Crossbow"); party also included **Maurice Silverstein, Robert Weitman, Arvid Griffen, Lawrence Bachmann, Benjamin Melniker, Frank Rosenfelt, Michael Havas, Peter Ustinov, Guy Green, David Lean, Henri Verneuil, Christopher Mann,** and **Lee Steiner** . . . Rialto Film of Berlin bringing unit into Trieste for two-week stint on **Hildegarde Neff** starrer.

Technicolor Italiana strike over, with workers getting some concessions on pacts and $25 bonus . . . **Giuseppe Amato** sued for breach of contract by actor **Walter Bentivegna,** who claims he was originally pacted by producer for "Grand Guignol," later dropped . . . Local papers grinding rumor mill on **Shirley MacLaine** as probable **Marcello Mastroianni** costar in new **Mario Monicelli** pic to be shot in the U.S. . . . **Rita Pavone,** Italo singer just back from States, does her first pic in April for **Giuseppe Amato.**

Virna Lisi off to Coast to play opposite **Jack Lemmon** in "How to Murder Your Wife" . . . **Peter Marshall** in town to wind "Seven Against Death Stint" for director **Edgard Ulmer** and producer **Martin Melcher,** then skies to Coast . . . Sancro Film's "The Magnificent Cuckold" to shoot in Cremona, in Po Valley, with **Antonio Pietrangeli** directing large cast . . . **Francoise Prevost** among actresses considered for Mary Magdalen part in **DeLaurentiis'** "The Bible" . . . **Gina Lollobrigida** in Italo RAI-TV guest stint in program dedicated to memory of **Gerard Philipe** . . . **Carlo Ponti** reported signing up **Paola Pitagora** and **Luigi Giuliani,** young Italo thesps, to long-term exclusive pacts . . . **Michele Mercier** stars next in "Angelique" for producer **Francis Cosne** and directs . . . **Bernard Borderie,** shooting in April in France, Spain and Italy.

Madrid

Valladolid's ninth Int'l Film Week of Religious and Human Values is inviting "The Cardinal" and "Lilies of the Field" as Yank entries at the April 12-19 fest . . . Cannes Film Festival director **Favre Le Bret** flew in to gander **Samuel Bronston's** "Fall of the Roman Empire" . . . **Richard Conte** turned down the "Joaquin Murrieta" remake western but likes director-writer **Juan Antonio Bardem's** offer to star in the screen adaptation of **Henri Francois Rey's** "Piano Mecanique" (player piano) . . . Bardem is also slated to direct a Metro remake of "The Postman Always Knocks Twice" as a Spanish-French-Italian coproduction for Metro release . . . "Circus World" dialog coach **George Tyne** will debut as a film director with "No-One Gets Hurt," working title of a script written by wife, **Ethel. Rita Hayworth** likes the Tyne storyline . . . **Luis Ponce** now heads the Escuela Oficiel de Cinema, Spain's government-sponsored film faculty, replacing **Saenz de Heredia** . . . Three young Spanish film directors—**Angel Picazo, Manuel Summers** and **Jorge Grau** all have Int'l Film Festival entries in "La Tia Tula" (Aunt Tul), "La Nina de Luto" (Girl in Mourning) and "Espontaneo" (Street-Clothes Matador) . . . Yank star **Brett Halsey** and **Gianna Maria Canale** star with Spain's **Conrado San Martin** in "Bridge of Sighs" under the direction of **Piero Pieretti** . . . **Ferdinnando Baldi** is helming the latest low-budget spectacle, "Maciste's 100 Gladiators" and the Spanish-Italian co-venture stars Persia's **Richard Lloyd** who recently finished "Hercules Defies Samson" . . . The Asturias Films production "Piedra de Toque" (Touchstone) filmed in Spanish Guinea with American actor **William Marshall** headed-up the cast, is the first Spanish pic to qualify for a special bonus subsidy in addition to its normal classification subsidy of 4,000,000 pesetas ($65,000), for glorifying Spain's colonial outposts . . . The **Cameron-Mitchell**-starrer, "Five Swords for Five Brothers" is being delayed while coproducers are reported seeking re-financing . . . Mexican director **Ismael Rodriguez** is attending private screenings of his Acapulco-winner "Hombre de Papel" (Ragpicker) while considering an up-coming project, "The Boy and the Wall," based on a **Jim Henneghan** script . . . **Julio Diamante** was authorized to use his original film title "When Peace Broke Out," that marked director's initial effort.

Race for Ownership of British Lion Reduced to 3 Major Groups; Balcon, Sydney Box, Spiegel Combo Bidding

London, Jan. 28.

With the formation of the imposing new syndicate, comprising Sam Spiegel, John Woolf and Leslie Grade, it is now felt that the race for control and full ownership of British Lion reduced to three major groups. The others are led by Sydney Box and Sir Michael Balcon.

Douglas Collins, a former chairman of British Lion who entered the arena for a short period, and offered to run the company without fee, has now withdrawn. And a bid by property developer Ronald Lyon, whose main concern was a redevelopment of the Shepperton studio site, is unlikely to be carried much further. There are still two unnamed bidders in the act, but their prospects are not being too optimistically considered.

Taking the view that the strength and independence of British Lion could be gravely impaired unless its future ownership is decided within a few weeks, the board of the National Film Finance Corp. (which owns British Lion 100%) has set a timetable for new bidders, which requires them to have had a preliminary meeting with the corporation, and publicly announced their identities, not later than next Friday (31).

Before that time schedule has been announced, John Terry, the NFFC managing director, told VARIETY that he hoped a deal could

Carl Foreman is the latest bidder for British Lion Films. He's a member of a syndicate headed by agent Stanley Dubins.

Sam Spiegel who, like Foreman is an indie producer aligned with Columbia, also is interested in possible participation in the British production-distributon company.

be closed by mid-February, but informed industry opinion considers this an optimistic target date. So far, only the Sydney Box group has had access to the company's books and accounts, and similar facilities must be accorded the other contendors. The necessary and complicated audits could cause a delay of some weeks.

Sir Michael Balcon To Fore

While the industry still considers Box, who was first in the field, as the hot favorite, it is now recognized that he faces formidable opposition. Sir Michael Balcon, who has now firmly decided to go ahead, notwithstanding the government's decision to pull out completely from British Lion, is backed by an imposing array of creative talent.

There is also a strong likelihood that his syndicate will be joined by David Kingsley, the present British Lion chairman, and the four other directors, namely Roy and John Boulting, Frank Launder and Sidney Gilliatt. Others who are linked with Balcon include John Osborne, Tony Richardson and Peter Sellers. It is also believed that Bryan Forbes and Richard Attenborough may join with Balcon.

The announcement, last Wednesday, that Spiegel, Grade and Woolf had joined forces came as a surprise to the trade, but was admitted to represent a powerful lineup of creative talent, coupled with substantial financial resources. The syndicate has strong City and private financial backing, and a record in production which is impressive by any standards. The syndicate has given an undertaking that it will encourage as much independent British production as possible at Shepperton, and that finance for such production would be forthcoming. It would also encourage overseas producers to utilize the services of Shepperton studios, and of the British Lion distributing company.

Produced 'African Queen'

It is interesting to recall that Woolf and Spiegel have had a previous business association in the production of the hit "African Queen," some few years back. Leslie Grade, whose output has always been released through Warner-Pathe, has given an assurance that, if the bid succeeds, his company, Elstree Distributors, would take steps to determine its association with the Associated British Picture Corp.

There is still an air of uncertainty about the government's intention. At the time, the statement made by the president of the Board of Trade, in the House of Commons a fortnight back that it was to be on outright sale, was regarded as categorical and final. Now, however, the Cinematograph Film Council, the statutory body which advises the BOT prexy on trade affairs, has recommended, by a majority vote of 10 to eight, that the government should retain a stake in the company. There does not appear to be to much of a chance that the government will be persuaded by this advice, but there is always the possibility that the minister could be swayed by industry and political pressure.

Politico Pressure in Commons

Moreover, political pressure has been maintained in the House of Commons. Last Wednesday (22), two industry leaders in opposing camps addressed private meetings of Conservative Members of Parliament, but interestingly enough, they were not allowed to challenge each other in the precincts of the committee room.

The first to take the rostrum was David Kingsley, present chairman of British Lion, who argued the case in favor of continued government financial backing for the company. He was followed by John Davis, chairman of the Rank Organization who, presumably, spoke in defense of the role of the majors, who have been under considerable attack within the industry and in Parliament. Both meetings, however, were private and there has been a virtual news blackout on what took place.

Final decision on the sale of British Lion will not depend on price. This has been set by the NFFC at $4,450,000. A sum equal to half that amount has been paid to the five existing British Lion directors for their half share in the company, which they acquired a few years back for $25,200. It is the NFFC's publicly declared policy to sell to the bidder best able, in its opinion, to maintain the company and studios as an independent third force in the British film industry.

Ireland Tourism Soared Last Year

Dublin, Jan. 21.

Revenue from tourists to the Irish Republic last year netted the country $154,000,000, according to the official estimate here. This is about $7,000,000 better than in 1962. The number of guest registrations from U.S. and Canada in the first nine months of the year was up 7% while spending by trans-Atlantic guests was 11% better.

Main criticism by holidaymakers was the lack of entertainment in the evenings and special efforts are to be made to promote this in 1963.

Fewer Trans-Atlantic passengers travelled by ship, the number being down 700 in the first nine months of 1963, but arrivals from U.S. and Canada by air at Shannon were up 6,600 in the same period.

Sophia Loren Signed For Durrell Film

London, Jan. 28.

Sophia Loren nas been signed to star in a film based on an unpublished story by Lawrence Durrell, which is to go into production in Israel next June. All exteriors and studio interiors will be lensed in that country.

Kurt Unger is exec producer and the film will be directed by Daniel Mann from a screenplay now being finalized by J. P. Miller. World release will be through Paramount.

Swiss and 'Longest Day'

Geneva, Jan. 28.

Twentieth-Fox execs here estimate that "The Longest Day" has been seen by one out of every five Swiss adults.

Pic has racked up total attendances to date of 914,000, repping 16.3% of the nation's population of 5,600,000. However, theatre attendance is limited to patrons of 16 years of age or older. Thus the estimate of one out of five adults.

"Day" opened in Switzerland in October, 1962, and currently is being re-booked in many towns where it played on its first wave of engagements.

U Pacing Yank Distribs in Italy

Rome, Jan. 28.

Universal is back in the lead among distribs here, acording to latest key city figures, with "Charade" contributing strongly to the totals. Metro is runnerup, followed by Dear-UA, Columbia (Ceiad), Dear-Fox, Warners, Interfilm, Incei and Paramount rounding out the top 10.

While "The Leopard" (20th) and "How West Was Won" (MGM) continue to lead on an all-round basis, they rate sixth and third on a current seasonal score. "Lawrence of Arabia" (Col) is No. 1 followed by "Cleopatra" (20th). "55 Days at Peking" (AA) rates fourth while "Irma La Douce" (UA) is eighth. "Four for Texas" (WB) is eleventh.

Yanks continue seasonal dominance, with an all-over 48.7% vs. a collective 40.7% for Italos and Italo-French coproductions. British items come next with 7.8%.

Broccoli, With Two Bond B.O. Hits, Worried Over Spate of Message Pix

London, Jan. 28.

With a hit formula in the shape of the Ian Fleming-James Bond adventure yarns which has already resulted in two b.o. hits, Albert R. (Cubby) Broccoli, is concerned at the increasing spate of message pictures which, he fears, will have a damaging effect on the boxoffice and also on industry finances.

Broccoli declares that the producers concerned, many of whom are among his close personal friends, may be well-intentioned, but are clearly misguided. Their attitude in making pictures, which give them personal satisfaction, he described as being both selfish and unreasonable. It was their job, he declared, to make films that would satisfy the paying public, and thus lure patrons away from the small screen in their own homes.

It is Broccoli's belief that such message pictures, made by producers who felt an urge to satisfy their own whims, rarely succeed at the boxoffice. Such failures had a damaging effect on the industry as a whole, he contended.

Sees 'From Russia' as Hit

Through his Eon Productions, in which he is partnered with Harry Saltzman, Broccoli is confident he has a real b.o. hit with the second of the Bond yarns, "From Russia With Love," which he believes will gross over $2,000,000 in the United Kingdom before Eady is taken into account. In a number of key situations, it has been edged out of first place by the new Norman Wisdom comedy, "A Stitch in Time," but he believes that when the final accounting is completed, "Russia" will come out on top.

"Russia," which is outgrossing "Dr. No," the first Bond yarn, by about $700,000 in Britain, is scheduled for its N.Y. preem in April. It is to be followed by "Goldfinger," which starts at Pinewood Studios, Feb. 24, with Sean Connery again playing the secret service agent. Guy Hamilton is to direct. It will be in color and widescreen. The 15-week shooting schedule includes location work in Switzerland.

Apart from the new Bond film, which like the two earlier ones will be distributed through United Artists, the Eon slate for 1964 includes two other British pix which may be released through another major.

'Panther' Whopping 28G in West End, 'Haunting' Neat $11,000 Both For 2d; 'Arabia' Wow 17½G, 'Victors' 13G

London, Jan. 21.

Hottest of newcomers in the West End is "The Pink Panther," which grossed a whopping $28,500 in its first frame at the Odeon, Leicester Square, and seems likely to come close to that figure in second week with $28,000. Also in second round is "The Haunting," which shapes neat $11,000 or near at the Empire. "Under Yum Yum Tree" looks fair $6,700 in second Columbia round.

In most respects, the West End is dominated by the hardticket films. "The Cardinal," though somewhat below hopes, still is sturdy $9,000 in fourth week at the Astoria. "Cleopatra" is fancy in its 24th session at the Dominion. "The Victors" is rated solid $13,500 in ninth round at Leicester Square Theatre. "Lawrence of Arabia" continues great with $17,300 in its 49th week at the Metropole, where on moveover.

The three Cinerama films are also holding firmly. "It's a Mad World" topped a stout $14.300 in seventh session at the Coliseum. "How West Was Won" was also brisk $14,000 or over in 64th Casino stanza. "Brothers Grimm" was fine $9,600 in seventh Royalty week of moveover.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"The Cardinal" (BLC) (4th wk). Sturdy $9,000. Last week, $11,300.

Carlton (20th) (1,128; 70-$1.75)—"Take Her, She's Mine" (20th) (4th wk). Fair $5,000, same as previous week.

Casino (Indie) (1,155; $1.20-$2.15)—"How West Was Won" (MGM) (64th wk). Brisk $14,300.

Columbia (Col) (740; $1.05-$2.50)—"Yum Yum Tree" (BLC) (2d wk). Fair $6,700. Opener was $7,500.

Coliseum (MG) (1,795; $1.20-$2.46)—"It's a Mad World" (UA) (7th wk). Sturdy $14,300.

Dominion (CMA) (1,712; $1.45-$4.20)—"Cleopatra" (20th) (24th wk). Fancy $27,500. Last week, $32,000.

Empire (MG) (1,330; $1.70-$2.15)—"The Haunting" (MGM) (2d wk). Neat $11,000 or near. First was $11,700. "Leather Boys" (BLC) preems Jan. 23.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.80)—"The Victors" (BLC) (9th wk). Solid $13,000 or close. Last week, $13,500. "McLintock" (UA) opens Jan. 23.

London Pavilion (UA) (1,217; 70-$1.75)—"Tom Jones" (UA) (29th wk). Fancy $10,500, great for length of run.

Metropole (CMA) (1,394; 70-$1.75)—"Lawrence of Arabia" (BLC) (m.o.) (49th wk). Great $17,300. Last week, $19,000.

Odeon, Haymarket (600; $1.05-$2.80)—"55 Days at Peking" (Rank) (26th wk). Sturdy $5,300.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Pink Panther" (UA) (2d wk). Heading for great $28,000 or near after $28.500 opening week. Stays until Royal Command Film show, "Move Over, Darling" (20th), opens on Feb. 24.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Ladies Who Do" (BLC). Average $6,700 or near.

Plaza (Par.) (1,889; $1.05-$2.20)—"Who's Been Sleeping In My Bed" (Par) (2d wk). Neat $6,500. First was $7,300.

"The Leopard" (20th) (m.o.) (2d wk). Solid $5,400, better than last week.

Ritz (MG) (430; 70-$1.05)—"The Servant" (subrun) (WB) (2d wk). Stout $5,800 or near. Opener was $6,400.

Royalty (Indie) (862; 70-$2.50)—"Wonderful World of the Brothers Grimm" (MGM) (m.o.) (7th wk). Fine $9,600.

Studio One (Indie) (556; 50-$1.20) "Fantasia" (BV) (reissue) (7th wk). Fancy $7,700.

Warner (WB) (1,785; 70-$1.75)—"Four For Texas" (WB) (4th wk). Lively $11,600. Previous week was $13,200.

Assoc. British Profits Up $560,000 From '62

London, Jan. 28.

The half-year report by Associated Brtish Picture Corp. shows trading profits up by more than $560,000, but the interim dividend is being held at 10%.

Prelim returns released by the ABPC board for the six months ended last Sept. 30 show trading profits, after depreciation and amortization, of $6,697,443 against $6,130,300 for the same period of 1962. Current results are slightly below the profit in 1961. The net profit, after taxation, totaled $2,803,166, also better than last year, but down from 1961.

Exec Asks Scot Film Industry

Glasgow, Jan. 21.

A film industry for Scotland has been suggested here by Robert Keenan, regional officer for the National Assn. of Theatrical & Kine Employees, who claim that major circuits like ABC, Rank, etc. have so far ignored completely any claims here to have studio facilities for producing feature films.

"As in many other sections of industry," he said, "monopoly concentrated in London in private or State hands, using State funds, has given no comfort to Scotland."

Few can doubt the suitability of Scotland, scenic-wise, as ideal location for shooting not only grouse but films.

Union exec claims that the studio staffing of artists, musicians, writers, composers, technicians, craftsmen and semi-skilled grades would make for jobs locally. He suggests a new town like Cumbernauld, near here, or Livingston, close to Edinburgh, as sites for development. Project, if carried through, will give an all-round fillip to Scot entertainment.

"State funds have been available for film production," said Keenan. "Eire, a smaller nation than Scotland, has firstclass studios at Bray."

Boulting Bros. Dispute With ACTAT Resolved After 2 Court Actions

London, Jan. 28.

Under an agreement reached here last week, the long drawn out dispute between the Boulting brothers and the Assoc. of Cinematograph, Television and Allied Technicians has been resolved. A formula has been agreed on between the two parties, as a result of which the Boultings are applying for leave to withdraw their appeal to the House of Lords.

The dispute dates back to the time when the Boultings were filming "I'm All Right Jack." The union complained that their membership had lapsed and sought to compel them to resume active membership. The Boultings challenged the union in the High Court, and the verdict went against them. They appealed, and by a two to one majority, the Court of Appeal upheld the original verdict. By that time, having incurred costs of close on $50,000, they gave notice to take the matter to the House of Lords.

The settlement formally agreed between the union and the Boultings maintains the principle of eligibility of film producers and directors for union membership, but agrees that directors who are also proprietors, or company directors exericising the function of proprietors, shall be entitled to suspend their membership.

The settlement was negotiated between the Federation of British Film Makers and the union. The full terms are expected to be published, after ratification, later this month.

$10,000,000 and 10,000 Men Riding On Bill Leonard's Conviction CBS Can Develop Best Election Picture

For a guy who was put on a coronary alert back in '56, Bill Leonard, general factotum of CBS-TV's Election Year coverage, has achieved such perfect pacing and performance that he's become the envy of his colleagues. He's riding into the election circus with a medico's clean bill of health and if his heart now belongs to CBS News, lock, stock & barrel, it's as stout as the $10,000,000 budget which CBS has tossed into the "Campaign '64" fray and as steadfast as the dedication with which the network has buckled down to the job of translating the next 10 months into a razzle dazzle politico pageantry.

Aside from the $10,000,000 budget (which CBS doesn't particularly care to talk about, for even should it attain an SRO status it'll still be digging into its corporate pocket to the tune of some $4,000,000), some of the vital statistics attending Leonard's quest to write tv history this year are nothing short of fascinating. From the New Hampshire primary in March through the 21 projected specials into the Frisco and Atlantic City Conventions and the Election Night toting up, CBS will be recruiting a staff of 10,000—count 'em— 10,000 people, enough to populate a town and which would put a Bill Paley write-in vote in serious contention.

There will be 1,500 involved in actual production; 500 alone to man the IBM machines as CBS puts on a fullscale performance of "VPA" (the technique for collecting and analyzing votes in key precincts based on previous voting records in those same precincts). Standing in the wings will be 6,500 for the Election Night raw vote collection. Carpenter Hotel in Manchester will house 150 CBSites for the New Hampshire primary—thus giving Leonard and his boys the distinction of putting on a bigger campaign than Rockefeller himself.

Quite obviously CBS won't be soloing in this ambitious venture. NBC's Bill McAndrew (and on the basis of the Nielsen tote board he's still the one to beat) is as equally dedicated, and ABC under Elmer Lower and Jim Hagerty will also be going for the hosannahs. But for Leonard (and his boss Dick Salant) in his second time up as Chief Impresario for "Columbia Covers A Presidential Campaign" (with Bill Ames and Bud Wussler as the front-and-back-of-the-camera designers and choreographers and Theodore H. White as an overall election unit consultant), the stakes are high indeed. For this is the year CBS is determined to make it in the race to the polls to develop that Election Night picture.

And Leonard's got $10,000,000 and 10,000 men riding on a firm conviction that he can develop it first.

Cig Transits 'TW3'

NBC-TV's satirical half-hour revue, "That Was the Week That Was," kicked the cig habit last Friday night (24) without a twitch.

Participating sponsor Brown & Williamson had threatened to pull out of the show if a vidtaped bit spoofing the Government's cig-cancer report weren't eliminated. Whether or not the gesture was because of press exposure of the B&W threat, or good old fashion ornery integrity, the sequence did play and the cig company didn't.

Bit featured a vocal turn of "Smoke Get's In Your Eyes" accomped by still pix of smokers in idiotic poses, lung x-rays and surgery.

Cancer Report No Deterrent To Ciggie TV Buys

While the tv industry is playing it cool about making any specific commitments to restrict cigaret advertising, the tobacco companies are now heavily in the market for 1964-65 television time with only a minor nod to the U.S. Surgeon General's report linking smoking with higher mortality rates. Initially, the tobacco companies appeared to be rushing for post-9 p.m. time period. Now, however, they've dropped down to 8:30 p.m. for entertainment shows. News and sports shows are also acceptable berths for ciggie plugs at any hour.

Television industry execs, who are wondering how to juggle the $150,000,000 in tobacco advertising revenue without dropping the money bags or getting hit by legislation, are becoming increasingly testy over the big play this particular story has been getting in the press. One tv exec asked: "Do the print media sense an opportunity to regain part or whole of the cigaret advertising money that was switched to television? Having lost millions of dollars, the print media are taking a holier-than-thou attitude about smoking, but they're deafening silent about liquor advertising."

Trenner Exits RKO-Gen.

Hollywood, Jan. 28.

Harry Trenner has resigned as division director of RKO-General on the Coast and will retire May 1 after 35 years in radio and tv. He will move to Palm Springs.

Starting this weekend he will develop programs for RKO-General tv stations and broader distribution. His post will be vacated. Mal Klein continues as manager of KHJ-TV and Martin Fliesler as KHJ manager, both reporting to N.Y.

Current Season TV Sales Fetch ABC $8,000,000

Close to $8,000,000 in business for the remaining months of the current season has been written since the start of the new year by ABC-TV. One of the major buys was made by American Tobacco, whose willingness to ride along with the "Jimmy Dean Show" cued the web's decision to extend the variety series to September. Latest flock of sales is putting the web at near the SRO level for the second and third quarter which is being sold at rates 20% over last year.

Other sales were made to Brown & Williamson in "Arrest and Trial" and to Florida Citrus in "Hootenanny." Dodge, S.C. Johnson & Son, Lehn & Fink, Plough, Polaroid and Tontl have also bought or renewed participations in scattered primetime shows.

ABC-TV has also sold out a couple of summer football specials, the Coaches All-Star Game from Buffalo June 27 and the All-Star vs. Chicago Bears game Aug. 7. Former game was bought by Hartford Insurance, Georgia Pacific, Goodyear, General Cigar and Schlitz while Gillette, R.J. Reynolds and Pabst bought the Chicago Bears contest. In another sports sale, Auto Lite and General Mills have bought out the "Pro Bowlers Tour" to the end of its run in April.

Wolper's 'Men In Crisis'

Hollywood, Jan. 28.

"Men in Crisis," a new documentary series exploring the conflict between men in history, is being prepared by Wolper Productions as the first of three new half-hour series currently being developed for network airing during '64-'65.

Bewitched, Bothered & Bewildered

All indications point to ABC-TV scheduling the Screen Gems entry, "Bewitched," in the Thursday-at-9 period next season. Quaker Oats has just purchased it from SG, subject to the right of Quaker to sell off half the program. "Bewitched," starring Elizabeth Montgomery, daughter of the film star Robert Montgomery, is produced by her new husband, Bill Asher. Quaker reportedly bought the program, featuring a young bewitched housewife who performs "Topper"-like feats, in hopes that it could qualify for a CBS time period. While CBS would be delighted to accept the program, all CBS half-hour possibilities apparently have been committed to other advertisers such as Procter & Gamble and Philip Morris.

Until last Friday the Thursday at 9 period had been committed to "Valentine's Day," the half-hour 20th-Fox situation comedy starring Tony Franciosa and produced by Hal Kanter. But Chevrolet, to whom "Valentine" and the Thursday at 9 half-hour had been optioned, was forced to pass on the Kanter comedy when parent company General Motors in the person of Gail Smith nixed the show, on a public relations basis, as being on the "risque" side.

ABC then extended the Chevrolet option on the valuable time period, which follows "My Three Sons." Now, it's felt, if Chevrolet concludes that "Bewitched" is the best alternative available, it will accept the show with Quaker as the alternate sponsor (thus giving Quaker, which co-sponsors the immedately preceding "My Three Sons," the money-saving contiguous rate on each half-hour).

Ironically, producer Hal Kanter has thus found himself "bewitched, bothered & bewildered" by the same kind of frustration which beset him several seasons back when he instituted a lawsuit against ABC for allegedly failing to honor a deal to schedule a Pat Buttram situation comedy, also produced by Kanter, in the selfsame Thursday at 9 period. Then, as now, it was Chevrolet which refused to schedule the Kanter show, and in each instance ABC stood by the sponsor.

To make the irony of the second Chevrolet turndown more bitter, ABC's financing of two Kanter pilots (the other being "Three On An Island") was conditioned on Kanter's withdrawal of the lawsuit which stemmed from the initial Chevy turndown.

However, "Three On An Island" is now pencilled in for Thursday at 9:30. Here, again, Kanter must override another sponsor hurdle as American Tobacco, which has an option on an alternate half-hour of the time period, is being asked to accept the program. (Meantime American Tobacco has just ordered an alternate half-hour of "The Rogues" on NBC Sunday nights 10 to 11 and has also placed firm orders for 10 and a half commercial minutes per week on CBS, which the latter has not yet accepted).

"Three On An Island" is a latter-day "My Sister Eileen," about three comely young things—Julie Newmar, Pamela Tiffin and Monica Moran—who live in a Manhattan apartment.

NBC Sings Along With Bearded One On Mitch Pitch Vs. 'Agency Shows'

At the outset of the '63-'64 season, the third for NBC-TV's "Sing Along With Mitch," the old Chicago croupier Art Nielsen was telling the tv industry that Mitch Miller, for audience, was doing something of a solo. Last few weeks have seen a change, and the "Sing Along" producer-host thinks it's all because he got NBC to sing along—with a saturation on-air promo campaign, that is.

In a new timeslot, 10 to 11 p.m. Mondays, Miller is now convinced it takes the Nielsen tribe a few weeks and some strong guidance to grope its way from the old to the new home in the schedule of an old favorite.

"It shows you can't take anything for granted," says the bearded one. "We all knew we had a good show and good research" (placed as it was between two "agony hours," CBS-TV's "East Side, West Side," and ABC-TV's "Breaking Point."

Still, with the dip in the numbers, Miller says everybody got nervous (Wm. Morris agency and the net execs). But instead of panicking, Miller put in a call to NBC prez Bob Kintner. It was never answered says Miller, but it was obvious that the boss (by ESP, or something) got the message because things began to happen immediately.

Network promo boys filled the weekend air with as many as 30 voice-over show plugs a day along with several film blurbs on the weekend before air dates.

That was in November. By the

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LeRoy Dyke Show

Hollywood, Jan. 28.

LeRoy Van Dyke, country music singer, is going into tv production with his manager, Gene Nash. Pair have set up Bandshell Productions for a teleseries tabbed "LeRoy Dyke Show," and have closed deal with Canada's ITO network for 26 segments.

Entire series of half-hour episodes, to feature both American and Canadian guest performers, is being financed by Van Dyke, who started filming of pilot last week at WXIX-TV, ABC outlet in Nashville, where singer is also a member of the WSNU "Grand Ol' Opry" show. ITO is syndicating in Canada, England and Australia, with a new deal to be set for U.S. syndication. ITO deal also includes a 90-minute spec on history of country music, which Van Dyke will film later in year.

Perjury Action Looms in LBJ Tele Time Buy

Washington, Jan. 28.

Senators investigating Bobby Baker were suggesting today (Tues.) there may be perjury case case involving the sale in 1959 of $1,208 in tv time on the Austin, Tex., station owned by Mrs. Lyndon B. Johnson and her daughters. The First Lady put her family's stock into an irrevocable trust when her husband became President.

Don B. Reynolds of D.C. suburb, who once was a partner of Bobby Baker in the insurance business, sold the LBJ Co., licensee KTBC-TV, two different $100,000 life insurance policies on President Johnson's life, the first in 1959 and the second in 1961. The company, which paid the premium, was the beneficiary.

The company took them out as an inheritance tax protection, it was explained by a Johnson aide. Under Texas' community property law, which divides assets between married couples, Mrs. Johnson

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Chemstrand Coin To 'H'wood Palace'

Chemstrand, which has specialized in bankrolling such specials as "Elizabeth Taylor's London" and "Grace Kelly's Tour of Monaco," is now making something special out of ABC-TV's "Hollywood Palace" show. Chemstrand has bought half of three "Hollywood Palace" hours in February and March.

The "Palace" shows will be promoted by Chemstrand as specials. ABC-TV is reciprocating by coming up with some top emcees for the three vaude layouts, namely Gene Kelly, Cyd Charisse & Tony Martin, and Dean Martin.

Shecky Greene Series

Hollywood, Jan. 28.

Shecky Greene, nitery comic currently in lounge of Riviera, Las Vegas, has been inked by Screen Gems for a vidpix series to be tailored for him. No format or tag yet has been set.

Deal is non-exclusive and permits Greene to do tv guestings, niteries and pix.

GAC Swingin' as TV Gets Some Fancy (Herman) Rush Orders

It's not quite a year since Herman Rush moved in as prexy of the tv division of General Artists Corp., yet in the intervening months he and his two key veepee aides (Lester Gottlieb in the east and Dave Gerber on the Coast) have been making like there's no tomorrow's in tv without a GAC tag.

On the live/tape front alone, GAC has had singular success in recent weeks with some middle-of-the-season "Rush orders" from ABC and NBC that has projected the agency into the forefront in that area of programming. In a three-way coup at the start of the new year, GAC delivered the "Hollywood Palace" Saturday night show for ABC; and both "That Was the Week That Was" and "You Don't Say" for NBC. The ABC entry, thanks to some fancy share-of-audience returns, looks like it'll be swinging into the '64-'65 semester.

Right now GAC is jumpin' with potential live entries that's met with favorable agency-network reaction, as with the Joel Grey "On the Brink" revue (which was on the verge of grabbing American Tobacco sponsorship had Jimmy Dean fallen by the wayside); the Bobby Morse "New Faces" exploration into new talent development, and the "Funny Funny World" variety show utilizing international talent, on which NBC holds an option.

In addition GAC is currently prepping two new live daytime game show entries, "Copy Cat" and "Show Me", both of which are being tested locally on KTLA on the Coast. A live summer replacement "Face the Music" with Sammy Kaye and a projected Mel Torme hour series are in the offing. Also in the east GAC represents the new "Reporter" (headed for CBS) Jerome Weidman series, as it does Jackie Gleason, pacted to a new $6,000,000 tv contract.

Coast vidfilm activity is even more diversified and all-encompassing, as witness the three Desilu properties: the half-hour Donald O'Connor show, already purchased by Colgate, at which ABC is casting eyes; the Dan Dailey "Papa GI" situation comedy series created by Jess Oppenheim and the Dwayne Hickman situation comedy series produced and directed by Bob Sweenney. All the pilots were delivered last week. (These are aside from Lucy herself and the current "Greatest Show On Earth"). There's a GAC label on two 20th-Fox properties: "Voyage to the Bottom of the Sea" (which goes 7:30 to 8:30 Sundays on ABC), and "Three On An Island" (9:30 Thursdays ABC) co-starring Pamela Tiffin, Julie Newmar and Monica Moran. It's about three girls in a New York brownstone.

Tack on representation on the Saturday ayem "My Friend Flicka", with a sixth year upcoming and altogether GAC, which now talks by the dozen, spells out "Good American Cash."

Chester Quits NBC, Storke Gets Nod

Giraud Chester, director, program administration at NBC-TV has ankled over "policy differences" and William Storke, director of participating program sales, has replaced him.

Chester, who joined NBC a couple of years ago from ABC-TV, where he was director of daytime programming, says he will announce future plans in a few weeks.

Storke joined NBC in July, 1948, in the Hollywood guest relations department. He transferred to New York from the Coast web sales department in 1955.

REVUE: A THIRD OF A NETWORK

The NBC-TV Schedule

The NBC-TV '64-'65 schedule, finalized yesterday (Tues.), is loaded with surprises. It provides for six hours of movies per week, including the new made-for-tv Revue entry tentatively tabbed "Project 120." Jack Benny gets the Tuesday night 9:30 to 10 spot sandwiched between "Mr. Solo" and an hour variety show alternating Andy Williams and Bell Telephone. Wednesday will be comprised of two shows only (both out of Revue)—"The Virginian" and the aforementioned movies. Ditto Monday night's two-entries-only: "90 Bristol Court" and "Monday Night Movies."

Here's the blueprint:

Sunday—7:30 to 8:30 Disney; 8:30 to 9 (still open with "Grindl" maybe returning); 10 to 11 Four Star's "The Rogues."

Monday—7:30 to 9—"90 Bristol Court" (out of Revue); 9 to 11 "Monday Night Movies."

Tuesday—7:30 to 8:30—"Mr. Novak"; 8:30 to 9:30 "Mr. Solo" out of MGM; 9:30, Jack Benny; 10 to 11, Andy Williams-Bell Telephone.

Wednesday — 7:30 to 9 — "Virginian"; 9 to 11, "Project 120" movies.

Thursday—7:30 to 8:30—"The 13th Gate" science fiction series (produced by Felix Jackson); 8:30 to 9:30, "Dr. Kildare"; 9:30, "Hazel" and 10 to 11 "Kraft Suspense Theatre."

Friday—7:30 to 8:30, "International Showtime"; 8:30 to 9:30 Bob Hope"; 9:30 to 10, "That Was the Week That Was"; 10 to 11, Jack Paar.

Saturday—6:30 to 8:30—"Flipper' 'and "Mr. Magoo"; 8:30 to 9 half-hour comedy (maybe Joey Bishop back); 9 to 11 "Saturday Night Movies."

ABC's Political Convention 'Talent': Eisenhower, Humphrey and Ervin

In a move to glamorize its coverage of the national conventions via its association with top political figures, ABC-TV will be balancing former Pres. Dwight D. Eisenhower, a Republican, against two Democratic Senators, Hubert Humphreys of Minnesota and Samuel J. Ervin Jr. of North Carolina. ABC-TV signed up the Democratic senators as network commentator talent after former Pres. Harry S. Truman indicated that he was not available for such a job. ABC is providing "honorariums," a euphemism for fees, to the politicos, but in Pres. Eisenhower's case, at least, it's believed that the coin will be donated to some public institution.

ABC-TV is now in the process of lining additional personalities and personnel before and behind the cameras. With the exit of Bob Quinn, exec producer of the news department who was in charge of the preparations for the political conventions, it's understood that ABC News prexy Elmer Lower is aiming to corral a topflight producer from one of the other webs to handle this assignment.

ABC News, meantime, is moving to set up independent units for television and radio. The web set up separate radio news departments in the midwest, with Tom Casey as manager. Lower is slated to shortly name a head of the Coast news department for radio. Tom O'Brien is national radio director headquartering in New York. The web's Washington bureau has been beefed up by the addition of Baden Langton, one of Canada's top newsmen.

In the documentary field, ABC-TV is planning to program at least 10 hours next season. John Secondari, head of special projects, will be turning out documentaries with historical and entertainment flavors while Steve Fleischman, who recently moved over from CBS, will

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Ackerman & Fries Ad Lib SG Setup

Hollywood, Jan. 28.

Harry Ackerman, Screen Gems veepee and exec producer, and Charles Fries, executive production manager for SG, are running the local operation pending appointment of a Coast chief, to replace Bill Dozier, who has exited the telefilmery.

SG veepee and general manager Gerald Hyams has notified Coast staffers of the Ackerman-Fries status. Hyams, meanwhile, is considering a number of candidates for the vacated spot, but it's reported he is in no hurry to reach a decision, and it may be a month or two before a Coast chief is named.

CBSers Play Albee Time

Matinee company of Broadway's "Who's Afraid of Virginia Woolf?" now is entirely composed of performers on CBS-TV soapers.

Henderson Forsythe (As the World Turns) is the latest to join the Broadway cast. He replaced Sheppard Strudwick. Others are Eileen Fulton, also of "As the World Turns," Bill Berger of "Edge of Night," and Haila Stoddard of "Secret Storm."

Foursome continue their tv roles while performing in Albee's play.

Carol Burnett's 3-Wks.-Out-of-4 CBS Sat. at 8:30

Out of this frantic Thursday-Friday period of last week which saw CBS-TV's Jim Aubrey locked in with his key colleagues to put the pieces together on next season's $250,000,000 program look (including the NFL grid graboff) came a commitment from Carol Burnett to do a three-weeks-out-of-four hourlong revue-type show. (On the fourth week it's planned to utilize a name guest but with an otherwise regular cast in a Bob Banner entry called "The Entertainers.") Show will go into the Sat. 8:30 to 9:30 period following Jackie Gleason.

Deal with Miss Burnett, who was pinned down to a commitment just as she was taking off for a Jamaica holiday, thus retains the CBS tradition of "one new key hour variety show per season." (This year witnessed the Danny Kaye click.)

Out of the hectic Thursday-Friday period came the $28,200,000 successful grid bid; the repacting of Jackie Gleason, the decision to go regularly with Miss Burnett and the virtual resolution of the entire '64-'65 sked.

CBS-TV Returning Tues. 7:30 to Affils

CBS-TV has opted not to program Tuesdays at 7:30 next season, the half-hour period now occupied by "Marshall Dillon" ("Gunsmoke" reruns).

The web the past two years with its "Dillon" series, in effect, had an electronic syndication operation. "Dillon," although programmed by the network, was up for local sales.

8 HRS. SHAPE UP ON NBC-TV SKED

They said that, come '64-'65, and Lew Wasserman's Revue telepix operation would be practically washed up—by virtue of the fact that (a) CBS-TV wanted no part of it; (b) its dedication to the anthology pattern of programming was too old hat. So what happens? What happens is that, on the basis of the tentative schedules posted around the Madison Ave. agencies by the three webs, Revue will be back hotter 'n ever, with probability that it will have 11 hours of programming (at the going production rate of $5,000,000 per hour) pencilled in on the fall tv spectrum.

In the process Revue will probably be writing some "tv history" footnotes, particularly in its relationship with NBC, where practically one-third of the entire prime time evening program schedule (for some eight hours per week) will be flaunting the Revue banner. (The other three hours have been earmarked for ABC-TV). Further, NBC Wednesday nights, 7:30 to 11, will be Revue all the way, and with only two shows, yet. From 7:30 to 9 there will be "The Virginians"; from 9 to 11 the two-hour made-for-NBC film features (tentatively tabbed "Project 120").

The two-network 11-hour spread, in the shapeup of the present countdown, goes like this:

"Broadside", the half-hour distaff version of "McHale's Navy" (featuring World War II Waves) earmarked for a Sunday ABC showcase;

"McHale's Navy" half-hour, ABC-TV;

"Virginian", 90-minutes, NBC-TV;

"Project 120" (two-hour features) for NBC-TV;

"Kraft Suspense Theatre", 60-minutes, NBC-TV;

Chrysler-Bob Hope series, 60 minutes, NBC-TV (Chrysler wants to renew but Hope says he hasn't decided yet whether he'll continue with the series);

"Wagon Train", back to 60-minute form, ABC-TV;

Alfred Hitchcock, 60 minutes (CBS won't pick up its option but it's expected to wind up as an NBC attraction), Friday night 10 to 11 even though Jack Paar is still listed in the tentative blueprint.

Jack Benny, half-hour, NBC-TV.

"Arrest and Trial" (in 60-minute form instead of present 90-minute version), ABC-TV;

"90 Bristol Court", designed as three half-hour comedy blocks, going into Monday night 7:30 to 9.

In the unprecedented concentration on Revue shop shows, the Wasserman studio will be supplying NBC with the equivalent of some two and a half nights of prime time programming per week—assuming the present schedule holds up.

Mary Fickett Series Set for CBS Radio

Mary Fickett, who was cohost on the new defunct "Calendar" CBS-TV series, returns to the CBS News fold, but this time on CBS Radio.

Miss Fickett, starting Feb. 17, will do a question and answer show on the radio web, on what roughly could be called women's subjects. Her show will be a supplement to the Walter Cronkite "Dimension" feature.

NBC Shifts Vanocur

NBC-TV's White House correspondent Sander Vanocur ankles that beat to take on general politics with particular attention to the campaign of Pennsylvania Gov. Scranton, aspirant to the Republican presidential nomination.

Robert Goralski of the Washington staff takes over the White House assignment. Beat reportedly was offered to Ray Scherer, but he preferred to continue as NBC's top man on Capitol Hill.

CBS Axe Swings on Shows In Projecting '64-'65; 'East Side,' Silvers, Garry & Hitch Bounced

Sullivan to 90 Minutes

With the demise of the Judy Garland show in March after 26 weeks, CBS-TV is expanding the Ed Sullivan Sunday 8 to 9 show to 90 minutes.

Starting April 5 Sullivan will occupy the 8 to 9:30 period with a half-hour show filling out 9:30 to 10. However, there's a possibility the show may not go in its expanded form until the fall.

CBS-TV program execs were burning the midnight oil up to last night to come in under the deadline in projecting the web's '64-'65 schedule. As matters were resolved, "East Side West End" went out the window along with the "Garry Moore Show," "The New Phil Silvers Show" and the new Allen Funt mid-season replacement show, "Tell It To the Camera."

Alfred Hitchcock, after a long ride on the web, is being axed from its Friday night 10 to 11 slot. He's expected to move over to NBC, joining another move-over—Jack Benny. Major casualty also is Judy Garland who fades from the Sunday night 9 to 10 slot in March after 26 weeks.

Lucille Ball will probaby remain a haf-hour Monday nights, having rejected the bid to go a full hour. Carol Burnett gets the Saturday night 8:30 to 9:30 period following Jackie Gleason and currently occupied by "The Defenders." Defenders" moves over to the Tuesday night 10 to 11 period which is being taken away from Garry Moore.

Going into the Silvers slot for General Foods will be "Gomer Pyle" (a spinoff from the Andy Griffith show) and Parke Levy's "Many Happy Returns" gets the GF nod for Monday night 9:30 now that Danny Thomas goes off.

Other casualties, as previously noted, include Danny Thomas, axed not because of ratings but because of Thomas' desire to slow down and do some specials (at NBC-TV). "Great Adventure," the historical anthology series, Fridays from 7:30 to 8:30 p.m., cancelled after a one season ride.

"Route 66," currently filling the Friday, 8:30 to 9:30 p.m. slot, also won't be back on the schedule, the end of a ride of many years.

As the web began to prepare its '64-'65 schedule, the biggest question marks were Jackie Gleason and Lucille Ball. In both situations, the web received affirmative answers.

In the case of Gleason his production company which does the Saturday night weekly entry is pledged from $5,500,000 to $6,000,000 for the '64-'65 season. Gleason, in response to a question, said he thought next season he will get some $1,000,000 more than the current season. He addded, though, that his lawyers are clearer on the exact figures than he is.

In any event, his deal calls for 30 one-hour shows, the number he did this season. Eight will be repeated.

An important provision of his contract, according to Gleason, is

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Alcoa $4,900,000 Buy Hinges On 'Tycoon' Switch

Alcoa has offered to buy the Walter Brennan "Tycoon" half-hour situation comedy series on ABC-TV next season for $4,900,000 (for a firm 52-week full sponsorship), but won't accept the Sunday at 9 period into which it's been slotted. Alcoa wants Thursdays at 9:30, but that's a period in which American Tobacco has an option for an alternate half-hour.

Alcoa is unwilling to oppose the high-rated NBC "Bonanza" series, particularly because CBS' main effort next season is expected to be directed toward the same time period with an "explosive, super-expensive" Ashley-Steiner variety show, with the major headliners, in the 9 to 10 Sunday period, immediately following Ed Sullivan.

CBC Disbands Its 11-Year Symph But Pacts Toronto Orch

Toronto, Jan. 28.

Announcement that the 11-year-old symphony orchestra of the Canadian Broadcasting Corp. would be disbanded and the Toronto Symphony Orchestra given the concerts and other musical chores was made jointly by Bruce Raymond, CBC Radio program director of the Trans-Canada web, and R. W. Finlayson, prexy of the TSO. They said that all symphonic services during the 1964-65 season would be provided by the TSO.

It was also announced that tenure of Walter Susskind as conductor of the TSO had been extended another year. With 13 concerts skedded for this season, CBC Symphony reputation had continued to grow and several recordings were made by Columbia. It had been the favorite of such recent conductors as Stravinsky and Robert Craft.

Joint announcement stated that setup would allow the constitution of the best orchestral performers in Toronto into a single organization: would allow cutting down of rehearsal time and duplication of facilities. CBC also gets the TSO guest artists and conductors for this and next seasons.

More than 70% of the CBC symphony plays also for the TSO and it is 20 musicians that the latter is interested in. Toronto local of Musicians Union had made no decision over the weekend because they had not been notified.

Houseman to Revue

Hollywood, Jan. 21.

Producer John Houseman has joined Revue studios, to produce a number of telepix for the Bob Hope-Chrysler series on NBC-TV.

Houseman has produced a number of teleshows, last being "The Great Adventure," and also has produced a number of motion pictures.

Rival Cigs in Yen For NBC 'Rogues'

"The Rogues," the Four Star-NBC-TV entry for next season, is already firm for one-half the bankroll with four cig firms currently scrambling to latch on to the remainder.

In for an alternate-week half-hour are Alberto-Culver and Procter & Gamble, and orders for another alternate-half have been received from Brown & Williamson, American Tobacco, Liggett & Myers and P. Lorillard.

With the cig folk as anxious as they are for late-hour programming since the Government report on the smoking-cancer link, it's an outside possibility that one company will take an alternate week chunk of "Rogues" with another settling for the opposite week participation.

Curb Ciggie Blurbs, Clout Clutter, Demanded At NAB's Florida Meet

Washington, Jan. 28.

Ratification and reflection are on the Sarasota agenda of the NAB Television and Radio Boards this week. To be ratified by the tv Board of Directors are restrictions suggested last week at Miami Beach by the TV Code Review Board on cigaret advertising and piggyback commercials.

Up for Radio Board action are recommendations issued earlier this month by the Radio Code Review Board for establishing a ciggie subcommittee and for bolstering code acceptance among stations.

When both boards meet jointly on Friday, ratings, research and LeRoy Collins will be topics for discussion.

At Miami Beach, the TV Code Board went part way to meeting Collins' demand for banning the butt. Pending final Federal Trade Commission action, the nine-member board voted unanimously to crack down on ciggie ads appealing to children or claiming benefits to good health.

The TV Code Board also moved to define piggyback commercials and require that all ads comprising a piggyback seg be counted as separate commercials under code time standards.

The Board recommended a prohibition against scheduling more than three consecutive announcements of any nature during prime time.

The piggyback action was also unanimously approved by the Code Board.

The TV code folk prefaced their provisions saying: "It is apparent that there must be a reappraisal of cigaret smoking and cigaret advertising in the overall fabric of television." The Board expressed "particular concern" with the effect of tv advertising on juve smoking. The Board added, however, that the ciggie manufacturers also have some responsibilities. Invited to appear at the Miami Beach session, the Tobacco Institute and reps from the six largest cigaret advertisers all declined.

They averred they shouldn't become involved in self-regulation of the broadcast industry.

The Code Board advised amending the code to read:

"Care should be exercised so that cigaret smoking will not be depicted in a manner to impress the youth of our country as a desirable habit worthy of imitation," and, "The advertising of cigarets should not be presented in a manner to convey the impression that cigaret smoking promotes health or it's important to personal development of the youth of our country."

Rejected by the board was a proposed amendment prohibiting cigaret endorsements by big names.

The Code Board appointed three of its members to serve as a ciggie subcommittee and cooperate with their radio counterparts. Selected were Douglas Manship, WBRZ-TV, Baton Rouge, La.; Roger Clipp,

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McGannon: Man of Year

Sarasota, Fla., Jan. 28.

Don McGannon, prexy of the Westinghouse Broadcasting group, was named by NAB's board here as recipient of this year's Distinguished Service Award. The award will be made at the NAB national convention in Chicago in April.

Previously there had been reports that the award might be given posthumously to late Pres. John F. Kennedy.

Ad Agency Faces Fraud Indictment On Diet Product

For the first time in Madison Ave. history, a Federal indictment last week was slapped on an ad agency for fraudulent campaigning. Kastor, Hilton, Chesley, Clifford & Atherton was accused of the fraud in a 58-count indictment that also named Drug Research Corp. and its prexy John Andreadis and its chief chemist Saul Miklean and the New Drug Institute and its prez, Arthur D. Herick.

The ad agency is named through its handling of a $10,000,000 campaign for Regimen Tablets, which the indictment calls worthless diet product. The Brooklyn grand jury that handed down the charges said that the media involved — newspapers, magazines, radio and tv—were innocent victims of the alleged fraud. Cited as carriers of the ad were the CBS web show, "Keep Talking," NBC's "Today," and ABC's "American Bandstand," along with Look and Life mags, the New York Daily News and N.Y. Mirror and several other newspapers.

The grand jury said that tv blurbs showing Regimen users slimming down from week to week were phony, that actually the persons on view were on stringent diets. The drug firms were charged with inducing a medical doctor to "alter and change the conclusion of a clinical test he had performed on the tablets" to indicate a favorable result.

Agency and company individuals involved could receive sentences totaling 266 years each, and the drug firms could be fined up to $175,000.

'BURKE'S LAW' AS HOT BRITISH ENTRY

"Burke's Law," the Four Star-ABC-TV gumshoe series, has been renewed by the three commercial webs in England, Granada, Associated Rediffusion and ATV, which last August bought the first 13 episodes.

The UK webs have now purchased 32 episodes in all, covering the entire year's production of the show. Since the show, starring Gene Barry as millionaire detective, hit the British airwaves it has consistently ranked high in the ratings. Sale was made through Manny Reiner, veepee and general manager of Four Star Television International.

Metromedia Junketing Newsmen to Europe On Operation Schoenbrun

In line with recent signing of David Schoenbrun as world affairs correspondent, WNEW Radio, N.Y. and other Metromedia radio outlets are transporting 20 U.S. newspapermen to attend French President Charles DeGaulle's press conference in Paris Friday (31). The U.S. group will be the largest single delegation at the De Gaulle question-and-answer session.

Schoenbrun has also arranged a special briefing of the U.S. group by Charles Bohlen, U.S. Ambassador to France; John Tuthill, the U.S. ambassador to the Common Market, and Jean Monnet, regarded as the "Father of the Common Market." The group of U.S. newsmen will also fly to Vienna as guests of the Austrian Republic with hoopla set at the Schoenbrun (get it?) Palace.

Schoenbrun's reports are aired daily on WNEW Radio and the five other Metromedia radio outlets.

Canadian Tapped As Steve Allen Producer

Daryl Duke, a producer for the Canadian Broadcasting Corp., has been signed by Westinghouse Broadcasting as the new producer of the nighly 90-minute "Steve Allen Show," originating in Hollywood. He'll start Feb. 1, working under Chet Collier, the show's exec producer and general manager of WBC Productions Inc.

Duke has been with CBC for the past 11 years, working on the "Quest" program among others. He replaces Milt Hoffman on the Allen series.

FCC Now Wants to Know: What Are You Doing To Meet Community Needs?

Washington, Jan. 28.

FCC plans to revise its radio station application forms putting new stress on what broadcasters are doing to learn their community's listening needs.

Oral arguments of the revised AM and FM application forms will be heard April 23.

The application form changes resemble those recently proposed for television applicants. On the new forms, applicants would have to tell what they are doing to "ascertain the audience needs and interests of their communities, and the manner in which they are meeting them."

These regulations would be asked on forms for new stations, renewals, transfers of control and major changes in existing station.

Deadline for requesting time at the oral argument is April 1.

Pre-Testing Of Brit. TV Shows A La Schwerin

London, Jan. 28.

Would British television program companies be prepared to raise the ante and pay more than the normal going rate for an imported series if there was a built-in guarantee of high ratings? That question, so far unanswered, is behind the thinking of the Schwerin Organization in Britain in contemplating the introduction of a new sampling service.

Currently, Schwerin is conducting an extensive research survey on behalf of Associated Television in a bid to determine the ingredients that contribute to program success. That survey, using a sample of about 1,300 heads, is being carried out at private theatres in London and Birmingham, and is also analyzing audience reaction to commercials. Indeed, preliminary results indicate that the commercials form an integral part of independent television, and are among the contributory factors to the success in the ratings battle versus the BBC.

Extending the experience already gained, Schwerin analysts believe they can offer a valuable service to American programmers who have series available for the British networks. As the continuance of the 14% quota for imported programming keeps Britain as a buyer's market it is felt that there are obvious advantages to the peddler whose program goes through the sampling mill and is given a thumbs-up verdict, which would ease the task of negotiating a network deal. On the other hand, it is believed that not too much would be lost if the sample test showed only lukewarm approval, as prices could hardly be expected to fall below the present level, and there is always the program buyer around who is prepared to play his own hunch.

Deke Heyward Set As 'Uncle Wiggily' Scripter

Louis (Deke) Heyward has been signed as writer for the "Uncle Wiggily" series going into production under the Jayark Films Corp. banner with Duke Goldstone as production veepee.

Heyward has a string of kidvid credits and was producer-writer on the Dick Clark dance show and a writer for the Garry Moore show. "Uncle Wiggily," which started as a daily column in the Newark Evening News in 1910, was a popular newspaper syndicate feature and, in book form, sold more than 15,000,000 copies. Jayark prexy Reub Kaufman got the rights to the series from Roger Garis, son of the creator, Howard Garis.

TV-Radio Production Centres

IN NEW YORK . . .

WNBC-TV station manager **Peter Affe** back at his desk after a week of managerial skull sessions with other network execs in Absecon, N. J. . . . Vet New York flack **Tim Marks** (Burke & Corbin Assoc.'s) ankles for Ft. Lauderdale, Fla., where he'll continue as a press agent . . . **Alfred L. Plant,** Block Drug exec, named chairman of the National Academy of Television Arts & Sciences membership committee and board of governors, New York Chapter. **Gene Accas,** Leo Burnett agency, continues as membership co-chairman . . . **John Eckstein** of Wexton Co., named chairman of the N.Y. chapter's speakers bureau . . . Actor **Liam Redmond** returns from Europe Feb. 12 for roll in Hallmark's telecast, "Little Moon of Alban" . . . **Gary Lockwood** winging back to Coast after two-day promo visit here . . . **Jack Lescoulie** vacationing in California week of Feb. 3 . . . **Eileen Brennan** of "Hello Dolly" sings on NBC's "Today" Monday (3) . . . **Marshall Jamison** named producer-director of "That Was The Week That Was" . . . NBC-TV's **Frank Blair** awarded South Carolina Broadcasters Assn. Good Citizenship Award for 1963. Blair is from Yemassee, S. C. . . . **Len Probst,** NBC's man-on-the-aisle, speaks before a Unitarian group in Montclair, N. J. Tuesday (2) . . . NBC Int'l board chairman **George Graham Jr.,** and special projects manager **Harold Anderson** back from Barbados and inauguration of Barbados Radio . . . NBC has assigned **Merrill Mueller** to cover Gov. Rockefeller in his quest for the GOP nomination.

David Susskind on Sunday (2) wins a special citation by the Anti-Defamation League of B'Nai Brith for "East Side, West Side." ADL honor cites the **George C. Scott** series for "bringing the message of democracy to the American people. **Dore Schary** acts as the donor for ADL . . . **Carol Channing** visits **Helen Hall** on WCBS Radio's "One Woman's New York" this week . . . **Eli Wallach** compares British and American actors on WCBS Radio's **Norton Mockridge** show tomorrow (Thurs.) . . . **Dan Rather** replaces **Robert Pierpoint** as CBS News White House correspondent, effective Feb. 15. Pierpoint will cover Congress and political election campaigns . . . **Paul Henning,** creator of "Beverly Hillbillies" and "Petticoat Junction", gets into town Saturday (1) . . . Freelance director **Nick Webster** helmed upcoming "Twentieth Century" program titled "Man With a Mission: Dr. Howard A. Rusk." . . **Mel Torme** of the "Judy Garland Show" to Toronto Saturday (1) for p.a.'s . . . Lassie and his owner, **Rudd Weaterwax,** arrive in N. Y. Feb. 10 for two weeks at the Sportsmen Show at the Coliseum . . . **Morey Amsterdam** of "Dick Van Dyke Show" to entertain at Harrisburg, Pa., Chamber of Commerce affair Feb. 19 . . **Alfred N. Greenberg,** CBS Radio affil relations, off on a two-week southern swing.

Martin Brandt into N. Y. (after three years on Coast) for "Camera Three" appearance . . . **David A. Greacan** named station manager of WNHC Radio, Triangle's New Haven outlet . . . **Stanley Parnas** has been named manager of the special products division of MGM Telestudios while **Robert L. Fierman** has resigned as the company's sales manager . . . **Robert Chambers** has been upped at ABC Radio's sales staff and **Paul Pearson** takes over the job of manager of station clearance . . . **William N. Farlie Jr.** named director of management development at Group W . . . **Harold L. Brokaw** joins WINS Radio as chief engineer . . . **Yale Udoff** promoted to eastern script supervisor for ABC-TV . . . **John Michael Lewandowski** steps up from chief accounting to controller for ABC Films . . . Corinthian Broadcasting awarded its annual public service programming palm to WISH-TV, Indianapolis, for its mental health documentary, "Tomorrow Is A Journey" . . **G-String Strugglers,** banjo septet, tapped by producer **George Schlatter** for ABC-TV pilot, "New Faces" . . . WNEW Radio's **William B. Williams** joins the "To Tell The Truth" panel for week of Feb. 10 . . . **Richard C Wozniak** managing the new Detroit office for ABC Radio.

IN HOLLYWOOD . . .

Red Skelton's director, **Seymour Berns,** was named by the guv as tv rep on the state's Art Commission . . . **Fred Parsons,** KPIX newscaster, came out for a visit and will stay if he can get the right deal . . . **Perry Botkin,** music director of "Beverly Hillbillies," put in the first bid for a pay-tv line to his home but his old buddy, **Tom Gallery,** sports director of Subscription TV (**Pat Weaver's** outfit), wasn't taking orders yet. Gallery hopped to Miami to make an offer for the home games of the Frisco '49'ers and L. A. Rams, which are blacked out to the freeloaders . . . **Hal Humphrey,** tv syndicate columnist, flew to Sydney, Australia, to close a deal with TV News . . . **Mike Stokey** has a syndicate deal for "Stump the Stars" to keep his string alive. His charade game has been airing consistently since 1947 . . **Geoff Edwards** moved up as program director at KHJ Radio . . . **Lawrence Welk** gets his old 6-7 p.m. slot back on the Coast next month. Elsewhere it's 8:30 . . . MGM-TV's pilot of "Mr. Solo was shot around the Lever Bros. plant in L. A., which is one way to influence a sponsor.

IN CHICAGO . . .

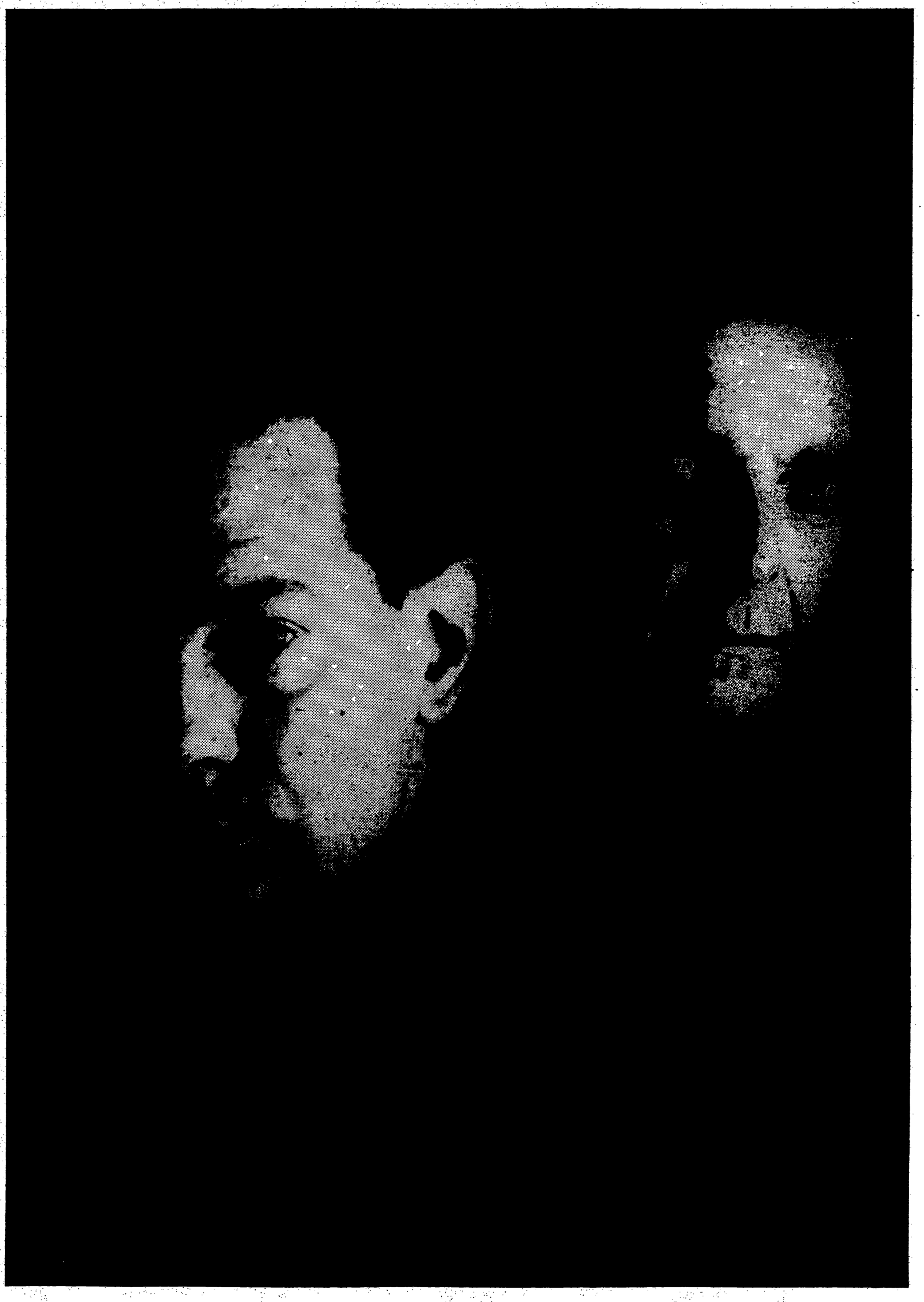
WGN bossman **Ward L. Quaal** turns up on a WBKB public service spot as spokesman for the Better Business Bureau, which he chairs here. After the message he thanks WBKB for its gift of the time . . . **Joe Sauris,** formerly with CBS News, has hooked on with **Bill Corley's** NBC News shop here . . . WAIT sales manager **Mike McNally** quit to go with WJJD as head of sales development . . . **Howard Shepard** resigned as business manager of WBBM Radio and is succeeded by **Jim Hanlon** (not to be confused with WGN's promo manager) who transferred from CBS Radio in New York . . . "A Few Folks and Their Songs" is WGN-TV's "Lively Arts" entry this Sunday (2), one of a few installments in the series that the station produced itself. **Josh White, Ron Eliran, Theodore Bikel,** the **Village Stompers** and **Quintet Olympia** are featured . . . **Howard Neumiller,** who has spent 33 years with WBBM as pianist for the old soapers and latterly as head of the music library, retires on Feb. 1 . . . **Irv Kupcinet** is working on a pair of WBKB "Home Again" specials, one on **Ben Hecht,** the other on **Carl Foreman.** Incidentally, the station has a chapter on **Red Grange** ready to roll but, oddly, can't locate any footage of Grange carrying the football . . . WLS has started a saturation spot campaign using voices of community leaders to raise funds for the restoration of Hull House . . . **Art Mercier** is recovering from minor surgery at Passavant. And WNBQ-WMAQ p.r. manager **Dan Anderson** is taking it slowly after a bout with pneumonia.

IN LONDON . . .

At a time when the West End shows signs of of reverting to music hall entertainment, BBC-TV is mounting a new variety series exploiting "social club" acts from all over the country . . . Such is the success of "Beverly Hillbillies" on TWW, that the station is now running repeats in the same week . . . Independent Television Authority's handbook, ITV 1964, out on Feb. 1, will this year get distribution in the U.S. . . . TW3 talents **Roy Kinnear** and **Lance Percival** set for a new BBC-TV vehicle "The Four Foot Nine Show." Also featured is **Tsai Chin** . . . BBC Radio abandoned all its programs specially designed for children because kiddie audiences have "diminished to vanishing point". . . Second series of **Julian Wintle's** and **Leslie Parkyn's** psycho show "The Human Jungle" rolled at Elstree studio on Monday (27). **Herbert Lom stars** . . . ABC-TV commissioned a trilogy of plays about Blackpool (top local holiday resort) from scripter **Allan Prior** . . . Granada-TV, which is in the receiver-rental business in the North, is to extend these activities to the London area with a chain of 35 stores . . . Associated-Rediffusion organizing a stills exhibition in connection with its "Freedom Road" documentary which deals with American Negro freedom songs . . . Associated Television working on a series

(Continued on page 50)

NEXT TO HUNTLEY BRINKLEY...

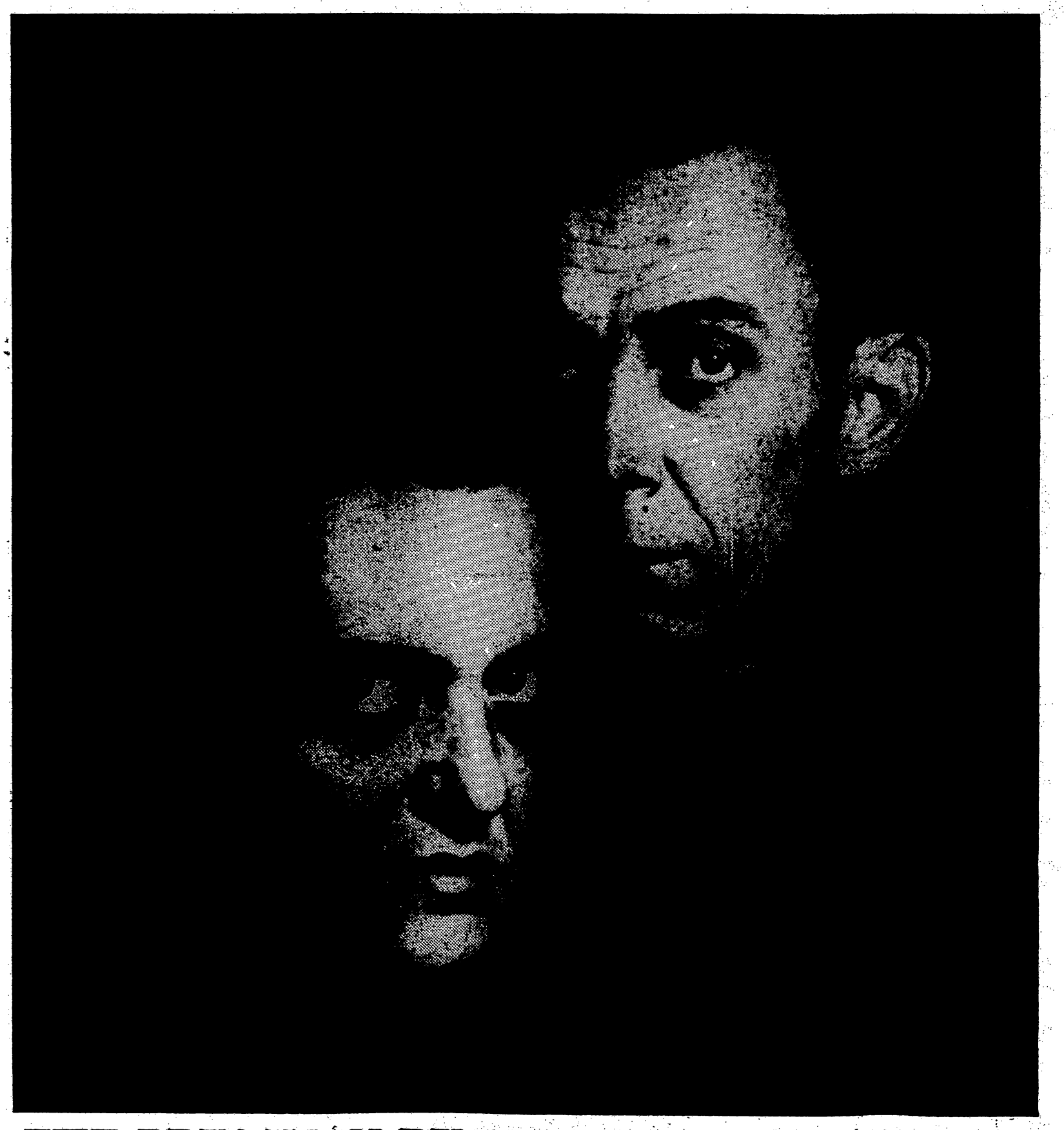


IN NEW YORK

When you hear someone on television say, "Well, Gabe—," it could be Mayor Wagner at City Hall; a fire captain at the scene of a tenement blaze; or a man-in-the-street reacting to a new parking regulation. They all know WNBC-TV's Gabe Pressman as one of the most ubiquitous, hard-working newsmen around the New York scene.

Equally well-respected is his partner on the early evening Report, Bill Ryan, who—during New York's four-month newspaper strike—won hordes of new admirers through his work as anchorman of WNBC-TV's widely applauded, 90-minute "Newspaper Of The Air" each weekday.

Backed up by the first-rate facilities of NBC News, Ryan and Pressman see to it that no important news story in New York, New Jersey or Connecticut ever goes unnoticed. Theirs is one of broadcasting's most challenging assignments. Yet, as two fathers accustomed to keeping up with the antics of a dozen offspring (combined total), Gabe and Bill consider keeping tabs on a mere three States a comparative breeze.



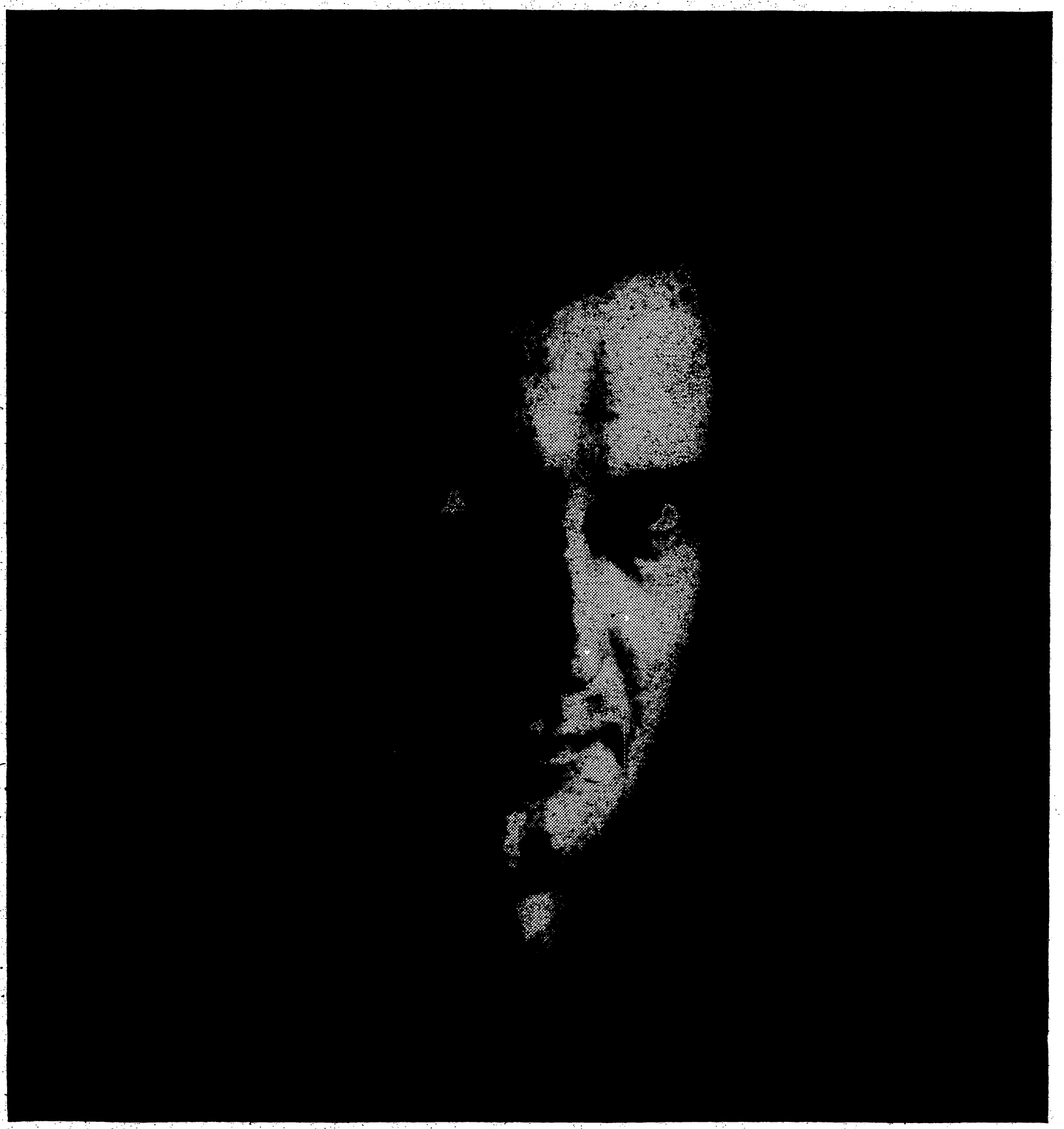
THE PRESSMAN-RYAN REPORT ON WNBC-TV

Vince Leonard IN PHILADELPHIA Wally Kinnan; and Jim Leaming on

learned succinct broadcasting and straight shooting as a wartime radio operator-gunner. He has never lost either knack, which goes far to explain why he has long been Philadelphia's favorite newscaster. That, and the alert professionalism of WRCV-TV's award-winning news staff.

One of the staff's most shining half-hours is 6:00 to 6:30 each weeknight. It includes Vince Leonard, with the latest and liveliest local bulletins; a fully detailed report by meteorologist sports—all that Philadelphians need to know about the home front before assuming the global perspectives of Huntley/Brinkley.

Vince comes back each night for the news at eleven; acts as host on the public affairs program "Pinpoint"; narrates many of WRCV-TV's prize-winning documentaries. Vince, Wally and Jim are all pilots, and some weekends they fly together. It's the only time WRCV-TV News doesn't have its feet planted solidly in Philadelphia.



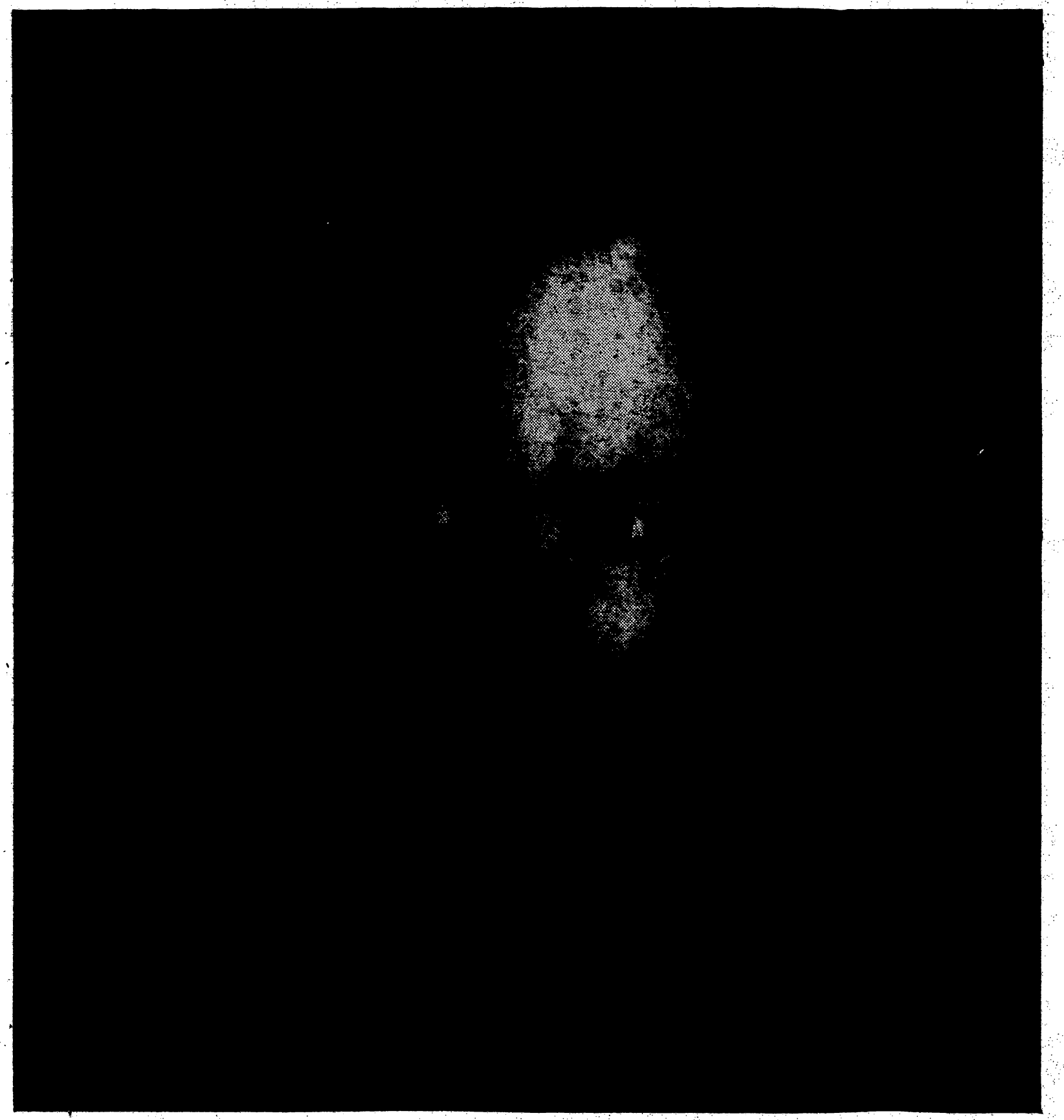
VINCE LEONARD AND THE NEWS ON WRCV-TV

IN WASHINGTON, D.C.

If the Secretary of State's grocery list were news, WRC-TV's Russ Ward could score a clean beat—because Mrs. Ward and Mrs. Dean Rusk happen to shop at the same super-market. That's how it is in Washington, where often the headline-makers are also the folks next door.

Local news-gathering can be pretty complicated beside the Potomac: the seating plan for a private luncheon may be a bigger story than a head-of-government's arrival, and woe betide the reporter who fails to tell Washingtonians what they want to know about what their neighbors are up to, or are not up to.

This is definitely *not* a failing of Russ Ward, or WRC-TV's week-night "News 4 Washington," which devotes a full half-hour to careful capital coverage. Russ brings eleven years as an NBC News Washington specialist to his assignment as "News 4" anchorman. He, as well as the rest of the WRC-TV news staff, knows dog-bites-man can be a big story in Washington, if the right dog's involved. When it happens, they've got it.



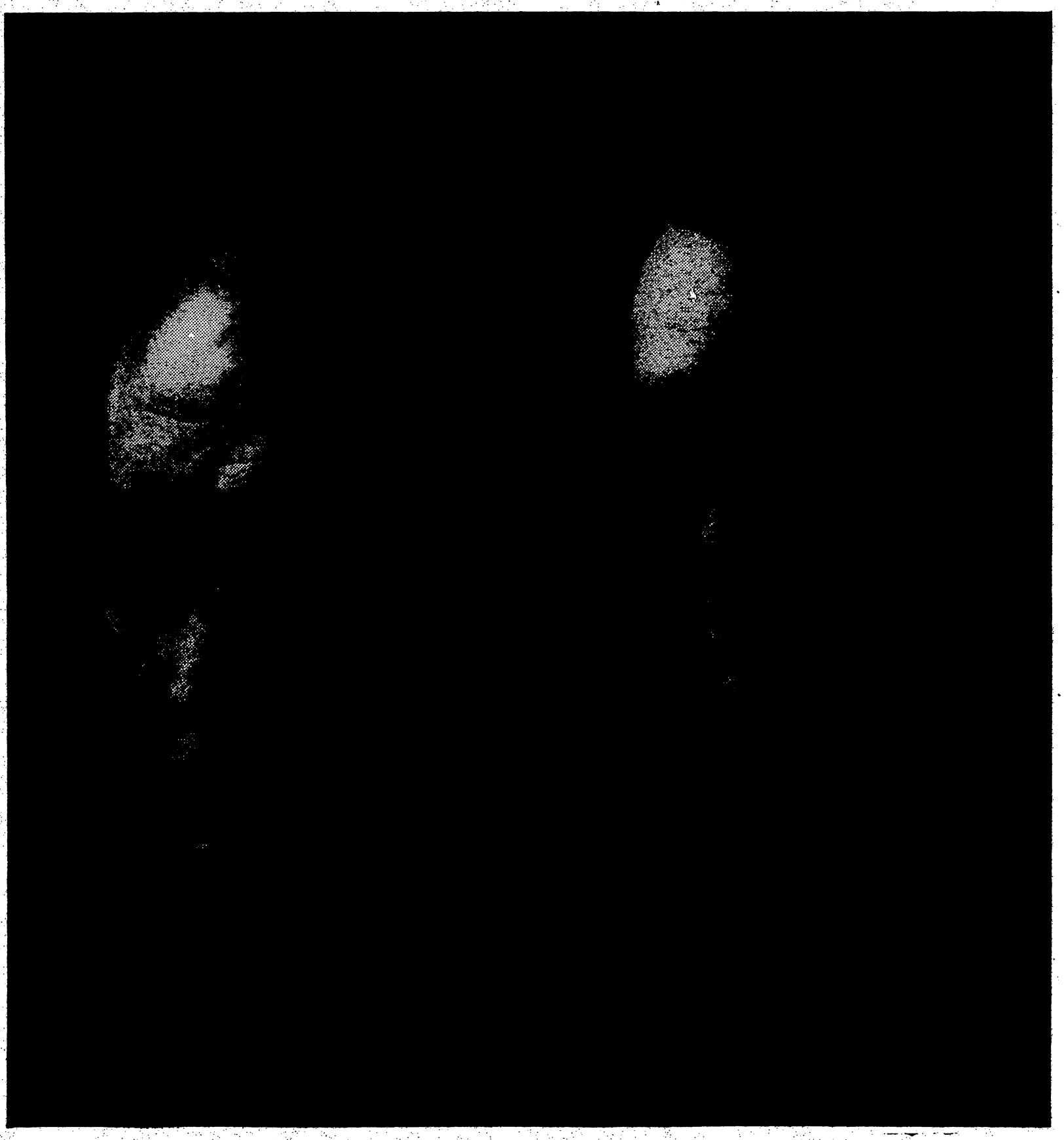
RUSS WARD-NEWS 4 WASHINGTON ON WRC-TV

IN CHICAGO

The most important and informative hour for Chicagoans is ushered in by Huntley/Brinkley, followed by "NBC News Chicago Report" with Charles McCuen and Len O'Connor. When they, plus meteorologist Harry Volkman, finish their weeknightly stint, Chicago has got the news for fair.

Anchorman McCuen joined NBC News, Chicago, after two decades of broadcasting in his native Iowa and in Minnesota, where Twin City residents still remember his meticulously researched reports on their civic problems. Since O'Connor is a lifetime practitioner of the hard-hitting Chicago school, his observations are not fit for ostriches. (They do, however, attract the largest audience of adult humans in their time period.)

Despite marked differences in style, McCuen and O'Connor have much in common. Both are midwestern to the bone. Both stand over six feet tall; saw overseas service in World War II. Between them they have eight children; a collection of broadcasting's most meaningful awards—and Chicago's close attention when they speak.



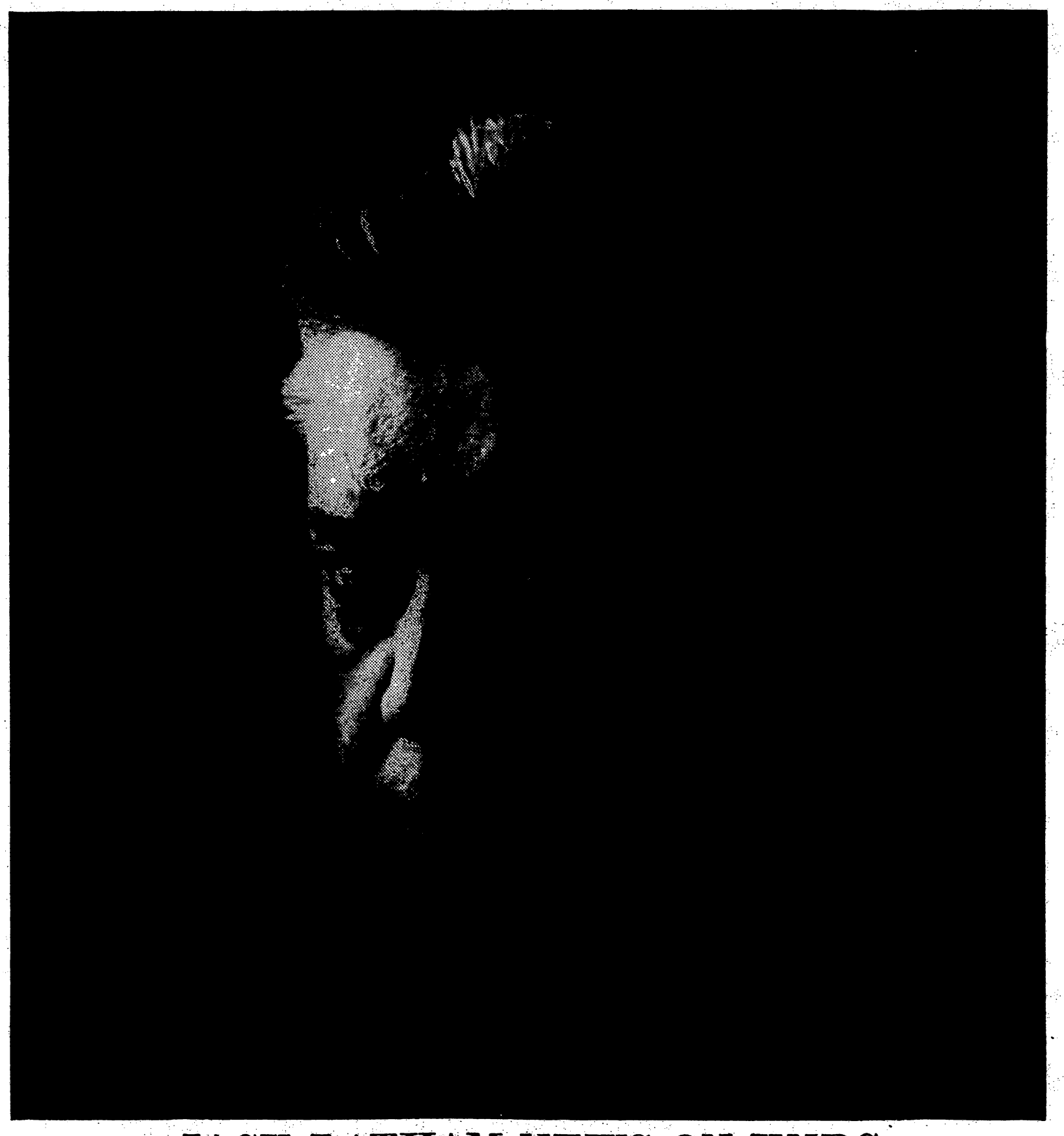
O'CONNOR-McCUEN NEWS ON WNBQ

IN LOS ANGELES

As you might expect, global-minded Southern California's most honored "local" TV reporter makes the whole world his beat. Jack Latham covers West Berlin as well as West Covina, and his keen foreign and domestic KNBC reports have won him two consecutive "Emmies."

KNBC backs Latham and his "KNBC News—Los Angeles Report" (5:45-6:30 pm, in color) with the area's most experienced news staff: veteran KNBC correspondent Elmer Peterson; newsmen Bill Brown and Bob Wright; sportscaster Chick Hearn, and weatherman Gordon Weir. They cover all the news in a fast-moving 45 minutes, just before the "Huntley-Brinkley Report" each week night.

Anchorman Latham also stands by nightly for the 11 pm "KNBC News—Los Angeles Report," 15 minutes of the headlines and stories that highlight tomorrow's news. A golfer and waterskier, Jack Latham says reporting is his first love. That's obvious to the many Southern Californians who look to Latham for the news.



JACK LATHAM NEWS ON KNBC

IN ALL 5 CITIES

The Monday-through-Friday evening news programs that adjoin "The Huntley-Brinkley Report" on the NBC Owned television stations represent the nation's finest examples of local coverage. They are produced under the supervision of NBC News, which has earned broadcasting's largest share of awards for local, national and international reporting.

On these five TV stations, seasoned journalists report the news to their immediate-and-surrounding communities with the same zeal and accuracy with which NBC News' Chet and David cover the national and international scene.

That's why—whether it's a neighborhood bank robbery or a Geneva summit conference—a viewer's best bet for evening news (in New York, Chicago, Philadelphia, Washington or Los Angeles) is the back-to-back, award-winning news coverage on his NBC Owned Station.

NBC

WNBC-TV NEW YORK, WRCV-TV PHILADELPHIA,
WRC-TV WASHINGTON, D.C., WNBQ CHICAGO, KNBC LOS ANGELES,
NBC OWNED STATIONS

Fading Role of U. S. Telefilms In British TV Market; Impact On Com'l TV Network Practically Nil

By ROGER WATKINS

London, Jan. 28.

There is a rumble around American telefilm distributors here which, in some cases, has erupted into blatant cries for "Justice." For the noticeable absence of American tv programming from the top rating strata in many areas has caused comment in the national press. Much of this has seen national byliners quick to run down the value of foreign shows and, at the same time, to bally the superiority of British programming.

Sparked way back when BBC-TV topper Kenneth Adam publicly forecast the demise of American shows in the face of local productions, the seed thus planted in British newsmen's minds has begun to sprout. The word is around that offshore shows are slipping.

What the industry here knows, however, is that certain facts seldom emerge—even if they are taken into consideration. "Off the top," the picture presented by the lay press seems accurate, for it is true that during 1963 the top 20 shows in the U.K. did not include one American production. It is equally accurate to say that where once Yank shows dominated local top 10 lists, nowadays it is unusual to get more than one U.S. telefilm in the same charts.

But, importantly, the role of the American show on the local networks has changed in the past few seasons. It is no longer being set up as the key rating earner upon which stations stake their prime time "all." It has been designated, instead, a possibly more difficult task, and one of certainly no less importance (though significantly a lot of the glory is not in attendance). The Yank show on British tv these days is a "troubleshooter."

It's regarded as a surefire show which can be brought up to cut down the opposition's grasp on the top ratings. Commercial network schedulers now move a "Ben Casey" to face a local "Z Cars" on BBC-TV which without such hot competition could easily ascend to the highest top 20 pinnacles. Result of such a clash more often than not means each show is "wounded" while neither emerges truly victorious.

Other "troubleshooting" formula currently being practiced by both webs, is the slotting of two hot Yank contenders against one another—as per "Dr. Kildare" (BBC) against "Empire" (A-R),—

(Continued on page 48)

Sohio's Cutback

Cleveland, Jan. 28.

Standard Oil of Ohio is continuing to cut back on broadcast programming for spots with the announcement it has relinquished its sponsorship of tv baseball.

Earlier this month, Sohio cancelled its radio news programs after having axed television news. The oil company had been a baseball sponsor for over six years and it is expected a cigaret company may take over.

John Kinsella, McCann-Marschalk account exec for the oiler, said the money allocated for programming is now going into a heavy spot outlay. Incidentally, the agency announced it will soon move into new quarters with 18,000 square feet of floor space providing greater flexibility for staffers.

In another baseball note, onetime Cleveland Indian fireballer, Bob Score, has been named as color voice for Tribe telecasts with Bob Neal, who does play by play.

Ziv Fights 250G Award In 'Sea Hunt' Plagiarism Claim Made by Frogman

Los Angeles, Jan. 28.

Last month an L.A. Supreme Court jury of eight men and four women returned a verdict award to Supreme Court Judge A. A. Scott of $250,000 damages in a suit filed by three men charging that their ideas had been plagiarized as the basis of "Sea Hunt," the television series starring Lloyd Bridges.

The defendants made a motion yesterday (22), upheld by Judge Scott, on the grounds that the evidence presented in court by the plaintiffs did not support the jury award. The motion for the judgment for the defendants negates the verdict by the 12 jurors. Cantillon said that he would appeal.

The suit had been filed by Frank Donahue, a World War II frogman (reported to have been on a diving mission in the Dutch West Indies last December), and producers William Webb and Richard Ross. The three had brought suit against Ziv Television Programs, Inc., which produced the series, and producer Ivan Tors. James P. Cantillon, attorney for the plaintiffs, said that they had submitted script treatments and a format to Ziv for a series called "Underwater Legion" which had been turned down. Later, he said, "Sea Hunt" showed up on tv and the trio complained that it contained some of their ideas.

Phyllis Diller Special Sold to 9 Stations

The "Phyllis Diller Show," a special produced by WABC-TV, N.Y., and telecast locally last November, has been sold in nine stations by ABC Films. The show is being syndicated in its original 90-minute form and in an edited one-hour version.

Pacted todate are WNAC-TV, Boston; WFAA-TV, Dallas; KTSM, El Paso; KHVH, Honolulu; KBTV, Denver; WTEV, Providence; KABC-TV, Los Angeles; KGO-TV, San Francisco; and WBKB-TV, Chicago.

NAB Told to 'Stop Acting Like Amateurs' As Pierson Keys Meet

Athens, Ga., Jan. 28.

An industry debate at the U. of Georgia triggered warnings by Washington communications attorney Theodore Pierson against both the National Assn. of Broadcasters and the Federal Communications Commission.

"Research will show," Pierson declared, "the utter absurdity of a few people in Washington, whether on N. Street or Pennsylvania Avenue, attempting to devise formulas that in every station, in every community, at any time, will provide effective communication."

Pierson added that he is not suggesting that NAB be abolished, but declared it is high time that they "stop acting like amateurs." Washington attorney was one of the panelists at the 19th annual Georgia Radio-Television Institute, sponsored jointly by the Georgia Assn. of Broadcasters, Inc., and the Henry W. Grady School of Journalism of Georgia U.

Washington attorney called on the broadcasting industry to conduct more research, to improve professional knowledge and skills and to dedicate itself to a code of ethics that leaves discretion to the broadcasters. "In the long run," he added, "knowledge and ethics should be the real regulation."

WBC's Syndicated Tape Shows Hittin' 15-Hr. a Wk. Pace

In a market virtually blanketed by film product, Westinghouse's syndication division, WBC Program Sales, is spinning out tape shows for local markets by the mile. After a long, hard pull, WBC Sales, under v.p. Al Sussman, is now the only surviving major syndicator of videotape shows in the business.

WBC is currently delivering well over 15 hours weekly in syndicated tape shows. Accounting for most of this programming are the daily 90-minute Steve Allen and Mike Douglas shows. The Allen show, which really put WBC Program Sales into business has now been sold into 42 markets while the Douglas show, which was launched into syndication last November, is now seen in 13 markets. Other taped WBC shows include the "Meaning of Communism," a series of 30 half-hour shows produced in cooperation with Time Inc., and a group of 10 one-hour children's specials. Shortly upcoming will be the two-hour version of the Broadway legit drama, "The Advocate," which Westinghouse angeled and telecast on its own stations opening night. The only filmed series in the WBC library is the group of Intertel documentaries.

The high costs and uncertain quality that have been the customary shortcomings of tape are being licked by the Westinghouse duplicating operation in Pittsburgh, the main distribution point for the syndicated tape shows. Under Ralph Cunningham, the duplicating center runs non-stop around the clock seven days a week to keep up with the demand.

The Allen show is now in the black as a result of the syndication

(Continued on page 46)

Those 'I'm-For-Real' TV Pitches

Hollywood, Jan. 28.

Those gushing, ostensibly extemporaneous product endorsements on tv by housewives and other "ordinary" folk, may catapult some of these amateur pitchmen into the financial stratosphere formerly reserved for the pros, under terms of the new AFTRA-SAG pact with ad agencies, sponsors and producers.

Additionally, new proviso might take some of the lustre off ploy for free-loading sponsors and hence send some of the work back to actors, animators and others whose livelihood is gained from standard filmed blurbs.

Possibilities were indicated last week by an SAG spokesman elaborating on the article of the new pact which covers "testimonials" and "hidden camera" commercials. Formerly, he noted, off-the-cuff blurbsters were paid or not paid according to individual agreements but are now in line for full guild rates on a per-day basis and for residuals.

Spokesman acknowledged that "testimonial" ads had had some effect on thesps' employment in teleblurbs.

Larry Kilty, biz rep for Cartoonists IA Local 839, said that while only 10 or 15% of his membership is regularly dependent on commercial employment, within group, the "hidden camera" blurbs had effected some loss of work. He observed, however, that types of commercials regularly go in and out of vogue insisting that present "I-am-a-real-person" pitches were "about played out." He foresees trend back shortly to animated and other standard blurb varieties.

Desilu's Dinsmore Cites H'wood Vidpix Abroad as 'Making Friends'

Hollywood, Jan. 28.

Hollywood telepix have made friends for this country wherever they're shown in the foreign markets so all this talk about damaging our image abroad is a lot of nonsense. This is the assessment of globetrotting Richard Dinsmore, sales veepee for Desilu, whose coinage of "esperantovision" he traced to the broad implications of its impact. "While languages around the world are different but many of the pictures are the same."

"Desilu happens to have produced the one show ("Untouchables") that politicians, and I'm afraid some of our competitors, use as an example of the type of show that makes America look bad to a foreign audience," saids Dinsmore. Desi Arnaz called it "a documentary of a period in our history."

Importance of the world market is minimized by too many producing companies who should be and aren't peddling their wares in the foreign markets, commented Dinsmore, and cited that in 62 foreign countries there are 1,030 tv stations compared to 575 in U. S. "Either we get out and get the business or else we'll be swamped by foreign competition. If you think the British are finished, just take a trip around the world as I've done and see what they're doing in India, Singapore, Hong Kong, Australia, New Zealand, Africa and almost any place you can name."

Desilu as well as other tv producers, are helping to improve the American image overseas and will help to make American products and American ideas easier to sell through Esperantovision, he concluded.

Merle Harmon's Pact

Kansas City, Jan. 28.

Merle Harmon, longtime sportscaster here, has signed to do play-by-play of the Milwaukee Braves teamed with Tom Collins there for the 1964 season. His baseball experience dates back 12 years, beginning with Topeka in the Western Association, and including the former Kansas City Blues in the American Association and the Athletics in the American League from 1955 for seven years.

He leaves a post with KCMO-AM-FM-TV, and is due to begin in Milwaukee next month.

Feature Pix Repeats In Big Mpls. Payoff (Rating & Sponsors)

Minneapolis, Jan. 28.

Twin City television station heads say they're finding that if one of the movies on their shelves is of especially high quality they can keep on repeating it from time to good audience rating results and considerable financial benefit to themselves.

Accordingly, it's not all uncommon to have video reruns of motion pictures in this area, increasingly so now that the Hollywood films backlog is dwindling.

For example, on a recent Saturday night at 10:30 o'clock 20th-Fox's KMSP-TV not only programmed "Witness for the Prosecution" (UA) for its third time in two years, but also forked out considerable moolah to advertise it in the newspapers.

As opposition to "Witness," Time-Life's WTCN-TV resurrected for a third time, too, one of its movies, "The High and the Mighty" (WB), which on two previous occations has stood it in excellent stead ratingswise.

"This seems the thing to do from time to time," explained Don Swartz, KMSP-TV general manager. "We're convinced that we can keep on rescheduling a movie such as 'Witness,' especially in view of the fact that for its third showing we had no difficulty in lining up commercials to go with it."

Jersey Station on Carpet, Hanky-Panky Alleged

Washington, Jan. 28.

FCC told WNJR-AM, Newark, N.J., it faces a $1,000 fine for failing to report a sale of broadcast time to a time broker.

Commission said the station for several months broadcast the program "Celebrity Time" under contract to Celebrity Consultants, a New York advertising agency.

The consultants, acting as time brokers, resold the time, collected proceeds from the sales and supplied talent and advertising to the station, FCC said.

WNJR received a flat weekly rate from Celebrity, none of which was reported to the Commission.

Station has 30 days to contest or pay the forfeiture.

Boston Symph In New Syndie Cycle

Seven Arts Associated has made a deal with the Boston Symphony Orch for another series of 13 one-hour concerts batoned by Erich Leinsdorf. WNEW-TV, N. Y., and other Metrodmedia stations, have bought the second Boston Symphony package.

Seven Arts is reissuing internationally the first group of 13 Boston Symphony programs which were placed into distribution originally in 1962. This series was sold in over 40 markets in the U. S. and Canada. Previously offered for one-showing only, it is now being sold for multiple telecasts.

UA-TV's Reissues

United Artists Television now is packaging selected reissues for sale to tv.

Package, called "Seven Premiere Reissues," includes such pix as "Along Came Jones," Gary Cooper, Loretta Young; "Woman in the Window," Edward G. Robinson, Joan Bennett, Raymond Massey; "Tomorrow Is Forever," Claudette Colbert, Orson Welles, "The Stranger," and "Belle of the Yukon."

Sponsors Set For Douglas' 'America'

One of the few first-runners in syndication, Jack Douglas' "America," is off to a healthy start with two key Coast regionals. The half-hour series, distributed by CBS Films, locked up Whitehall Labs (American Home Products), for 11 markets and California Oil for 20 cities.

Two key regionals puts the series in a virtual sold out position west of the Rocky Mountains. Slated for telecasting in the fall, series is available in both color and black-and-white.

Series described as an "open studio" of sights, sounds and people in America, has separate subjects dealing with such topics as Cape Cod, Hollywood, Florida Everglades, Las Vegas as seen through the eyes of a showgirl there, a state fair, and other facets of Americana.

ITC 'Jungle 4' Sales In 19 More Markets

Independent Television Corp. has sold its "Jungle 4" feature pix in 19 more markets, bringing total markets sold to date to 58.

New sales include WTCN, Minneapolis; KLZ, Denver; WKRC, Cincinnati; WHEN, Syracuse; WTIC, Hartford; WBEN, Buffalo; WHAS, Louisville; KHVH, Honolulu; and WTEV, New Bedford.

Four pix in the Lippert Films group include "Thunder Over Sangoland," "Phantom of the Jungle," and "White Goddess."

WMCA's Ciggie Bounce

WMCA, R. Peter Straus' New York radio station, became among the first stations in the country to take the initiative in restricting cigaret advertising. In a letter to advertisers posted yesterday (Tues.), Straus said that after Jan. 31, no cigaret advertising will be accepted in the B. Mitchel Reed show which runs Monday through Saturday from 7 to 11 p.m. Move was dictated by the fact that Reed's show accents pop rock 'n' roll disks with special appeal to the coke set.

Straus said, however, that WMCA will continue to accept cigaret advertising in all of its other commercial programs with predominantly adult audiences. He said the station had no objection to advertising which "seeks the patronage of adults who have chosen to continue smoking despite the warnings about health." He also said that the station will continue to study further developments in research and marketing of tobacco products in evaluating its commercial policies "in harmony with the best principles of public service and responsible broadcasting."

SHAKER & THE CHI SHAKEUP

The 'Red' Quinlan Formula

Chicago, Jan. 28.

For a commercial-minded broadcaster with an eye on the profit sheet, Sterling "Red" Quinlan, who guides the destinies of Chi's enterprising WBKB-TV (and seemingly guides it very well, considering its enviable billings performance among all the ABC o & o's in '63), he has managed to cling to an idealism and a public service consciousness that's becoming a major topic of Windy City conversation. As a champion of lofty, ambitious programming designed to render good for the community, he is unique among his kind. He can match any rival's Nielsen with "Red"-fed respect.

At a time, indeed, of major concern within the industry itself over the perpetuation of standardized and "formula tv" and a recognized lack of creativity, initiative and experimentation, whether on a network or a station level, Quinlan's WBKB in recent months has been demonstrating a programming flair that puts it head and shoulders above most operations and, from a standpoint of quality, equals—and has sometimes surpassed—many a network contribution emanating from the N.Y. and Hollywood precincts.

If Quinlan senses some homeoffice discomfiture over the beyond-the-call-of-duty effort and outlay that is bringing distinction to the station (though in reality, when weighed against the creative aspects, the drain on fiscal resources has been minimal) he's not one who's likely to backtrack. Perhaps the last of the Chi mavericks, both colorful and individualistic, if Quinlan thinks what he's doing is good for Chicago and for the station, no amount of pressures, homeoffice or otherwise, can convince him otherwise.

Still baffled by last year's intervention of City Fathers who forestalled WBKB's presentation of his "Chicago" documentary made by Britain's Denis Mitchell (though subsequently hailed in its BBC exposure), Quinlan has nonetheless uptempoed his output, sparking an excitement of sorts that hasn't flourished hereabouts since the early days of Dave Garroway, Studs Terkel, et al. He's surrounded himself with a staff of producers-directors and program personnel components (notably in director Bill Friedkin he has one of tv's potentially hot talents) that has generated an enthusiasms from within and an expanding share-of-audience from without.

The "new excitement" has found expression in multiple showcasings (both in the realm of entertainment and public affairs) spanning such items as "The Glass House" (a visualization of the day-to-day cheating and chiseling by the American public); "The Fourth Man" (a study of a Negro family, their hopes, fears and aspirations on their move up to Chicago); the "Tale Of Two Cities" (a look at London and Chicago through the eyes of the "Second City" and "Establishment" performers and which Quinlan has sold to BBC-TV for $4,000). It's evident in the series called "Home Again", a sort of "Chi revisited" confrontations (still awaiting exposure) with Ben Hecht, Red Grange, Carl Foreman; in the "Second City Reports" half-hour displays, and even in the imaginative station-break promos.

As a model for tv skill, enterprise and inventiveness, WBKB merits the hosannahs it is now beginning to reap from the Chi citizenry.

Tennessee's Dapper Gov. Clement Scores Big Hit With State B'casters

By MATTY BRESCIA

Memphis, Jan. 28.

Tennesse's articulate and handsome Governor Frank Clement scored a twin-victory here recently with the state broadcasters and telecasters when he went all-out for radio-tv editorializing and a state-wide educational tv network.

Speaking before a recent session of the TAB here, the glib state chief executive laid it smack on the line when he stated: "I think, without any reservation, that your devotion to news—your fairness and the large amount of time in radio and tv you dedicate to comprehensive coverage has helped in a very real way to make Americans the best informed people on earth." Clement told the packed audience, "and what's more, I certainly think, as the purveyors of this excellent service, you broadcasters and telecasters are as much entitled to editorial comment as any newspaper." This no-punches-pulled barrage drew a standing salvo of applause for the Volunteer State's Governor.

Handling his text as a pro and at times ad-libbing like a show biz

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Liston-Clay Special

An hourlong special produced for telecasting prior to the Feb. 25 Sonny Liston-Cassius Clay bout, will be distributed overseas by Fremantle International.

Special includes footage of prior fights of Liston and Clay, with Joe Louis commenting.

97-Station Roster On Wolper Specs

Another 12 stations have joined the roster of outlets telecasting the series of six Wolper documentary specials, distributed by United Artists Television. New deals brings total sales of 97 stations.

New deal include: KTVB, Boise, Ida., KHOL, Kearney, Neb.; KETV, Omaha; WGAN, Portland, Ore.; WDBJ Roanoke; KROD, El Paso; WTCN, Minneapolis; WFBM, Indianapolis; and WJAR, Providence.

The United States Bank of Eugene, Ore., is sponsoring these specials in both Eugene and Medford, Ore. Other sponsors include Oklahoma Natural Gas, Tulsa; Liberty Mutual and Twin Cities Federal Savings in Minneapolis; Bank of Indiana for Indianapolis; and Providence Gas and Kelly & Picerne Real Estate for Providence.

UA-TV and David Wolper Productions plan to get together again next season for the production-distribution of at least another six documentary specials.

MacQueen's Spot Slot

Chicago, Jan. 28.

Kenneth H. MacQueen, who has been a midwest rep for the Katz agency the past six years, has joined ABC-TV Spot Sales here.

He reports to Art DeCoster, the Chi sales manager.

468G Grant For L.A. Educ'l TVer

Washington, Jan. 28.

A whopping $468,790 Federal grant was issued to establish an educational television station on Los Angeles channel 28.

Announcement of the grant—the largest yet for etv—was made by Health, Education and Welfare Secretary Anthony Celebrezze.

Coin was issued to Community Television of Southern California which has estimated the total cost of the etv project at $1,041,756.

Eleven grants have been dished out by HEW since the coin became available last May.

QUINLAN, ABC-TV FACE SHOWDOWN

By LES BROWN

Chicago, Jan. 28.

Either this week or next, the case will come up in "Judge" Si Siegel's AB-PT court that will determine to what extent Ted Shaker, as prexy of the ABC-TV owned stations division, can preempt the authority of the local station veepees. More to the point, the decision that Siegel hands down will cue the direction that the ABC television properties will take: whether to proceed on their present course as originally charted by Leonard Goldenson or to go full-steam-ahead with Shaker's program to remake the five-station fleet in the CBS image. If the latter, then farewell to the old crew.

Shaker has been gaining power over the stations an inch at a time ever since forcing the ouster of WABC-TV viceprez Joe Stamler in New York last April. He's now about to test it against his key obstacle, Sterling (Red) Quinlan, the maverick veep of the Chicago outlet, WBKB, who after a series of clashes with Shaker has called for a showdown before Siegel. If Shaker wins this bout, if he can press a veteran scrapper like Quinlan into submission, or force his resignation, then the rest of "Leonard's Boys"—Elton Rule in Los Angeles, Dave Sacks in San Francisco and John Pival in Detroit—will surely get the message that their patron saint is looking the other way while the era of local autonomy for the o&os comes to an end. Up and down the echelons of the owned stations, there's a not unfounded feeling among the veterans of not being wanted.

It seems obvious that Shaker desires this showdown with Quinlan, and that he had deliberately pushed matters to a squaring-off stage. First there were the "made in New York" program decisions, somewhat of a new wrinkle at WBKB; then the firing of Quinlan's sales manager, Bob Adams (despite his increases in business), and the installation of Shaker's man, Don Bowen. Then there was Shaker's "gift" to Quinlan of a new general manager, Tom Miller, who with no previous station experience relieved Quinlan of half his title; then the tampering with the ad-promo-publicity department and Shaker's placement here too of his own man.

And finally, last week, there was the unexplained demotion of Quinlan's longtime program director Dan Schuffman, ironically at just the time he was receiving national recognition for his creativity. To compound the insult, Schuffman's newly appointed superior was not someone from New York but an asst. program director from another local shop, Phil Mayer of WGN-TV.

In the formal press release the moves were attributed to Miller, but he obviously hasn't been in the general manager's chair long enough to have assessed either Schuffman's or Mayer's qualifications. Clearly the act of demoting the veteran p.d. (with no other title given at the time) was Shaker's own. As for the appointment of Mayer, it was unquestionably divined by Shaker's own program director Ed Warren, who once had worked for WGN-TV as Schuffman's vis-a-vis and as Mayer's immediate superior. The choice reflects the Shaker regime's enjoyment of the spoils system, for the distribution of responsible jobs to former associates—and particularly the old CBS gang—has been a pattern in both divisions that Shaker presides over, spot sales and owned stations.

Miller and Bowen both moved to WBKB from ABC-TV Spot, and by no coincidence both are alumni of the CBS-TV Spot Sales organization who came with Shaker when he was setting up the ABC chapter in 1961. And the background of Tony Bachman, promotion man soon to join WBKB from a Sacramento station, traces to the old days with Shaker at WXIX in Milwaukee, when the division prez

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Syndication Biz Hobbled by Absence Of Trade Organization; Need Spark To Top $100,000,000 Annual Gross

By MURRAY HOROWITZ

As the years roll on, syndication in the U.S., bumping along from one crisis to another, is feeling the effects of not having a trade organization, according to some vets in the biz.

Those favoring a trade organization, designed to handle the domestic American front, are of the opinion that a unified agency could deal fruitfully in a minimum of ways relating to research, technical and promotion areas. A stronger trade organization, if receiving pledges of support by member companies, could deal in such thorny and provoking issues as network option time.

Those close to the syndication field are witnessing a growth in the foreign market, a growth receiving the support of two foreign tv trade organizations, Television Programs Export Assn. and the tv committee of the Motion Picture Export Assn. The assist in expanding the foreign market extended by TPEA and MPEA is no small factor in the upward climb of foreign syndication.

Domestic syndication, on the other hand, is viewed as being in the doldrums. While the fortunes of particular companies rise and fall each year, the overall syndication gross of $100,000,000 in '63 isn't considered anything to shout about. There was a time when the old Ziv company boasted of 100-man sales force. That 100-man sales force now practically encompasses the total sales manpower of the significant syndication houses. It could be argued that the nature of the biz has changed, but there isn't a body or research built up over the years to trace that change. On the contrary, most everyone relies on their individual impressions.

After years of intra-trade squabbling, it was the shoddy treatment of the National Assn. of Broadcasters which brought syndicators together for the limited purpose of holding a film exhibit in conjunction with the NAB meet. This year, though, when TFE-'64 gathers at the Pick Congress Hotel in

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Who'll Make It 56?

WCBS-TV, N.Y., in an editorial, warned viewers "If the city is forced to yield to the pressure being put on it to abandon its policy of free tuition (at city colleges), New York City voters will have no one to blame but themselves.

"They have been indifferent to politics in Albany and to the action of the people they have elected. If you want to preserve free tuition in New York City, and to see that our colleges get their fair share of state aid, write to this station and we will see to it that your views are forwarded to the appropriate legislators in Albany."

Editorial was broadcast Wednesday (22) after the Robert Trout News. That segment received a rating reaching 750,000 homes. By Monday (27), station received a grand total of 55 letters.

AFTRA's New Pact On L.A. Base Wage

Hollywood, Jan. 28.

AFTRA reached its goal of a base wage of $200 a week for 75 staff announcers at ABC, CBS and NBC tv and radio networks in L. A. in an agreement reached here, thus avoiding a national strike by the union.

Claude McCue, exec secretary of AFTRA's L. A. local, said the new wage base for announcers amounts to a $20 hike, payable over a three-year period. Mikemen will get a $5 hike the first year, another $5 the second year, and $10 the third year.

Peace was agreed on in a week of negotiations aimed at averting the threatened national strike. New deal provides for additional substantial uppances on "inshift" fees for announcers. Overall increase on tv and radio fees for commercial programs is about 8%, AFTRA said.

Hikes ranging up to 28% for fees for participating programs were also obtained, McCue said. A dispute about clarification of the airing of news bulletins was resolved. Complicated issue now clarifies when an announcer is to be paid "inshift" fees for news broadcasting, and when he is not

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WABC-TV Gets Nod For Pooled Coverage On Hot School Issue

As a result of its intensive community relations campaign over the past six months, WABC-TV, N.Y., was given the nod to produce the pooled coverage of the N.Y. City Board of Education's announcement today (Wed.) of its timetable for school integration. WABC-TV will carry Board of Education prexy James Donovan's talk in full, starting at 6 p.m., and other stations will be able to patch into the WABC-TV lines. WNBC will carry the report simultaneously with WABC-TV while the other N.Y. stations have scheduled it for later hours.

The Donovan report is a hot local story because it could precipitate or deter a long threatened boycott of the public schools in Harlem and other areas.

The 6 p.m. deadline for the report has made it an exclusively television story. It's understood that the afternoon dailies have squawked loudly that they have been needlessly blocked out of a story by the tv scheduling.

'Gunsmoke' Going Into Syndication

"Gunsmoke," all 250 half-hour episodes, representing eight years of production, is being made available for general syndication for the first time. CBS Films will distribute.

Skein was the first series ever to win what was called "electronic syndication" on CBS-TV. For two years, web telecast the half-hour "Gunsmoke" under the title of "Marshal Dillon" in the Tuesdays at 7:30 slot. The reruns were fed to affils for local sale. "Gunsmoke" in the hour version remains steadfast with the web, as a Saturday night staple.

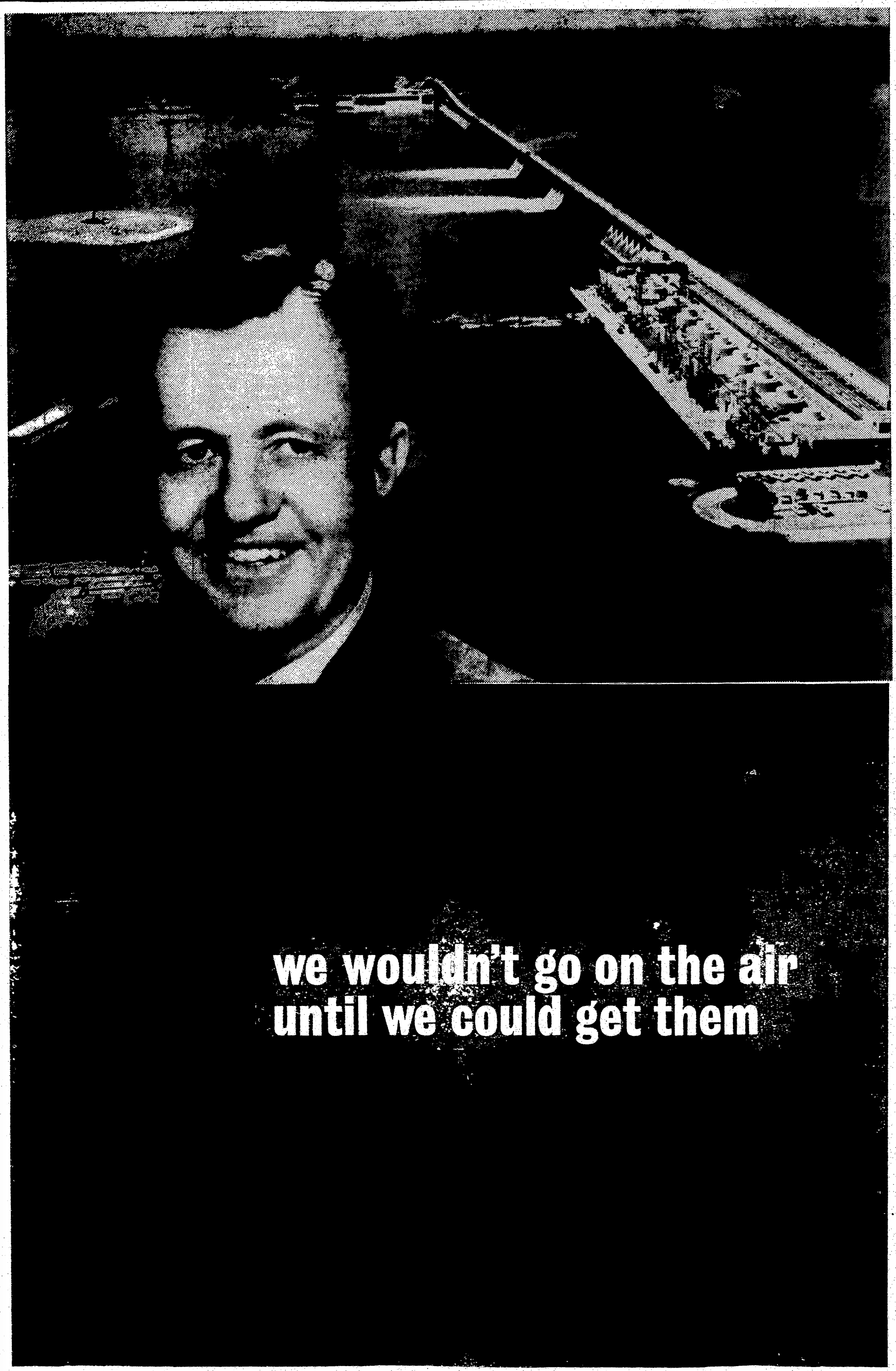
The two-year rerun ride on the web barely skims the total number of episodes produced. Timing of CBS Films' distribution of "Gunsmoke" remains up in the air. Subsid, though, expects to gross some tall coin with the entry. Coming in the wake of "Have Gun, Will Travel," which already has grossed well over $2,000,000, CBS Films in '64 could have one of its most prosperous years.

BBC's O'seas Sales

London, Jan. 28.

During 1963, BBC-TV Enterprises sold more than 6,400 programs overseas. And during the year, the web distributed film to 105 countries.

Figures compare with the web's 1962 sales thrust when it shifted 3,500 programs to 85 nations.


we wouldn't go on the air
until we could get them

THE LID'S OFF THE TV GRID

Did BBC Bring Coals to Newcastle?

Newcastle-on-Tyne, Jan. 28.

Indignation has been caused in this northeast England area following a BBC-TV program "Gallery," in which scenes showing unemployed youths collecting pieces of coal are alleged to have been faked.

According to the Sunday Sun, a local weekly sheet, published by the Roy Thomson Organization, three boys used in the program were driven by the BBC to a waste-heap at Wreckenton, one of them was not out-of-work, and the coal had been purchased by the BBC and sprinkled on the heap.

A member of Parliament for the area, Norman Pentland, plans to contact the British Postmaster-General and ask him for a full investigation. He will raise the matter in the House of Commons if he gains no satisfaction.

He will probe whether any advance efforts were made by the "Gallery" team to acquaint themselves with conditions in northeast England and whether they consulted the BBC locally.

A BBC spokesman said: "The program team saw some boys coal picking, which is known to be a normal activity of unemployed lads in the northeast. For this item the team used three boys who did it regularly. One of the boys brought along a sack of coal so that there was something to pick at during the filming, because the ground was hard and snowy. The producer thought this was a legitimate piece of reconstruction."

Monte Carlo TV Fest Gets Off To Lively Start With 22-Nation Entries

By GENE MOSKOWITZ

Monte Carlo, Jan. 28.

The fourth Monte Carlo International Television Festival started in the tiny principality of Monaco Wednesday (22) and will run through Saturday (1) after showing 40 hours of shows from 22 countries via 58 programs.

Previously frowned on by the Eurovision countries, who recognised only the Prix Italia and Cannes Eurovision Fest, these nations finally came in last year. But French tv got peeved at a special prize inaugurated for news programs this year and decided to boycott the fest only to come around at the last minute.

So this fest now ranks a completely international affair with adherence from almost all tv countries. Besides teeing off the fest season, be it video or features, fest gives a good world's eye view of general levels of tv programming. The seven Golden Nymph Awards will go to the best pic contributing to understanding between nations, best original script or adaptation of tv, best direction, best news show, children's program, best actor and actress, plus some special honorable mentions.

Documentation and organization are excellent and a specially set up Festival Palace, which will henceforth service conventions, has over 38 sets for the press, jury and public. Admission for the latter is free and turnouts big. Programs are on a closed circuit.

This year translations via headphones in English and French also eased matters. About 75 journalists, producers, manufacturer reps

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Laud French TV 2d Web Previews

Paris, Jan. 28.

Consensus among local tv critics and vid people is that the second web previews, now going on every weekend till it officially starts next April, are fairly promising if not outstanding in the type of programs.

A few hours each weekend are beamed only in the Paris area so far and will cover the main key cities in April. But it will take some time before the whole country is covered. Sets that can get the new channel, and attachments for old ones to receive it, are selling briskly but it is no landslide.

New offerings are mainly in the entertainment groove and have shorter programs and less announcers. A lot of importance is being attached to skeins both from here and from the U.S. So far it is felt it complements the existing station but is emerging with a personality of its own. Full scale operation in April, about 23 hours per week, should put the final touch on the new web.

Dick Berg Status Upped

Hollywood, Jan. 28.

Dick Berg, who has been producing the Bob Hope-Chrysler series at Revue studios, has been upped to exec producer of the NBC-TV show.

Berg has acquired two original scripts, one by Rod Serling called "Slow Fade to Black," the other by Howard Redman, entitled "The Game With Glass Pieces." Both are penning the teleplays of their originals. Serling story is about the pix biz, and Hope may play himself in the film.

No Ciggie Scare For German TV; $40,000,000 Tab

Frankfurt, Jan. 28.

Although all the major German dailies carried reports of the American cigaret and cancer study, there is no change contemplated in the West German radio and television advertising for cigarets.

Both First and Second German Nets are planning to carry cigaret commercials just as before, without any restrictions on copy. However, the West German Cigaret Industry Association agreed among its members, in 1962, that no cigaret commercials would be aired in the commercial time prior to 7 p.m.—but the ads will still continue to be carried during the 7 to 8 p.m. commercial slots. (The 7 p.m. time period, of course, barely dents into the watching group, with only the tiny tots tucked away in bed early enough to avoid these commercial spots).

Germany's stringent advertising regulations also prevent any cigarets from advertising comparatively regarding health, so no cigaret, based on the results of the study, could be advertised as "less injurious" due to lower tar or nicotine content.

West Germany's stringent Health Minister, Dr. Elizabeth Schwartzhaupt, has long been urging the German Federal Parliament to clamp down on advertising of health and medical preparations on radio and television, but has just announced that her department does not plan to propose any new legislation which would prevent smoking or smoking commercials, since this would probably be impossible in a democracy anyhow.

Oddly enough, there is a strange paradox in the cigaret field here, in that the money raised from the sales tax levied on the cigarets is used in an anti-cigaret campaign. Last year, the West German cigaret makers spent $40,000,000 in advertising their

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STATIONS FOREGO COMPENSATION

By GEORGE ROSEN

Jim Aubrey, who is well remembered by both his fellow Princetonians and Ivy League opponents as the "boniest" end of the 1939 and 1940 eastern collegiate gridirons, returned to his "first love" last week to perform the most spectacularly-executed feat of his football-oriented life and career.

Aubrey, who loves to spend his autumn Sunday afternoons watching the N. Y. Giants from his Yankee Stadium 50-yard line box (usually with one of his friends from show biz) is equally at home in the entertainment or sports realms. And it was to the latter that the CBS-TV prexy turned his primary attention last week as he spent countless hours—in collaboration with CBS-TV sports director Bill McPhail—to compute the minimum bid which would secure the next two years of NFL for CBS and, at the same time, return a tidy profit.

Before he did this, however, Aubrey carefully scouted the enemy NBC and ABC camps to detect whatever cleverly concealed signs might indicate what sums of money the NBC and ABC board of directors, which would have to approve such gigantic bids in advance, might have been asked to authorize their networks to offer. In effect, he simulated his competitor's thinking, to compute what each of them—from their own competitive position—would dare gamble within the limits of prudent risk-taking of RCA and AB-PT stockholders money.

In this connection, his intimate knowledge of how Leonard Goldenson, Si Siegel and Tom Moore—each of whom he worked with when Aubrey was program head of ABC—think through such approaches enabled him to pre-estimate the ABC bid of $26,106,000 to within narrow limits of accuracy. On the NBC bid ($21,500,000) Aubrey's forecast was high—he was even fearful that RCA (for "color" considerations) might subsidize a portion of the NBC bid up to as high as $30,000,000. But Aubrey tempered this dread with his experience-born theory that if NBC set its bid a few days in advance of submission to NFL Commissioner Pete Rozelle, Bob Kintner would most likely find it difficult to reconvene the NBC Board on short notice.

Thus, while Aubrey regarded Kintner as a fixed target—locked in by NBC Board action—he regarded Goldenson, who sometimes summons a quickly called Board meeting or gets approval from Board individuals by phone—as a "moving" target. And Aubrey had the Goldenson movements clearly focussed in one eye while he was trying to divine the Kintner strategy with the other.

But the solid basis of the CBS-TV $28,200,000 bid—whose unprecedented levels exceeded all advance trade speculation including even that of Rozelle and other insiders—was firmly rooted to the good business considerations of how CBS, in the face of known desperate competitive efforts to wrest the games away from it—could reacquire the NFL games for two more years and sell them to co-sponsors at a handsome profit. In this connection, Aubrey had devised two innovations which insiders now believe had not occurred to NBC or ABC.

No Stadium Compensation

First, he secretly arranged—through the CBS Affiliates committee in its last meeting in Puerto Rico a few weeks back—to have all affils forego station compensation from time charges should CBS-TV be the high-bidding network in '64-'65. Thus, CBS alone of the networks eliminated the multi-million expense entry of station payment in its NFL cost structure. (Next step, two years from now, as one agency wag put it on hearing of the Aubrey maneuver: "will be to get the affiliates to pledge their own money to augment the network's bid by ac-

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FCC's Defense of Programming Freedom in Granting Renewal Of Pacifica Foundation Licenses

Washington, Jan. 28.

In a strong defense of programming freedom, FCC unanimously granted renewal for three Pacifica Foundation radio stations and initial license for another outlet.

Okayed for renewal were KPFA-FM commercial, KPFB-FM noncommercial educational, both in Berkeley, Calif. and WBAI-FM commercial in New York. Granted an initial license was KPFK-FM, noncommercial educational in Los Angeles.

FCC said it realized the Foundation's provocative programming may offend some listeners, but those offended cannot use the Commission to knock such programs off the air.

"Were this the case," FCC said, "only the wholly inoffensive, the bland, could gain access to the radio microphone or tv camera."

"No such drastic curtailment can be countenanced under the Constitution, the Communications Act or the Commission's policy," FCC said.

The stations and Foundation were under fire earlier from the Senate Internal Security subcommittee for alleged left-leaning and for letting Communist Party spokesmen on the air.

Commission said on the basis of its inquiry and information from Government sources it did not find evidence warranting further probing of the Communist affiliation issue.

As to the station's airing of Red spokesmen, FCC noted Pacifica presented the whole spectrum of political talk from the Communists to Birch Society.

Commission maintained its function "is not to pass on the merits of the program—to commend or frown."

Referring to Pacifica's controversial program on homosexuality and complaints about "filthy" shows, FCC said the stations judgments "fall within the very great discretion which the Act wisely vests in the licensee."

Commission also noted these programs were aired after 10 p.m. when a minimum of small children would be listening.

Observing it was under a mandate for "promoting the larger and more effective use of radio in the public interest," FCC said it must take "every reasonable precaution"

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TV and VD

London, Jan. 28.

A London County Council report recommends that television should become a stand-in for shy parents.

It suggests that the tv webs—and especially BBC-2—could be used to tell tennagers about the dangers of veneral disease.

NABET Calls For Strike in Bogdown Of NBC, ABC Talks

Complete stymie in new contract negotiations between the National Assn. of Broadcast Engineers & Technicians (NABET) and the NBC and ABC webs resulted in a strike authorization by the union's membership over last weekend. Talks for a new pact, however, will continue in San Diego as they have been since Jan. 13 without any yielding of positions on either side. Current deal ends Feb. 1.

Union execs, who have made job security against the inroads of automations the central issue, charge that both NBC and ABC are trying to break the union's jurisdictional control by a take-it or-leave it stance. It's claimed that management has only scoffed at the union's demands for pension plans, increased vacations and higher pay without presenting any reasonable counter-proposals.

NABET not only has jurisdiction over the ABC and NBC engineers and technicians but of the office workers. For many years, the webs have been preparing against the eventuality of a technicians' strike through program of training its exec staff to take over specific assignments.

Meantime, negotiations between the American Federation of Television & Radio Artists and local stations owned by the three networks have also not been making much progress for the past couple of weeks. Wide differences separate the union and the webs over announcer and newsmen scales although the rest of the local code appears to be near settlement.

Webs, GOP Sked Meet On Coverage Plans

News execs of the three major networks will be meeting with the Republican National Committee Feb. 3 in San Francisco to talk over coverage of the party's Presidential nomination convention in that city in June. Webs have been pressing the Republicans for several months to discuss the ground rules.

Meeting in Frisco will also give webs execs and their engineering staffs to survey the physical site of the convention for camera positions and remote pickups.

Aussies Yen U.S. Fare

Sydney, Jan. 28.

Survey shows that U.S.-made shows are still tops with Aussie viewers and sponsors.

Key commercial ATN, Sydney, continues a strong U.S. lineup with such faves as "Fred Astaire's Premiere Theatre," "77 Sunset Strip," "Naked City," "Beverly Hillbillies," "Wagon Train," "The Defenders," "Alfred Hitchcock Hour," "The Deputy."

'Roller Derby's' $10,000,000 Suit

Pittsburgh, Jan. 28.

Leo Seltzer, who owns most of the patent rights connected with "Roller Derby" has filed action in the United States District Court of the Southern District of California against National Skating Derby, Roller Skating Champions, Herb Roberts, the Los Angeles Athletic Club, the Olympic Auditorium, Eileen Eaton, Paramount Television, Barney Balaban, KTLA TV, Will & Griffith and Maywood-Bell Ford.

Seltzer claims he has been damaged to the extent of $10,000,000 because the defendants allegedly infringed on his copyrighted product and presented unfair competition.

In his complaint filed by the law firms of Bernstein & Silen of San Francisco and Friedman & Cons of Beverly Hills, Seltzer said, "Defendants have unfairly competed and contemplated to so unfairly compete in the future . . . and appropriated to its use the plaintiff's (Seltzer) original format for Roller Derby." The complaint goes on to list film clips and film on tv that tend to confuse the public because it was done in "the exact manner that the plaintiff has so presented the same on television."

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ALLIED ARTISTS TV

Foreign TV Reviews

STUDIO '64
(The Crunch)
With Harry Andrews, Maxwell Shaw, Wolfe Morris, Anthony Bushell, Peter Bowles, Carl Bernard, John Gabriel, John Cazabon, others
Producer: Stuart Burge
Director: Michael Elliott
Writer: Nigel Kneale
60 Mins., Sun., 9:35 p.m.
Associated TeleVision, from London

The last few months have been a sorry period for local tv drama. Signs of despair have included BBC-TV switching its "First Night" skein so that it does not conflict with the commerical web's peak-hour Sunday drama, and including in its brief legit adaptations that can hardly be called preems. Now Associated TeleVision has redubbed its "Drama 64" hour as "Studio 64," announcing that a group of directors and writers, under command of producer Stuart Burge, will work as creative twosomes, starting together from scratch. The teams include some of the liveliest talents in tv drama, with writers like Clive Exton, Giles Cooper, and Keith Waterhouse and Willis Hall, and directors like Ted Kotcheff, Silvio Narizzano, and Donald McWhinnie.

The new skein opened with a play written by Nigel Kneale, responsible for the famous and first-rate sci-fi skeins called "Quatermass." His director-cum-collaborator was Michael Elliott. It wasn't a good advertisement for the skein's avowed aims, for it seemed to display a lack of sympathy between writer and director. Kneale's plot hinged on an attempt by a fanatic President of an ex-colonial country to blow up London with a nuclear device, installed in the Embassy. It was written in terms of absolute realism, although the situation was resolved in supernatural terms.

Elliott's direction, however, was full of gimmicks that got in the way of conviction. It was also technically faulty at first, with sounds of tanks, radios, and panic-stricken traffic drowning the dialog. Characters battled against background mush to establish themselves, and often did not succeed.

Prime Minister Goddard (Harry Andrews) directed operations on the spot, and agreed to the mad President's demand for half a billion dollars, recompense for the minerals removed from his country during the British rule. But this did not end matters. For the President had one of those shoulder-chips, and insisted on blowing up London willy-nilly. His ambassador, trained in mystic control of his physical responses, saved the day by needling the President into shooting at him until all his ammunition was spent, he remaining on his feet the while, albeit somewhat shaky.

The idea was intermittently gripping, fluently written, but finally disappointing. There was a glibness about the Oriental characters that jarred, and there were some gaping improbabilities in the plotting that destroyed belief. Harry Andrews, Maxwell Shaw, and Anthony Bushell were okay, and Wolfe Morris hammed it up as the President. *Otta.*

MARTIN CHUZZLEWIT
With Barry Jones, Gary Raymond, Ilona Rodgers, Richard Pearson, Anna Middleton, Rosemary Knight, John Quentin, Jeremy Burnham, Tom Watson, Peter Bayliss, Michael Bilton, Alex Scott, others
Producer: Campbell Logan
Director: Joan Craft
Writer: Constance Cox
25 Mins., Sun., 4:55 p.m.
BBC-TV, from London

BBC-TV maintains a splendidly high level of fidelity and skill in its adaptations of fiction classics, and this new 13-week condensation of Dickens's "Martin Chuzzlewit" is up to the mark in expertise. Constance Cox, who has proved herself practised and tasteful with other Dickens novels, tackles a more arduous job with this one, for the ramifications of the plot are greater and fewer viewers are familiar with the original. But the tale incorporates such wellknown types as Mr. Pecksniff and Sarah Gamp, it embodies, in later segments, the author's view of America, and it is full of rich and vivid portraiture. Enough came through in the slightly tortuous initialler to encourage steady ratings.

Miss Cox expertly reduced the confusion attendant on introducing a host of characters, and the segment took the tale from young Martin's leaving his grandpa's home up to the moment when he was about to join the architectural office of the hypocritical Pecksniff. The theme of the novel is greed, and this was acidly established in the grotesque gallery of Chuzzlewit relations, who meet to gloat, like crows, over the family inheritance. Gary Raymond, as young Martin—the only Chuzzlewit with honorable pretentions—barely appeared in the opener, but seemed a likely and well-judged hero. Richard Person was admirable as the sly Pecksniff, oily and grasping, and John Quentin registered as Tom Pinch, due for more action later. Other excellent cameos were forthcoming from Barry Jones, Peter Bayliss, and Tom Watson, and immense care had been taken with the casting throughout.

Similarly, Joan Craft's direction of Campbell Logan's production was steeped in period flavor, helped by fine sets from Susan Spence, and she pulled off some notable visuals, such as a memorable close-up of the avaricious Chuzzlewits in full envious cry. *Otta.*

BON SOIR, KATHRIN!
(The Caterina Valente Show)
With Petula Clark, Little Peggy March, Bibi Johns, Erich Brenn, Johnny Buchhardt, Boy Gobert, Georg Thomalla, others.
Director: Michael Pfleghar
Choreography: Paddy Stone
60 Mins.; Sat., 8:45 p.m.
West-German TV, from Stuttgart

There are several superlatives used in connection with Caterina Valente. She was really the first female headliner to have a show of her own on German video. She is the only German recording star who has become really known outside her home-grounds and her tv shows are always more "showy" than the other domestic programs.

This show featured the talents of Petula Clark, a top flight name in the European disk biz, America's Little Peggy March, Sweden's Bibi Johns (back on German tv after an absence of nearly two years) and other such popular native comedians as Georg Thomall and Boy Gobert who now belongs to the ensemble of the famous Viennese Burgtheater. Also on the bill was the Paddy Stone Ballet that has become well known via the Lou van Burg quiz shows.

"Bon Soir, Kathrin" came from Vienna (a German-Austrian coproduction), via Stuttgart, and must have pleased the bulk of her fans. The more demanding viewer might have objected to some of the jokes and gags being a bit on the banal side, but, after all, the songs were the thing. And they came off beautifully. Miss Valente has a likable personality and she knows how to sell a song. Among others, she gave out with a series from Irving Berlin's "Annie Get Your Gun." Her voice can be sweet, vital and very brassy if required.

Little Peggy March proved a good bet for the show and she too has many admirers in the country. Others in this production also turned in good jobs, but it's a pity that the jokes furnished by the script were only so-so. *Hans.*

LES RAISINS VERTS
(The Green Grapes)
With Michele Arnaud, Millicent Martin, Dick Sanders Ballet, Dionne Warwick, Michel Galabru, Hubert Deschamps, Sacha Briquet, others.
Director-Writer: Jean-Christophe Averty.
Choreography: Sanders.
60 Mins; Mon; 8:30 p.m.
RTF-TV, from Paris.

For his fourth monthly variety show entry, Jean-Christophe Averty, bad boy of French tv, showed he still packs verve, invention, sharp and savory nonconformism, in the guise of macabre humor, to remain one of the few talents in tv here.

Show used black or white backgrounds which gave it a tangy physical look. The many singers got smart showcasing via some quick cutting sometimes playing up a lyric or comparing one singer to another. They were mostly young chanters of the rock school but Michele Arnaud displayed her dramatic engaging looks and pipes for more intellectual songs.

Interspersed with the performers were sudden quick bits, which contained the dark humor. Since many critics complained about the time a little celluloid doll was put in a meat grinder, he had 10 grinders each with a doll inserted, but they were not ground up.

After this tease he had a Santa Claus figure grinding up little Christmas trees which came out as matches. Averty's way of protesting the overdoing of Christmas cheer and not allowing much of it in everyday life. He also had a crib rocking and a child's voice mumbling and the mother promising the sandman will come. Finally the crib was covered with falling sand.

Show also had some inventive ballet numbers by Dick Sanders. One had a man trying to talk freely about sex get a hand clapped over his mouth. Censors, you know. Titles were given by a girl in a confessional booth, obviously ill at ease mentioning the names. It turned out she had been talking to the Devil.

Yank singer, Dionne Warwick, and an English singer, Millicent Martin, both pert and palatable, did their songs in English without any explanations. Averty is expecting some comment about not having subtitles.

Averty's lowdown, and sometimes sadistic, humor, always saved by taste and risibility, has given tv a lift here. Tv heads have given him the green light and it is a good thing for all concerned. Their show was preceded by an inane story of family life and followed by an interview with an old woman who collects ink wells. If a gag sometimes misses, the show still remains consistently good and way above average here. *Mosk.*

ABC RADIO SALES ON LISTON-CLAY BOUT

ABC Radio has so far sold three-quarters of its blow-by-blow coverage of the Sonny Liston-Cassius Clay heavyweight championship fight Feb. 25 to Cities Service Co., Pepsi-Cola and Schick Razor Co., General Cigar Co. bought shows before and after the fight broadcast from Miami Beach Convention Hall. Howard Cosell, Les Keiter and Rocky Marciano will man the ABC microphones.

Fight, which will also be seen on pay-tv screens, is expected to draw about 60,000,000 radio listeners. The first fight between Liston and Floyd Patterson drew 67,800,000 listeners. Price for the radio rights to the latter fight was about $400,000. But Liston's reputation for kayoing his opponent in the early rounds has kept a lid on prices for his fights.

Television Reviews

A REQUIEM FOR JOHN BROWN
With Carl Low, R. A. Jordan, John Robert Crawford, Sally Chamberlin, David Hooks, Rex Everhart, Louis Gosseft; Robert Burr, narrator
Producer-Writer: Robert Herridge
Director: Arthur Forrest
60 Mins.; Sun. 9 p.m.
WNEW-TV, N.Y.

Robert Herridge, who's turning out six shows for the Metromedia group, has been striving to create a unique television form in which to make large statements relevant to our times. He has not yet succeeded, judging from his first effort in this series.

"A Requiem For John Brown" had a surface experimental look through its free use of narration blended with dramatized vignettes and its skeletonized stage settings in which light, as Herridge would put it, carves space out of darkness. Compared to conventional tv drama, this was indeed a departure from the naturalistic idiom. It was not a real thrust towards a new dramatic form, but rather an adaptation of old theatrical devices which, as in the case of the WPA Federal Theatre in the 1930s, were born chiefly out of tight budgets rather than artistic demands. The stark simplicity of Herridge's "John Brown" also suggests that he was attempting to make a virtue out of necessity.

The central failure of "John Brown," however, was not its dramatic form, but the quality of its writing. Herridge told the story through a mixture of his own and Brown's words. The total effect, however, was that of a monotone in which Brown emerged as a fanatic, half-inspired and half-insane, but without any human qualities.

To sustain the structure of this production, since it did not have any realistic ribs, the drama required some incandescent poetry or some dazzling dialectics about slavery and freedom. Instead, the script was marked by a prose style, which was either too flat or too florid, and had a tendency to repeat arguments which were already too simply stated the first time around.

The performers were firstrate, most of the cast being required to handle multiple parts as narrators and participants in the dramatic vignettes. Carl Low, in the title role, was handicapped by a lack of scope in the role's conception, but he declaimed like a man possessed. R. A. Jordan and John Robert Crawford, as Brown's sons, were more sympathetically drawn, while Robert Burr handled the narration with a proper intensity. *Herm.*

SCIENCE ALL-STARS
With Don Morrow, host
Exec Producer: Steve Carlin
Director. Lloyd Gross
30 Mins.; Sun. 4:30 p.m.
MINNEAPOLIS HONEYWELL
ABC-TV, from N.Y.
(BBDO)

"Science All-Stars" has the potential of being an interesting and instructive survey of American teenagers' expertise in contemporary science and technology. But while the basic ingredients are present, they are not dished up with the sharpness and clarity demanded by the subject.

The show provides an opportunity for youngsters in elementary and high schools to demonstrate some project on which they are working. Last Sunday (26), a 15-year old 10th grade student from New Jersey showed off her homemade maze in which she has been testing some educational theories on white rats. It could have been a fascinating excursion into animal psychology, but there was time only for a 60-second workout by a rat before the youngster was sidetracked into a conversation with Col. John Paul Stapp, chief scientist of the Aerospace Medical Division. Stapp's sequence could have been turned into a whole new sequence by itself, but cramming it together with the maze experiment helped neither.

Two other youngsters, one a 12-year-old and another an 18-year old, brought along their homemade computers. Here again, more time could have been committed to explaining the binary system of number notation and the functioning of the electronic circuits. Instead, a Harvard U. professor turned up to talk about his translation machine. The exchanges between the students and the experts are too conspicuously rehearsed to be convincing.

Don Morrow registered as an affable host. *Herm.*

LIFE TO LIFE
Producer: Fred Dravland
Director: Jim Lennon
60 Mins.; Sun., 9 p.m.
Participating
KLZ-TV, Denver

Prepared by such network shows as "Dr. Kildare" and "Ben Casey," the audience of this Time-Life station may be toughened up enough to sit through this harrowing nonfiction medico entry while munching on some icebox goodies. For those with steel nerves and cast-iron stomachs, this report of a kidney transplant operation on a 15-year-old boy was a fascinating lesson in internal anatomy.

Nothing was spared to the imagination in this show's close-up on the latest surgical techniques. It showed the knife piercing the outer skin, folding back the fatty tissue, penetrating into the cavities of the body and then pinching off the diseased organ. It came out well—for the patient, that is.

This show raises the serious question of the educational value for the layman in this type of presentation. Does it inform him of the great advances that have been made in surgery over the past two decades or does it frighten him that human life is suspended so delicately in the surgeon's hands? Each viewer can make up his own mind on that score. *Herm.*

MISS SIMONS OF LINWOOD
Narrator: Joe Templeton
Producer: Bill Weyse
Director: Arthur Fisher
Writers: Joanne Delp, John Quigley
30 Mins.; Fri., 9:30 p.m.
BALTIMORE FEDERAL SAVINGS
WJZ-TV, Baltimore (film)

WJZ-TV paid sensitive tribute to a woman of dedication and achievement in their show, a half hour documentary study of Linwood, the home Miss Simons has established in Elicott City, Maryland, as treatment center for mentally disturbed children.

WJZ-TV camera crews worked hard on the documentary which showed Miss Simons, the home, the children, and the work being done with them.

Film began with background of Miss Simons who left Belgium for the U.S. where she earned her

(Continued on page 48)

Tele Follow-Up Comment

CBS Reports

Independent, probing documentaries, which examine seamy aspects of our establishment, remains very much in style on "CBS Reports." Most recent example was "The Business of Heroin," telecast last Wednesday (22) night, a fascinating account of dope traffic, which had an impact comparable to last season's "Biography of A Bookie Joint."

Electronic crime reporter Jay McMullen, who did the "Bookie" expose, also produced the "Business of Heroin." He labored two years on the hour documentary, shooting footage in six different countries. He meticulously told his harrowing story with pictures, using hidden cameras to catch the dope traffic on a Harlem street corner, following the web of suppliers, from Turkey to Syria to Lebanon to Italy, France and then to this country.

It all was in the factual vein, but, as fashioned by that laconic Scotman McMullen, it contained many melodramatic elements found in the "Untouchables."

Law enforcement agencies in Washington and New York were questioned and they said, in effect, that their forces are insufficent to meet the size of the dope problem. McMullen, who acted as reporter-narrator, concluded that as long as the addict is around, there will be the illegal supplier.

That may be the awful reality, but it leaves many issues begging, issues such as how is crime going to be successfully combatted, if a good chunk of U.S. crime is committed by addicts. People living on the corner of 118th Street and Madison Ave., the Harlem corner captured in the documentary, must be living in a state of "cold turkey" in relation to most of America. The tie between the dope traffickers and the police was denied by police officials, but the seemingly open traffic raised questions about possible pay-offs and corruption.

One masked heroin wholesaler in N.Y. told of $500,000 in profits yearly, leaving greenbacks galore for corrupting officialdom. It was ironically amusing to hear one police official after another in the mideast say it was always the police on the other side of the border who were corrupt—as the documentary followed the path of heroin from Turkey to that Harlem street corner.

The hour traced the role of the Mafia, Corsican gangsters, American pushers, French chemists, all the key elements in the illegal traffic, both the high and low. The subject should not be forgotten, but should be reexamined again, perhaps with another perspective, for it touched on many areas which are crying for correction. *Horo.*

Perry Como Show

It was a western setting for Thursday (23) night's "Perry Como Show," telecast, this time out, from the Dallas State Fair Music Hall.

Songs, naturally, were weighted in the oater vein, with Como handling them in his usual melodic, relaxed fashion. Como, too, in the

INSIDE SPORTS ON THE NEW ABC

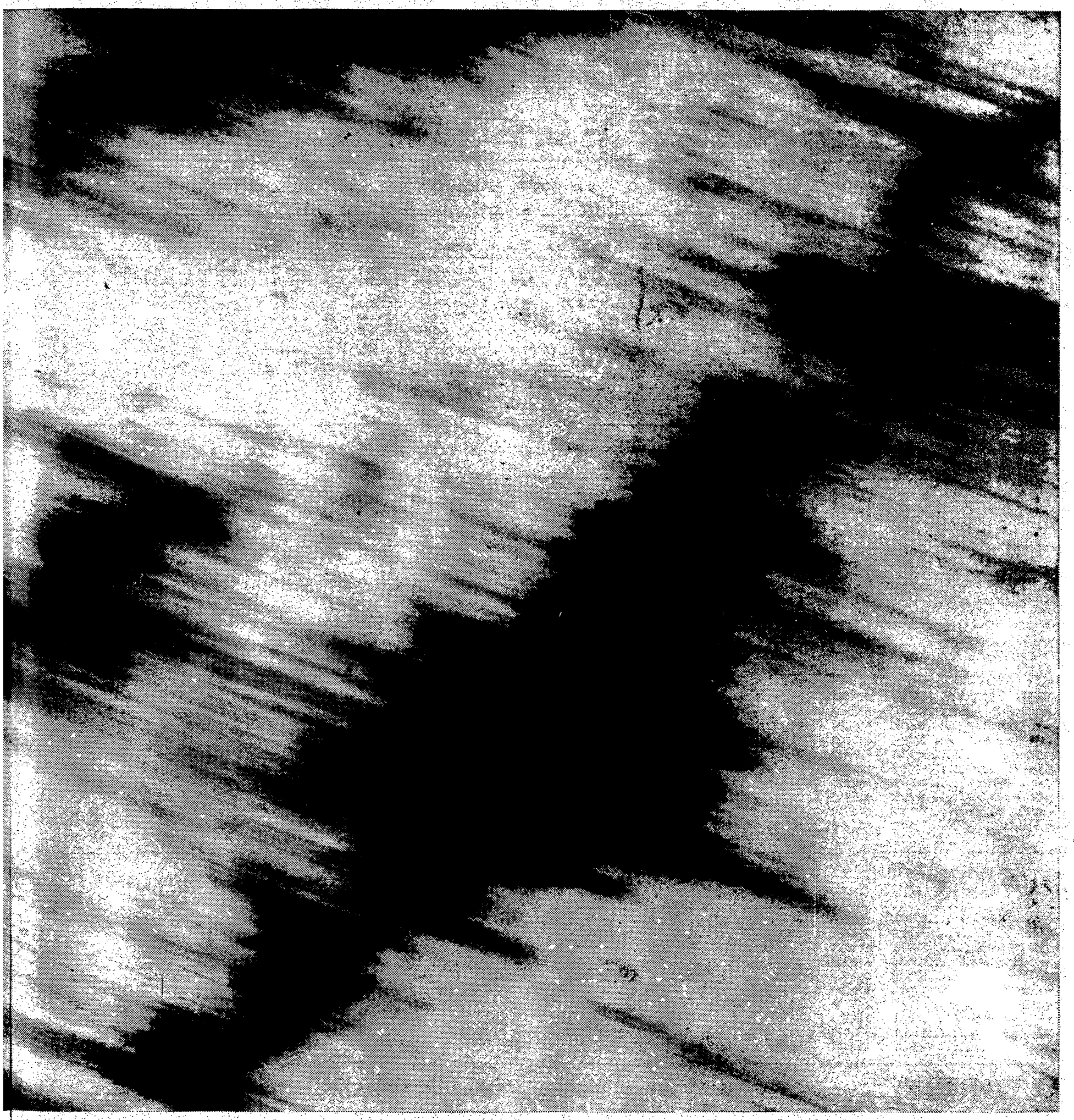
The story of ABC's exclusive coverage of the IX Winter Olympic Games, the coming Summer Olympic Trials, and network television's most extensive year-round sports coverage-together with a note about "who's watching."

Starting tonight and continuing for twelve consecutive days, ABC viewers will have the next best thing to a front row seat for the Ninth Winter Olympics in Innsbruck, Austria.

From the symbolic lighting of the Olympic flame to the closing ceremonies, every event in winter's greatest sports spectacle is being covered, with the excitement and drama that only television can achieve.

A complete program of each day's highlights is being produced on the spot in Innsbruck—fed electronically to an ABC unit in Frankfurt—sped to New York by jet—and, in many cases, shown that very night on the ABC Television Network.

To accomplish this, ABC has fielded one of the greatest teams of technicians in television sports history. In Austria are a crew of over



100 men, 50 cameras and tons of additional equipment; and sportscasters Jim McKay, Curt Gowdy and Jim Simpson who will be assisted by Olympic experts Bob Beattie, Stan Benham, Art Devlin, Carol Heiss, Andrea Mead Lawrence and Willy Schaeffler.

Such complex assignments, however, are second nature for ABC Sports. Fifty-two weeks a year, viewers are treated to an ever-changing panorama of creative sports coverage. In football: the complete AFL schedule and championships, College All-Stars, North-South and Coaches All-Star Games, and, starting this year, the Blue Bonnet Bowl. In other sports: Professional Bowlers Tour, Challenge Golf starring Arnold Palmer with Gary Player, The Annual U.S.-Russian Track Meet and, every Saturday, ABC's Wide World of Sports—a program that roams the globe searching for the unique, the exciting, the crowd-pleasing sports events.

Starting April 4, ABC will cover the U. S. Summer Olympic Trials in 18 programs during prime evening time. Twenty-two teams will represent the U. S. in Tokyo next October. American audiences will see the selection of these teams—exclusively on ABC.

Aside to advertisers: As you might expect, lively sports coverage like this attracts equally lively audiences. Full details on how these audiences relate to your particular marketing pattern are available on request.

In sports, as in news and entertainment, the ABC emphasis is on fresh, imaginative programming for all.

ABC Television Network abc

VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U. S.*

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	WLWT	186,700	33
2.	Flintstones	WKRC	186,400	27
3.	Sat. Night Movies	WLWT	179,500	31
4.	Joey Bishop	WLWT	170,100	31
5.	Patty Duke	WKRC	170,000	26
6.	Donna Reed	WKRC	165,300	30
7.	Combat	WKRC	164,900	32
8.	Beverly Hillbillies	WCPO	161,800	33
8.	Burke's Law	WKRC	161,800	28
9.	Ozzie & Harriet	WKRC	161,300	24

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Death Valley Days (Tues. 7:00)	WKRC	U.S. Borax	127,800	22
2.	Sugarfoot (Thurs. 7:00)	WKRC	Warner Bros.	115,300	16
3.	Mickey Mouse Club (Mon.-Fri. 6:30)	WKRC	Buena Vista	115,200	17
4.	True Adventure (Thurs. 7:00)	WLWT	Teledynamics	93,200	18
5.	Laramie (Sun. 6:30)	WLWT	NBC Films	89,000	17
6.	Wanted Dead Alive (Wed. 7:00)	WKRC	CBS Films	82,200	14
7.	Whiplash (Fri. 7:00)	WKRC	ITC	79,800	13
8.	Yogi Bear (Mon. 6:00)	WCPO	Screen Gems	79,200	11
9.	Bronco (Sat. 6:30)	WKRC	Warner Bros.	76,300	15
10.	Lawbreakers; Laughs (Sun. 10:00)	WKRC	UA-TV	74,200	16

Top Competition	Sta.	Total Homes
Hoyt Dixon Show	WLWT	47,200
True Adventure	WLWT	93,200
Password	WCPO	75,600
Huntley-Brinkley	WLWT	108,300
Sugarfoot	WKRC	115,900
Arrow; World's Girls	WKRC	69,600
Lassie	WCPO	78,700
Wonderful World	WLWT	106,500
Ripcord	WLWT	67,000
News Rpt; Wea; Spts	WLWT	83,000
Midwestern Hayride	WLWT	124,800
Candid Camera	WCPO	125,700
What's My Line	WCPO	80,000

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Donna Reed	WEWS	426,300	36
2.	McHale's Navy	WEWS	413,900	42
3.	Bonanza	KYW	399,700	31
4.	Beverly Hillbillies	WJW	382,300	29
5.	My 3 Sons	WEWS	350,500	29
6.	Ben Casey	WEWS	340,400	32
7.	Combat	WEWS	338,600	32
8.	Virginian	KYW	332,400	28
9.	Fugitive	WEWS	331,800	32
10.	Dick Van Dyke	WJW	321,300	26

1.	Littlest Hobo (Sun. 6:30)	WJW	Storer	204,900	18	Cheyenne	WEWS	169,300
2.	Yogi Bear (Wed. 6:30)	WEWS	Screen Gems	191,400	15	Huntley-Brinkley	KYW	222,700
3.	Surfside 6; NFL FB (Sun. 3:00)	WJW	Warner Bros.	190,800	17	Movie of The Week	KYW	118,100
4.	Lawman (Mon. 7:00)	WEWS	Warner Bros.	188,700	16	Eyewitness News	KYW	230,700
5.	Dickens-Fenster (Fri. 7:00)	WEWS	ABC Films	185,600	15	Eyewitness News	KYW	161,900
6.	Everglades (Thurs. 7:00)	WJW	Economee	178,500	13	Eyewitness News	KYW	210,800
7.	Cheyenne (Sun. 6:30)	WEWS	Warner Bros.	177,800	14	Littlest Hobo	WJW	204,900
						Lassie	WJW	267,700
8.	Across The 7 Seas (Tues. 7:00)	WEWS	Crosby Prod.	176,700	16	Eyewitness News	KYW	239,700
9.	Huckleberry Hound (Mon. 6:30)	WEWS	Screen Gems	171,100	16	Huntley-Brinkley	KYW	228,400
10.	Quick Draw McGraw (Fri. 6:30)	WEWS	Screen Gems	166,700	14	Huntley-Brinkley	KYW	189,700

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WWJ	469,600	35
2.	Donna Reed	WXYZ	450,500	37
3.	Beverly Hillbillies	WJBK	445,400	36
4.	Candid Camera	WJBK	402,900	31
5.	Dick Van Dyke	WJBK	402,300	33
6.	Patty Duke	WXYZ	397,300	31
7.	Ozzie & Harriet	WXYZ	380,500	30
8.	What's My Line	WJBK	359,800	28
9.	Farmer's Daughter	WXYZ	345,700	27
10.	Ben Casey	WXYZ	344,600	27

1.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	259,900	22	Huntley-Brinkley	WWJ	226,900
2.	Leave It To Beaver; FB (Thurs., Sun. 7:00)	WJBK	MCA	227,800	18	Michigan Outdoors	WXYZ	180,200
						Bill Dana	WWJ	146,500
3.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	226,400	19	Huntley-Brinkley	WWJ	225,400
4.	Huckleberry Hound (Thurs. 6:30)	CKLW	Screen Gems	223,900	19	Huntley-Brinkley	WWJ	218,500
5.	Weekend (Tues. 7:00)	WWJ	Arrowhead	215,800	16	Mike Hammer; Rifle	WXYZ	144,700
6.	Gun Will Travel (Wed. 7:00)	WXYZ	CBS Films	192,500	16	Opinion	WWJ	117,600
7.	Dickens-Fenster (Sat. 7:00)	WXYZ	ABC Films	183,500	15	Death Valley Days	WJBK	159,700
8.	Popeye & Pals (Mon.-Fri. 5:00)	CKLW	UAA, KING	171,000	15	G. Perrot; News; Wea	WWJ	147,900
						20th Cent; H'way Patrol	WJBK	171,200
9.	Bozo The Clown (Sun. 9:30)	WWJ	Jayark	168,500	14	Air Power	WXYZ	13,900
						Riverboat	WXYZ	23,000
10.	Highway Patrol; FB (Mon. 7:00; Sun. 6:30)	WJBK	Economee	160,800	12	Adv. With Cooper	WXYZ	148,800
						Popeye & Pals	CKLW	184,500

HOUSTON

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	KHOU	198,800	37
2.	Bonanza	KPRC	195,600	39
3.	Candid Camera	KHOU	185,200	34
4.	Dick Van Dyke	KHOU	169,800	32
5.	Andy Griffith	KHOU	169,100	29
6.	Patty Duke	KTRK	151,200	29
7.	Fugitive	KTRK	143,000	29
8.	Ozzie & Harriet	KTRK	142,600	28
9.	What's My Line	KHOU	140,900	25
10.	Nurses	KHOU	139,900	26

1.	Death Valley Days (Sat. 6:00)	KHOU	U.S. Borax	60,400	10	6:00 News; Wea	KTRK	79,200
2.	Popeye (Fri. 5:00)	KTRK	UAA, KING	58,500	12	Lawman	KHOU	50,600
3.	Divorce Court (Sat. 5:00)	KPRC	Storer	55,900	12	Wide World Sports	KTRK	45,800
						Pre-Olympic Show	KTRK	47,200
4.	Battle Line (Tues. 7:30)	KPRC	Official	55,600	11	Red Skelton	KHOU	123,900
5.	Lawman (Mon.-Fri. 5:00)	KHOU	Warner Bros.	52,400	9	Popeye	KTRK	58,500
6.	Superman (Sat. 1:00)	KPRC	Flamingo	51,300	10	Early Show; Official	KHOU	30,600
7.	Flickers; Lawman (Tues. 6:30)	KHOU	Desilu; Warner	46,300	8	Combat	KTRK	131,100
8.	Dragnet (Sun. Fri. 5:30)	KTRK	MCA	44,700	9	Mister Ed	KHOU	65,100
						Huntley-Brinkley	KPRC	65,000
9.	Yogi Bear (Mon. 5:00)	KTRK	Screen Gems	41,300	8	Lawman	KHOU	50,400
10.	Casper (Wed. 5:00)	KTRK	ABC Films	41,200	8	Lawman	KHOU	52,000

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	WMAR	231,400	36
2.	Dick Van Dyke	WMAR	205,700	31
3.	Bonanza	WBAL	205,100	36
4.	Lassie	WMAR	195,200	30
5.	Andy Griffith	WMAR	192,800	29
6.	McHale's Navy	WJZ	189,300	32
7.	Jackie Gleason	WMAR	186,700	34
8.	Nurses	WMAR	185,700	32
9.	P. Mason; Bing Crosby	WMAR	185,400	33
10.	Combat	WJZ	183,700	34

1.	Pin Busters (Sat. 6:30)	WBAL	Romper Room	84,800	14	Divorce Court	WMAR	78,800
						Hennesey	WMAR	65,000
2.	Divorce Court (Sat. 6:00)	WMAR	Storer	75,800	11	Wide World Sports	WJZ	66,500
						Pin Busters	WBAL	85,500
3.	Huckleberry Hound (Tues. 7:30)	WBAL	Screen Gems	73,800	11	Combat	WJZ	185,200
4.	Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	71,900	9	5:00 Show	WBAL	52,600
5.	Hennesey (Sat. 7:00)	WMAR	NBC Films	65,000	10	Pin Busters	WBAL	84,200
6.	Naked City (Fri. 10:00)	WJZ	Screen Gems	58,400	11	Teenage; Hitchcock	WMAR	129,900
7.	Death Valley Days (Sun. 7:00)	WBAL	U.S. Borax	54,900	10	Lassie	WMAR	195,200
8.	Lawbreaker (Wed. 8:30)	WMAR	UA-TV	54,600	10	Virginian	WBAL	143,500
9.	Checkmate (Sat. 7:30)	WBAL	MCA	48,800	8	Jackie Gleason	WMAR	186,700
10.	Casper Cartoon (Sun. 11:00)	WJZ	ABC Films	45,000	7	Jungle Jim; Gang	WBAL	23,900

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	KCRA	161,300	39
2.	Beverly Hillbillies	KXTV	145,100	38
3.	Virginian; Project 20	KCRA	132,200	28
4.	Disney's World	KCRA	127,300	32
5.	Dick Van Dyke	KXTV	126,200	33
6.	McHale's Navy	KOVR	124,400	29
7.	Donna Reed	KOVR	121,300	33
8.	Wagon Train	KOVR	114,600	29
9.	Combat	KOVR	113,400	28
9.	Patty Duke	KOVR	113,400	30

1.	Bold Journey (Tues. 7:00)	KCRA	Banner	83,200	17	Cheyenne	KOVR	85,000
2.	Hennesey (Thurs. 7:00)	KCRA	NBC Films	79,700	17	Big Movie	KOVR	66,100
3.	Cheyenne (Mon.-Fri. 6:30)	KOVR	Warner Bros.	79,000	20	Channel 3 Report	KCRA	84,600
						Bold Journey	KCRA	83,200
4.	Superman (Wed. 6:00)	KOVR	Flamingo	70,100	21	Huntley-Brinkley	KCRA	92,700
5.	Leave It To Beaver (Mon. 7:00)	KCRA	MCA	68,600	13	Cheyenne	KOVR	87,600
6.	Huckleberry Hound (Mon. 6:00)	KOVR	Screen Gems	65,600	18	Huntley-Brinkley	KCRA	92,300
7.	Fractured Flickers (Mon. 7:00)	KXTV	Desilu	65,400	15	Cheyenne	KOVR	87,600
8.	Yogi Bear (Thurs. 6:00)	KOVR	Screen Gems	62,000	16	Huntley-Brinkley	KCRA	85,200
9.	Mickey Mouse Club (Mon.-Fri. 5:00)	KOVR	Buena Vista	58,900	14	Early Show	KCRA	47,800
10.	Death Valley Days (Wed. 7:00)	KCRA	U.S. Borax	58,600	9	Cheyenne	KOVR	91,400

**Our daytime line-up is a real blockbuster.
In fact, the most popular daytime program
ever produced, "As the World Turns,"
attracts a larger audience than 40% of
all nighttime programs on another network.
We thought you'd get a bang out of this.
CBS Television Network**

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 7am-6pm, Monday-Friday, and 6-11pm, seven nights, October 1963-January 1, 1964)

Shaker

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was sales manager of that erstwhile CBS o&o.

Shaker has an obvious fondness for the "CBS type". In setting up the ABC Spot Sales division nearly three years ago, he staffed it around 75% with fellows who schooled in the Columbia system. There were Jim Conley, Fred Nottere, Dick Beesmyer, Jim Osborne, John McElfresh, Art DeCoster, Phil Gore and Bowen and Miller, among others. Interestingly, nearly all of the CBS contingent survived and moved up. The other 25% of the original staff, comprising men with NBC and ABC experience, pretty much got lost along the way.

Conley and Nottere are now Nos. 1 and 2 respectively in Shaker's Spot Sales operation; Beesmeyer became general sales manager of WABC-TV; and DeCoster assumed charge of the Chicago office when Miller got his promotion to WBKB general manager.

His stewardship of the Spot Sales division is seen as Shaker's big leverage in his drive for absolute control of the owned-and-operated stations. And his success with the sales outfit will doubtless cut a lot of ice with Siegel when the company's exec veepee has to arbitrate the clash with Quinlan. As for the Chicago veepee, his arguing strength derives from a handsome profit picture that is topped only by the New York outlet in the ABC o&o division. Furthermore, his station and KGO-TV, San Francisco, were the only two outlets in the division whose sales improved last year. And finally, and perhaps most important, Quinlan is closely identified with the Chicago market and very popular there.

In the end, Siegel may be guided in his decision by the company's desperation to recoup at the station level what it will have lost at the network level in another poor season. Whether that would tend to favor Quinlan or Shaker remains to be seen.

Syndie Biz Hobbled

Continued from page 35

Chicago, there will be the defections of Metro TV, Independent Television Corp. and Embassy Pictures. There still will be from 14 to 15 syndicators under the banner of TFE-'64, enough for a successful affair.

In relation, though, to long-range, general needs, TFE is hardly the answer. There are some hard, realistic reasons syndicators don't move in the direction of a trade organization. They're hardly as free in the U.S. to promote their self-interest as they are abroad.

What makes them less free is that the major syndicators also are in the biz of selling to the networks. It would be hard for such majors to fight the networks on the option time issue and then, at the same time, try to curry the good graces of the networks for the sale of web series.

In the not too distant past, United Artists Television, which acquired Ziv, complained bitterly in Washington about the network option time situation. That was when UA-TV was striking out on the network level. UA-TV now winning on the web level might prove a different Washington witness.

In other areas, though, that conflict of interest doesn't exist. When a syndicator wants to know what slice of the total syndication market his firm accounts for, there's no body of research to draw from. There's also no body of research which all trade organizations build, which would trace rises and falls in the biz, barometers which could spark new plans and ideas.

What are the minimum technical standards for film, the minimum standards for promotion material to send to stations? Different syndicators, if asked the question, would respond differently. A trade organization, it's argued, could help establish such minimum standards.

A backlog of success stories which the entire industry could draw from also is lacking. There's NAB, TvB, MPEA, TPEA, and for syndication, a vacuum.

Fresno — Ethan P. Bernstein, formerly sales manager, has been named to the newly-created post of station manager of KFRE, Triangle radio station here. Bernstein has been with the station as sales chief since July, '63.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Los Angeles

● STATIONS: KNXT, KCOP, KNBC, KTLA, KABC, KHJ, KTTV.

● SURVEY DATES: OCTOBER 27 - NOVEMBER 19, 1963. (Omitting November 3-5)

KNBC

Total Area Homes: 451,100
Metro Rating: 16
Share of Audience: 24

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Oct. 28 **"GOOD MORNING MISS DOVE"**
Jennifer Jones, Robert Stack
1955, 20th Century-Fox, 20th Century-Fox

Nov. 11 **"FATHER OF THE BRIDE"**
Elizabeth Taylor, Spencer Tracy
1950, MGM, MGM

Nov. 18 **"THE RELUCTANT DEBUTANTE"**
Rex Harrison, Kay Kendall
1958, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Outer Limits 7:30-8:00	KABC 501,400
I've Got A Secret 8:00-8:30	KNXT 570,200
Lucy Show 8:30-9:00	KNXT 641,000
Wagon Train 9:00-9:30	KABC 531,700

KNXT

Total Area Homes: 139,500
Metro Rating: 5
Share of Audience: 20

TUESDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 29 **"TARZAN'S MAGIC FOUNTAIN"**
Lex Barker, Brenda Joyce
1949, RKO, Banner Films

Nov. 12 **"CHARGE OF THE LANCERS"**
Paulette Goddard, Jean Pierre Aumont
1954, Columbia, Screen Gems

Nov. 19 **"TWO OF A KIND"**
Edmond O'Brien, Lizabeth Scott
1951, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton Show 5:00-5:45	KCOP 173,300
News; Weather; Spts 5:45-6:00	KNBC 121,200

KNXT

Total Area Homes: 131,600
Metro Rating: 5
Share of Audience: 17

WEDNESDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 30 **"MAN IN THE SADDLE"**
Randolph Scott, Joan Leslie, Ellen Drew
1951, Columbia, Screen Gems

Nov. 6 **"STAGE TO TUCSON"**
Rod Cameron, Wayne Morris
1951, Columbia, Screen Gems

Nov. 13 **"YOU WERE MEANT FOR ME"**
Jeanne Crain, Dan Dailey
1948, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton Show 5:00-5:45	KCOP 184,200
Hawaiian Eye 5:45-6:00	KABC 150,400

KNXT

Total Area Homes: 206,500
Metro Rating: 8
Share of Audience: 29

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 31 **"A & C MEET FRANKENSTEIN"**
Abbott & Costello, Bela Lugosi
1948, Universal, Screen Gems

Nov. 7 **"THIEVES' HIGHWAY"**
Richard Conte, Lee J. Cobb
1949, 20th Century-Fox, NTA

Nov. 14 **"TARZAN'S HIDDEN JUNGLE"**
Gordon Scott, Vera Miles
1955, RKO, Banner Films

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton Show 5:00-5:45	KCOP 186,700
News; Weather; Spts 5:45-6:00	KNBC 142,900

KNXT

Total Area Homes: 168,600
Metro Rating: 6
Share of Audience: 24

FRIDAYS 5:00-6:00
Program: EARLY SHOW

Nov. 1 **"THE RUNAROUND"**
Rod Cameron, Broderick Crawford, Ella Raines
1946, Universal, Screen Gems

Nov. 8 **"SMOKY"**
Fred MacMurray, Anne Baxter, Burl Ives
1946, 20th Century-Fox, NTA

Nov. 15 **"THE NAUGHTY 90'S"**
Abbott Costello, Rita Johnson, Alan Curtis
1945, Universal, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton Show 5:00-5:45	KCOP 162,000
Hawaiian Eye 5:45-6:00	KABC 131,100

KNBC

Total Area Homes: 341,300
Metro Rating: 13
Share of Audience: 23

SATURDAYS 9:00-11:00
Program: SATURDAY NIGHT AT THE MOVIES

Nov. 2 **"LET'S MAKE LOVE"**
Marilyn Monroe, Yves Montand
1960, 20th Century-Fox, 20th Century-Fox

Nov. 9 **"THE DIARY OF ANNE FRANK"**
Millie Perkins, Shelley Winters
1959, 20th Century-Fox, 20th Century-Fox

Nov. 16 **"UNTAMED"**
Tyrone Power, Susan Hayward
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders; P. Silvers 9:00-10:00	KNXT 587,700
Gunsmoke 10:00-11:00	KNXT 580,700
Jerry Lewis 11:00-11:30	KABC 275,000

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NAB Florida Meet

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Triangle Stations; and Lawrence Rogers, Taft Broadcasting Co.

In attendance at the code meet, Collins said, "I think the amendment is a very constructive position and one that I can support very heartily."

The Board's move to cut down on piggybacks was termed "a very important" step in removing the appearance of overcommercialization by NAB Code Authority Director Howard Bellum.

He said the amendment "will greatly strengthen" the Code's ability to move against commercial "clutter."

Of course LeRoy Collins is a continuous topic of talk in the corridors of Sarasota's Far Horizon Hotel.

The issues of Collins tenure as NAB prez were raised earlier by the executive committee and then dumped on the joint boards for resolving this week.

Going into the meet, Collins received declarations of public support from radio board member Ben Sanders, KICD, Spencer, Ia., and Donald McGannon, Westinghouse Broadcasting topper.

McGannon is also chairman of the Broadcast Ratings Council, which will be another subject of board discussion. The spate of NAB's past and promised ratings and research action will be reviewed by the boards.

Lid Off Grid

Continued from page 37

tually paying for the attraction.") In the meantime, Aubrey has advanced to middle ground by telecasting the first sponsored network series in tv history for which the stations agree to accept no money.

Second, according to insiders, Aubrey developed a plan whereby, on certain dates, many CBS-TV stations will carry not one, but two, of the seven regionally-televised games played each Sunday afternoon. Thus, apparently, Aubrey expanded the NFL pool of commercial minutes (16 to 18 per game) needed to recoup his heavy outlay and add a commensurate profit.

In any event Aubrey has already posted the SRO sign on his newly-reacquired NFL series for 1964. They're sold out at a two-year recoupment (based on about $67,000 per minute) of some $40,000,000. Thus, with $6,000,000 going to the agencies to cover their 15% commissions on the lush billings (there's a possibility some of this $6,000,000 may be rebated by the agencies to their clients), CBS is left with $34,000,000.

And that's a "cushion" of $5,800,000 above the $28,200,000 NFL "rights" fee to cover pickups, loops, connections, announcers' fees, salaries and travel expenses of technical staffs and that little item which Aubrey (or for that matter Bill Paley or Frank Stanton) never forget—PROFIT.

Pacifica

Continued from page 37

to avoid inhibiting station programming experimentation and diversification.

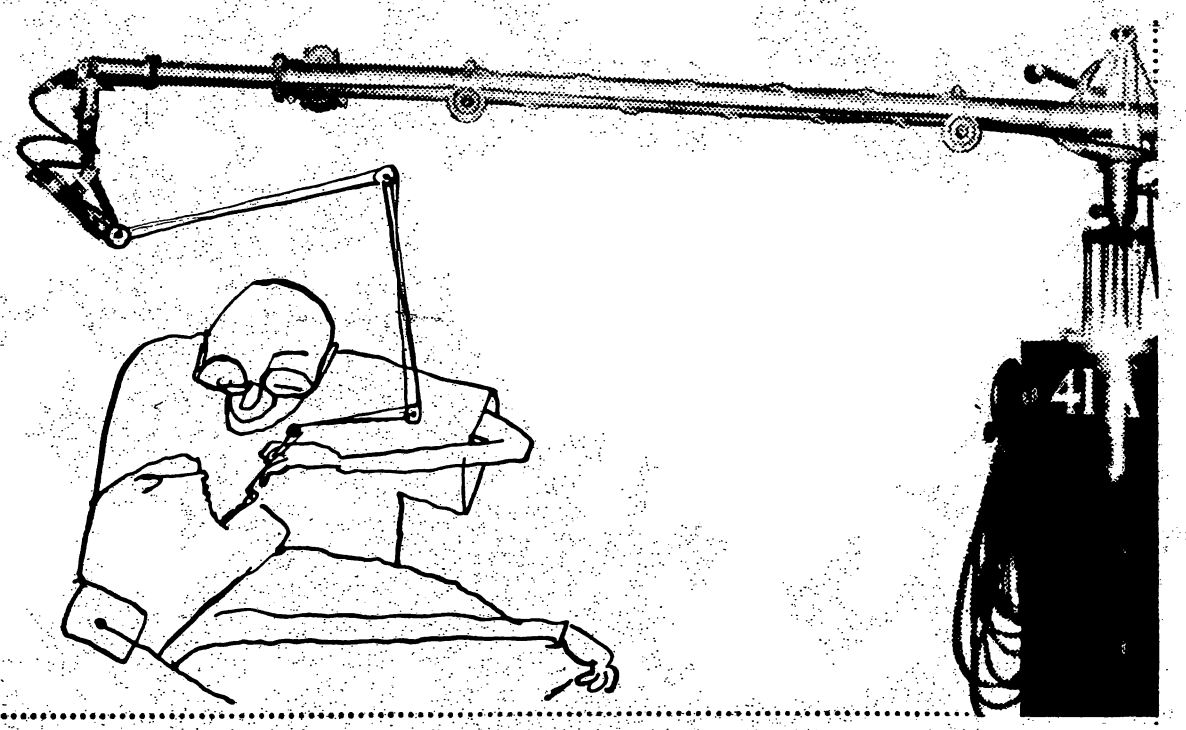
On the issue of unauthorized transfer of control on Pacifica's Board of Directors, FCC said the group did not try to conceal or misrepresent facts and that the failure to report the change was excusable.

Issuing a concurring statement, Commissioner Robert E. Lee raised objections about the format of the homosexual program—a panel of eight homosexuals discussing their experiences and past history.

"A microphone in a bordello, during slack hours, could give us similar information on a related subject," Lee said.

While not objecting to the subject being discussed on the air by doctors and sociologists, Lee said the Pacifica program "was designed to be, and succeeded in being, contributory to nothing but sensationalism."

Backing the Commission statement were Chairman E. William Henry and Commissioners Rosel Hyde, Robert Bartley, Frederick Ford, Kenneth Cox and Lee Loevinger.



At night we're really lowering the boom. Just to fill you in: of the 40 programs reaching 10 million or more homes, we have 21. While the second network has ten and the third network nine, we have more than both combined... and it doesn't hurt a bit.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 1, 1964)

Muggeridge Back to BBC-TV As TRI Documentarians Break Up

London, Jan. 28.

Boycotted by Granada-TV, and its contract with Associated Television running out, Television Reporters International is now losing five of its founder members. They are the "commentator" directors of the firm, namely, Malcolm Muggeridge, Lord Francis-Williams (vice chairman), Ludovic Kennedy, Robert Key and James Mossman.

Formed 18 months ago, TRI looked set for success having tied to exclusive contracts some of tv's key commentators. Right off, ATV pacted to take 19 half-hour and 40 one-hour documentaries. But ATV has not followed through with a contract renewal—despite on time delivery of shows which got good notices, etc.—and Granada-TV's flat refusal to take documentaries produced outside when it had its own documentary-producing forces precluded a full network deal. Now, financial directors of TRI have been unable to come up with fees large enough to keep its commentators on an exclusive basis.

Result is that Malcolm Muggeridge is rejoining BBC-TV to work on a series of documentaries and the others are fixing jobs at the networks as and when their contracts with TRI expires.

Norman Dickson, a director of the company, says: "There is no question that the company will go on. We are in the process on lining up further program projects. It is our hope and our intention to use the top commentators in television and we hope at least to include those with which we started."

TRI has been in talks with BBC about documentaries for BBC-2, but the dickers are not at the contract stage yet.

TV Newsfilm Workshop Sets a 'Learn-By-Doing' Theme on Okla. Campus

Norman, Okla., Jan. 28.

Fourth annual Television Newsfilm Workshop, co-sponsored by the National Press Photographers Assn., Field Enterprises Educational Corp., the Univ. of Oklahoma and the U.S. Air Force, is set here on the campus for April 19-25.

A faculty of working tv news and motion picture production vets will spend the week supervising a "learn by doing" course. Cameramen will be sent on assignments and their footage will be analyzed by the vets.

Bob Shafer, news director of WRCC-TV, Philadelphia, who is staff chairman for the workshop, says the NPPA Workshop "gives the newsfilm cameraman an opportunity to become more immediately involved with effective photographic representation of actuality than he is with merely satisfying the requirements of competitive illustration."

Shafer added: "Tv newsfilm is maturing and we must rid ourselves of the notion that whatever we point a camera at makes a picture of something for television and that—once adequately exposed and reasonably developed—sequences of pictures can be patched together any old whichaway and justifyably presented to a television viewer as something about something that happened today."

Froke Named B'casting Director at Penn State

Univ. Park, Pa., Jan. 28.

Marlowe Froke, former radio-tv newsman turned prof, has been named director of broadcasting at Pennsylvania State University. As such he'll head up the university's educational tv station. An FCC construction permit for the facility which will operate on Channel 3 is expected momentarily.

Froke was a news editor at WGN and WGN-TV, Chicago in 1954-55.

He joined the Penn State journalism faculty in 1959, specializing in radio-tv news. He'll continue to hold his academic rank of associate professor in the new post.

German TV

Continued from page 37

products—and a small percent of that was spent in a federal campaign, financed through the cigaret tax money, to prevent smoking.

The federal government makes films and documentaries, posters and pamphlets, which are shown and given away in the schools and universities. Aim is to urge the people under 25 not to smoke.

No German publications have announced that they will discontinue ads for cigarets, and the West German Cigaret Association is currently "translating and studying" the American report.

WBC

Continued from page 34

sales. It's figured, moreover, that the Allen show has a 75-market potential. The Douglas show, originating in Cleveland, gained a major outlet last week with the signing of ABC-owned KABC-TV, Los Angeles. KABC-TV will be running the Douglas show in an early afternoon period based on the early return of a half-hour of network time to local stations. Recent Douglas sales have also been made to KTVT-TV, Fort Worth, and KPHO-TV, Phoenix.

Westinghouse, meantime, is considering the production of another afternoon show from the Steve Allen Playhouse in Los Angeles. This would be an economical utilization of an already existing production facility.

Also in the works, in conjunction with Allen, is a Westinghouse comedy programming project designed for a network sale.

CBS Axe Swings

Continued from page 25

that he will be allowed to do his show away from N. Y., in a sunny climate. Gleason said he wants to escape the N. Y. winters and enjoy some golf while working. He's thinking of doing his show from such places as Miami, West Palm Beach, Hollywood, or possibly Phoenix. He said that since making his "away from New York" announcement, he's received offers from sunny locales which he's examining. Of course, Frank Fontaine and the Gleason troupe will travel with him.

ABC Gets Ike

Continued from page 25

be creating some more topical, hard news documentaries.

ABC-TV also have given Bob Drew a standing order for three one-hour shows under the umbrella heading of "The Daring American." These shows will revolve around the careers of Peace Corps workers, an oil fire-fighter and a doctor in the Public Health Service engaged in stemming tropical epidemics. First show will be ready in April, but it's expected that the series will be held up until the 1964-65 season.

Documentary scheduling on ABC-TV, as on other webs, will be complicated next fall by the large amount of political telecasts and in January, by the Presidential inauguration and the organization of the new Congress.

Albany — Bob Dingman, newscaster at WTRY in Troy for the past two years, has joined WROW in the same capacity, working from the station's facilities in the Times-Union news room. A native of Gloversville, Dingman also served with WSPN, Saratoga, and with radio stations in Providence, R.I., and Norfolk, Va.

Inside Stuff—Radio-TV

FCC Commissioner Robert T. Bartley will be among the featured speakers at the 17th annual Western Radio & Television Conference to be held Feb. 26-29 at the Jack Tar Hotel in San Francisco. The conferences are designed to give the commercial broadcaster an opportunity to exchange views with educational groups and other noncommercial broadcast operators.

Other speakers at the sessions will include Richard Pack, Westinghouse programming v.p., Mrs. A. Scott Bullitt, board chairman of KING Broadcasting Co.; Jules Dundes, CBS Radio v.p. and president of the San Francisco Radio Broadcasters; and Harold See, KRON-TV general manager.

Board of directors of Storer Broadcasting, at meeting in Miami Beach last week, declared a regular quarterly dividend of 45c per share on the common stock payable March 9 to stockholders of record Feb. 21. It's the 41 consecutive dividend paid since the stock went public in 1953. The board also declared a quarterly dividend of 12½c on its Class B common stock, which is not listed.

'Victory at Sea' To Brit. Westward-TV

London, Jan. 28.

Westward-TV, commercial tv station operating in South West England, has picked up "Victory At Sea" from NBC-International. It is pencilled in for a Saturday 11 p.m. slotting from Feb. 8. Westward is the first indie to take the show following its 26-episode run on the entire BBC-TV network.

Notwithstanding its national exposure on BBC, Westward is planning to drumbeat the show. "And why not?" said an NBC exec here, "after all the show has run 11 times in New York.

Bobby Baker

Continued from page 24

might be forced to sell the station in the event of his death unless the station had the $200,000 in insurance cash for taxes. Reynolds testified under oath that Walter Jenkins, top assistant to the President, and also a minority KTBC stockholder, "suggested" Reynolds buy advertising on the Austin VHF after the big insurance purchase by LBJ. Reynolds bought $1,208 worth.

Jenkins, in a sworn statement, said he "knew nothing about the arrangements" for the tv advertising sale. Jenkins did not deny having a conversation with Reynolds.

Senator John J. Williams (R., Del.) claimed he may soon make public other correspondence reportedly supporting Reynolds' side of the story.

Videotape Prod. Claim Vs. Talent Associates Ordered to Arbitration

N. Y. Supreme Court Justice Arthur Markewich has directed Videotape Productions, of N.Y., to submit its complaint against Talent Associates-Paramount to arbitration. Complaint grew out of TA-Paramount's plans for a syndicated "Command Performance" anthology series, under which Edward Albee's "American Dream" was to be telecast.

According to the complaint, plaintiffs and defendant entered a contract to produce the "Command Performance" vidtape series and that the series would be available for at least one showing in U.S. cities, without any additional payments. Plaintiff said it invested $14,850 for the initial program, Albee's "American Dream," which Videotape Productions did.

Complaint charged that defendant breached the contract by failing to contact the author for permission to have program televised in the U.S. Other alleged breaches also were listed in the complaint.

Austin—James C. Hagerty, former press secretary during President Eisenhower's administration, will speak here at the U. of Texas during a series of lectures, Feb. 13-14, on law and the free society. Now an executive with ABC, Hagerty will speak on Feb. 14 and will discuss "A Government and the Public's Right To Know."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 44)

KABC — Total Area Homes: 264,500; Total Rating: 10; Share of Audience: 19

SUNDAYS 6:00-7:30
Program: SUNDAY NIGHT MOVIE

Oct. 27 "TERROR FROM THE YEAR 5000"
Ward Costello, Joyce Holden
1958, American Intern'l, American Intern'l

Nov. 10 "IT CONQUERED THE WORLD"
Peter Graves, Beverly Garland
1956, American Intern'l, American Intern'l

Nov. 17 "GIRLS IN PRISON"
Richard Denning, Joan Taylor
1956, American Intern'l, American Intern'l

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
20th Century 6:00-6:30	KNXT 320,000
Mr. Ed 6:30-7:00	KNXT 467,500
Bill Dana 7:00-7:30	KNBC 525,200

4 More For TAC

TAC, the Trans-Lux subsid that's a clearing house for local-station documentaries, has added four new shows to the library.

"Strange New Breed" is a 30-minute look at surfing from KOGO-TV, Diego; "Operation SAR," produced by WBNS-TV, Columbus, is a half-hour on the work of the Civil Air Patrol; "Operation Teenager: Crime and the Student," KHOU-TV, Houston, deals for a half-hour with four inmates of the Texas State Prison; and "Skid Row," KRON-TV, San Francisco, deals with the Coast city's derelict area, also in half-hour format.

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. . . and many, many more!

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Don't tell me you missed "Two is the Number"! What could have possessed you to be away from your TV set on Friday, January 31st at 8:30 P.M.? You knew that's when Bob Hope presents The Chrysler Theatre. In living color. On NBC-TV. Channel 4. What was more important than this dramatization of an original story by Franklin Barton, produced by Dick Berg, directed by Sidney Pollack, and filmed at Revue Studios? Starring Shelley Winters! And Martin Balsam! (Not to mention David Opatoshu and George Voskovec!) Brother, when you miss a program you sure miss a beaut. Wait a minute. Friday hasn't passed. This is only Wednesday the 29th; you have two whole days' notice. Now, **don't tell me you missed "Two is the Number"!**

U.S. Telefilms In Britain

Continued from page 34

which often results in even-steven ratings, give or take a few points.

One industryite believes that as the U.K. is a buyers' market with the pick of the best American shows, the practice of pitting one topline Yank show against another almost invariably means each will acquire a "substantial" audience, but neither will snatch a rating big enough to elevate it to top 10 prominence.

Changing role of the American show in the British market has also been brought about by the regional stations on the commercial web. They now pick up shows from U.S. distribs (as opposed to taking the U.S. skeins on the network) in order to juggle schedules to suit themselves. This factor more than any other has resulted in a multiplicity of American shows playing the indie web. End result is that now no American series gets a full network showing on the commercial web.

This means that they are precluded automatically from the national top 20 list, fact which invalidates that particular chart as a guide to the success of American shows on these shores. More indicative of their popularity are the region-by-region listings which, on average, sport about one Yank show in the top 10 of each area.

BBC-TV's American buys, however, automatically get national exposure but, currently, the commercial web is running so far ahead of BBC on most nights of the week that U.S. series along with local shows on the Corporation outlet kick off with a No. 2 status handicap.

In some industry circles it is even suggested that British tv'ers are employing a deliberate policy of keeping foreign shows out of the rating lists because not only does this allow local shows to pile up prestige points (which set well with the Independent Television Authority) but also keeps the price of Yank vidfilm stable.

Indie major, Granada-TV, it's reported among vidfilm salesmen is one of the toughest customers on the indie web. Operating in the belief that almost any American-produced tv show will get an audience, it seldom offers top dollar. Rather, Granada slots a lot of its foreign quota product between 6-6:30 p.m. Monday to Friday, just prior to the big rating time. Station does, nonetheless, take one or two U.S. programs for prime time "troubleshooting" as, for instance, "Naked City" which opposed BBC-TV's onetime toprater "Maigret" and "Burke's Law" which is brought in to "equalize" BBC's "Z Cars."

Notwithstanding the fact that almost invariably Yank programs are opposed by the toughest competition available, or are out of prime time, or get a weak lead-in, or the fact that they are mostly outnumbered five to one in prime time on both webs, the American tv series is still delivering a healthy audience.

Picking a week last month at random, in the most keenly contested market, London, the American products rated thus:

Following a 20 lead-in from "Adventure" BBC's "Defenders" at 8:15 p.m. on Mondays pulled up to a 27 rating against the commercial web's "Ho Hiding Place." Latter averaged a 56 after being handed a 62 from "Coronation Street," one of the hottest shows in the U.K.

On Tuesdays, the 9:15 battle between BBC's "Maigret" and the indies' "Naked City" saw the former show, previously in the top 10, held to a 41 rating by "City" which dropped only four rating points from its 39 handover from the newscast. Earlier "The Lucy Show" on BBC cued in a big switchover from commercial network to snare a 42, the second highest rating of the night.

Wednesday's "Z Cars" — "Ben Casey" scrap finds "Casey" holding the local cops 42-37, though the BBC program gained dramatically from its poor 26 lead-in.

The "Kildare"—"Empire" clash on Thursdays resulted in a 34-43 rating score respectively while, later, "My Favorite Martian" cut back BBC's "Sportsview" lead (gained against the local "This Week" show) to score a 31.

"Burke's Law" on commercial tv Fridays, hold's BBC-TV's "Dr. Finlay's Casebook" at bay 51-26, following a 50 handover from "Emergency Ward 10."

The hotsy American show on Sunday nights is undoubtedly "Beverly Hillbillies" which in its 10:30 p.m. berth scores anything up to a 50 rating for the commercial web. Though the mighty Palladium show (53) is still undaunted by "Perry Mason," which is in opposition for BBC, the latter still scores a 23.

In less fiercely contested markets, the Yank shows do even better with rating in the 50s. And thus they provide a "solid middle" block of rating earners all over the nation.

But perhaps the best indication of Yank programming's worth in the U.K.—in it's new "solid middle" status—is the fact that there's not one station here running a minute under its quota ration.

They are even stepping in to buy U.S. documentaries which, because of their educational value, can be screened under what is known as the "outer quota"—that is the difference between 14% of total output and eight hours.

Monte Carlo Fest

Continued from page 37

and vid people have showed. If selling is not a major point, it has been brulted that a special interchange and packaging of the prizewinners between the countries involved, and ready for rental to others, may be in the offing.

Suffice it to say that the general level during the first part of the fest is good with some outstanding ones making up for the few lacklustre ones that go in. Over 140 programs were sifted to get the programs competing. Last year's fests, both film and tv, suffered from an overall quality dearth. This may bode a better vintage for '64 if the level maintains its early promise.

The International Catholic Assn. of Radio and TV will give its UNDA prize this year via a special jury and, for the first time, the International Committee for the Propagation of Arts and Letters by Film will give its CIDALC prize to a tv program.

Fest jury consists of a 15-man international group from 11 countries. Tetsuro Furukaki, formerly head of Japanese tv and radio and recently Japanese Ambassador to France, was unanimously elected president. In an acceptance speech, he made it clear it was a great honor to be elected in a year when the Olympic Games will be held in his country as well as a mark of acceptance into the western community since this is the first time an Asian has headed an international fest jury.

Rest of the jury has Cecil Smith, L.A. Times tv editor, Yank actress Jessie Royce Landis, Italo composer Renzo Rossellini, Italo stage and screen star Gino Cervi, Edouard Hofman, director of tv film production in Czechoslovakia, Marcel Achard and Marcel Pagnol, well known French playwrights and authors, Viatcheslav Chernichev, veepee of state committee on radio and tv in Russia, Istvan Dobos, Hungarian TV council head, Constantin Prisnes, a veepee of Rumanian video, Heinz Von Plato, Eurovision director for German tv, French tv and govermental rep Emmanuel Bondeville, Belgian TV University head Theo Fleischemann and Monacan rep Arthur Crovetto.

Dann Digs Those TV Drama Series Vs. Anthologies

Reasons no anthology drama series will be found on CBS-TV next season, according to programming v.p. Mike Dann, is that the form no longer attracts the required mass audience, as measured by the Nielsens, nor does it win the critical acclaim, as in years past.

Dann held out some of the critical acclaim won by such CBS-TV entries as "East-Side, West Side" and "Defenders", against the kudos that newspaper reviewers afforded to anthology series on other networks, in the current season. Preponderance of critical acclaim went to series, he maintained.

As to the Nielsens, there hardly remains a question, with rating after rating going to those dramatic shows with continuing characters, i.e. series.

The shortage of good writers was held to be one reason for the demise of CBS anthology series. Dann contended that a series, as opposed to an anthology showcase, made it easier to attract good writers—many of the characters and situations being set, for example.

From five to six writers could form the major cadre of a series. An anthology series, Dann said, such as "Studio One" or "Playhouse 90" required from 12 to 15 writers.

He acknowledged that a series writer could fall into cliche situation after cliche situation, with the same characters going each week. That's the challange of the series form, though, according to Dann. The good series writer must learn not to lean on stet characters and situations, but must hit that creative ring, if he and the series is going to succeed.

As to serious subject matter, Dann maintained non-escape themes get an airing on many series. "Novak" had an episode dealing with anti-semitism; blacklisting was an issue tackled on "Defenders," and issues dealing with racial discrimination come up time and again on "East Side, West Side" and on "Nurses."

CBS-TV's program topper dismissed the nostalgia associated with the "golden age of drama" on tv. Dann maintains only one out of five dramas in an anthology series in years past was above average, while one out of every eight or 10 was considered excellent. In Dann's opinion the batting average of episodes in current drama series is better than that.

British TV's Top 20 Shows

(TAM Rating, Week Ending Jan. 12)

	Homes Viewing (000's)
Steptoe and Son—BBC	9481
Coronation Street (Mon.)—GRANADA	9092
Coronation Street (Wed.)—GRANADA	8832
No Hiding Place—AR	8182
Take Your Pick—AR	8053
Sunday Palladium—ATV	8053
Armchair Theatre—ABC	7793
Dick Powell Theatre—BBC	7663
Double Your Money—AR	7403
It's Dark Outside—GRANADA	7014
The Avengers—ABC	6884
Emergency-Ward 10 (Fri.)—ATV	6754
Thank Your Lucky Stars—ABC	6754
Foreign Affairs—GRANADA	6744
Stars and Garters—AR	6494
A Touch of the Norman Vaughans—ATV	6273
Espionage—ATV	6179
Emergency-Ward 10 (Tues.)—ATV	5974
World in Action—GRANADA	5974
This Week—AR	5845

TV Followup Comment

Continued from page 39

middle, sang a medley of pop love songs, with only a music stand as a prop.

Unfortunately, the setting and the repetitousness of Como's delivery were dulling. There was some charm and nonsense in the Texas Boys Choir. Dorothy Provine was so-so in her vocal and dance numbers and Russ Tamblyn did a silly dance turn themed at stamping out a fly.

It wasn't until the final segment that sparks began to fly, when Jimmy Durante took over for a solo and some funny biz with Como and the rest of the Company.

Horo.

Chrysler Theatre

"The Seven Little Foys" was family entertainment with a small f. Melville Shavelson's script (an adaptation of his original screen play) stripped the cob clean for this NBC-TV-Chrysler musicomedy in the tradition of those show biz theatricals of the 30's.

Based roughly on the life of vaudevillian Eddie Foy and his loaded kid act, the show none-theless didn't lack for a certain dilapidated charm. Most of the latter was supplied by Mickey Rooney, in his foregone roll of George M. Cohan, and Eddie Foy Jr., who somehow managed to string together an hour of one-liners into a rather cohesive and convincing characterization of his late father. The Osmond Brothers (4), joined by a younger brother and Christie Jordan and Suzanne Cupito, were less successful in the kid roles. Okay support came from George Tobias as the Foy's agent, Elaine Edwards as a school teacher, Naomi Stevens as their aunt and Peter Hobbs as President Woodrow Wilson.

Plot revolved around some nonsense about the kids retiring from show biz to get an education, all of which was glued together rather flimsily by vet film director David Butler.

Host Bob Hope was around briefly for intros and commentary.

Bill.

TV Reviews

Continued from page 39

master's degree while working as a babysitter. She conceived idea of Linwood while working at Children's House in Washington, D.C., and eventually acquired a 200 year old colonial mansion which today, houses the children whose clouded minds, she and her staff are attempting to clear.

The WJZ-TV team spent most time at the home, training cameras on children as they worked with instructors and catching, on occasion, children as they erupted under the strain. It was sympathetically handled, the arrangement was effective and the quality in film and sound were very high.

WJZ-TV plans to do six documentaries of this sort. If they are almost as successful as "Miss Simons" they will be successful enough.

Luce.

Honolulu—Milt Hibdon, general manager of KULA, is the new president of the Hawaiian Assn. of Broadcasters and Wally Jaderstrom, general manager of KIPA, Hilo, is new v.p. Dan Collins, KORL station manager, is treasurer. Jack Benson, public relations consultant, continues as exec secretary.

GORGEOUS GEORGE WAS AN OLYMPIC CHAMPION

Los Angeles.

Editor, VARIETY:

Somewhere up in that great Grunt & Groan Valhalla, a man with an orchid robe and peroxide hair is taking mighty exception to your description in VARIETY that he was an "inferior athlete." I refer to Gorgeous George who, as George Wagner, was the Olympic middleweight champion in 1936 and the light heavyweight champion of the world when he was still wrestling under his proper name. His flying headlock, according to such authorities as Dick Lane (character actor turned announcer for the wrestling here on KTLA), was one of the most devastating and clever holds ever known to the grappling game.

I am suggesting this correction with apologies because, since Wednesday night out here on the Coast is somewhat stronger on tv—what with Dick Van Dyke and Danny Kaye—I am no longer the parlor authority on wrestling as I was in the days when Grunt & Groan was practically all we had on the idiot box and I was a rapt devotee, believing 100% every grimace and crunch of the bones.

Ben Pearson

Anna Neagle, Eva Bartok Into Anglia-TV Dramas

London, Jan. 28.

Anglia-TV, indie station operating in East England, has signed Anna Neagle and Eva Bartok for drama productions to be transmitted in the next couple of months.

Local station, which contributes to the "Play Of The Week" network cycle and previously had the "TV Playhouse" network slot, has produced 44 dramas for the web so far.

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From The Production Centres

Continued from page 26

about life in the Midlands . . . BBC set Mantovani for a series of six music shows for BBC-2, the upcoming UHF web . . . ATV signed **Maria Callas** for its Feb. 8 "Golden Hour" show.

IN WASHINGTON .

Charles Murphy was signed on as an NBC News Correspondent for web o&o WRC radio-tv. He has been with WBAP radio-tv in Fort Worth and figured prominently in NBC's Dallas coverage of President Kennedy's assassination . . . There're two new additions at WOL-AM-FM. Signing on as a disk jockey is **Ernie Simon,** formerly with WGN-TV, WJJD-radio and WKBW-TV in Chicago. Handling pubrelations for the station is **Bunny Wneck** who has been with the Evening Star, WMAL and the Daily News here . . . CBS correspondent **Charles von Fremd** made his 40th trip to cover a space event for the web when he ventured to Cape Kennedy to report the Saturn rocket launch Monday (24) . . . Two tv stations are probing one of D.C.'s hardy perennials—the home rule issue. "City in Shackles" was presented Tuesday (28) on WTOP-TV looking into the immediate and long range prospects for self-government here. Issue was also talked up on WTTG-TV's "Community Dialog" by four local biggies Sunday (26) . . . WTOP-TV initialed Sunday (26) a three-part series on preparing Federal income tax returns. Program will also include q & a by audience with four IRS men . . . WTTG-TV will air a 13-week series of concerts by the Boston Symphony Orchestra beginning Sunday, Feb. 2.

IN BOSTON

Allen Funt bringing new CBS series, "Tell it to the Camera" to Boston result of phone interview with **Eleanor Roberts,** tv ed, Traveler. Funt's doing sequence on college instructors and had BU as one of two colleges under consideration . . . The memorial mass for President Kennedy in the Cathedral of the Holy Cross was repeated over WGBH-TV and WGBH-FM Sunday (26) with permission for the rebroadcast given by NBC, which originated it, to the educational station . . . Closed circuit tv of the **Sonny Liston-Cassius Clay** fight in Miami Feb. 25 will be carried in five Massachusetts cities outside of Hub. It will be seen in Boston Garden and at least two downtown theatres, and at Lynn, Lowell, Springfield, North Dartmouth and Worcester in about 15,000 each halls and auditoriums . . . WBZ-TV started unreeling its new package of 211 Columbia feature films, most post-1950, bought from Screen Gems . . . **Hartford N. Gunn Jr.,** general manager WGBH-TV, nabs Lamp of Knowledge award given annually by N. E. chapter Public Relations society of America at Algonquin club Feb. 11. Gunn was cited for "his outstanding contribution to the entire N. E. community . . . **E. B. Rideout** retired from WEEI where he was meteorologist for 38 years, reputed to be first weather broadcaster in the nation . . . **Harold H. Segal,** managing director of Knight Quality stations, exited. He had also managed WHEB, Portsmouth, N. H. and was national sales manager for the group . . . Three Maine stations joined ABC: WABI, Bangor; WAGM, Presque Isle; WPOR, Portland . . . **Ted Wrobel,** WBZ sales, ankled to WABC, N. Y.

IN SAN FRANCISCO .

KRON-TV going strong for the kid education and counsel pitch, filling the weekends with two programs in depth . . . Saturdays they shoot with "Paging Parents," a 13-week series produced by California Congress of Parents and Teacchrs. Sundays right back with "Your Child and You," with guest panelists recruited from educational centers and including a filmed sequence from the Gesell Institute. **Lee Noble,** assistant public affairs director, is program host . . . **Frederick B. Van Brunt,** former national sales manager at KILT, named general sales manager of Radio KABL, replacing **Charles Payne,** who has been upped to veep of the entire McLendon Corp. chain of six radio stations wherein KABL is northern California outlet . . . Gov. Pat Brown declaring Feb. 1 "California Youth Symphony Day" as tieup with American Airlines-sponsored "Music Till Dawn" (KCBS) presentation of the Youth Symphony orch in a special concert . . . "Commanders of the Presidio," an Assignment Four documentary, digs deep in city archives, going back to '06 and the earthquake via movie clips on KRON . . . KCBS Radio doing a lofty-browed series called "Man and Civilization: the Family's Search for Survival," with **Helen Bentley** doubling as off-camera voice and on-camera hostess.

IN DETROIT . .

Lee Shepherd, formerly of WMOX-TV, St. Louis, is the new weatherman at WJBK-TV, appearing on the station's 6 and 11 p.m. weathercasts . . . CKLW radio's "Old Fashioned Revival Hour," starring **Dr. Charles E. Fuller,** celebrates its 14th year of broadcasting this week . . . **Robin Walker,** from WOHO, Toledo, is the new "Jack the Bellboy" disk jockey at WJBK, holding forth from 7 to midnight cross-the-board.

IN CINCINNATI

Crosley Broadcasting v.p. **P. Scott McLean** advanced from eastern sales chief at N.Y. office to general manager of WLWI, Indianapolis, where **Burdick Myre** was upped from producer-director of the "Don Melvoin Show" to production manager . . . Taft Broadcasting board of directors declared quarterly 15c dividend payable March 12 . . . **Bill Gustin,** who started on the **Ruth Lyons** "50-50 Club" show in 1954 as a set-up boy, advanced to director/producer He succeeds **George Resing** who was elevated to program director of sister station WLW-D, Dayton . . . **Marian Spelman,** vet Crosley chirp, repeated as soloist of Cincinnati Sypmhony Orchestra's pop concert conducted by **Ronald Ondreika** . . . **Jack Gwyn** is host and narrator of a series of nine Monday night 30-minute programs concerning future prosperity of the Ohio River Valley.

IN PHILADELPHIA . .

Preliminary auditions for the Music Fairs' productions, for the coming season, to be held in the studios of the new WFIL building on City Line (March 1) . . . **Sylvie,** French deejay, ending her nightly broadcasts on WCAU (Feb. 16) . . . **"Lord Jim" Ferguson,** former Bill Haley manager, conducting daily noon-hour round-table session over the new West Chester station, WCHE . . . WIP's **Tom Brown** staging a series of "Twist Nights" at the Capri . . . WFIL-TV's weatherman, **Dr. Francis Davis,** attending the American Meteorological Society confab in Los Angeles (29, 31) . . . **Joe Brooks,** promotion head at WIP, becomes assistant public relations director of the Metro-Media chain, in New York . . . WCAU-TV received the National Safety Council's Farm Safety Award for features presented on the **Bill Bennett** Show, agricultural series . . . **Dave Wolford,** formerly with WPBS and WMAJ, State College, Pa., joins "Passing Parade" over WPBS, the Bulletin station.

IN PITTSBURGH .

WRYT has bought the half-hour "Shadow" series and will air it every Sunday at 5:30 p.m. under the sponsorship of Gullistan Carpet Co. Same station has also added **Carl Ide** and a 15-minute news report each night at six . . . While **Joe Tucker** was on the air on WWSW, thieves broke into his house and took his binoculars, tape recorder, radio and tv set along with $80 in cash . . . **Ray Hoffman** has been named the new publicity director for KDKA-TV, coming over to the Group W station from the Pittsburgh Press . . . All-State has bought the **Ed Conway** 11:10 sport show on WTAE on Tues. and Thurs. Otto Milk sponsors on Mon., Wed. and Fri. Iron City beer is the new sponsor for the **Dave Murray** 11 p.m. news on the same station, replacing Sun Oil . . . **Dave Stanton** has joined the WIIC news staff as a photographer, coming here from WCCO-TV, Minneapolis . . . **J. Harlen Rook** has been named program director at KQV, coming here from KTLN, Denver.

IN ST. LOUIS

Big turnout of radio, tv and nightclub celebs expected at a Friday (31) Press Club shindig which will be the opening event of St. Louis' bicentennial celebration. Broadcast people already booked for entertainment chores include the **Russ David Orchestra, Jack Buck, George Abel, Max Roby, Gil Newson, Eugene Holmes** and **Carl Martin** with **Charlotte Peters** tapped as mistress of ceremonies . . . KPLR-TV picked up the new Hanna-Barbara cartoon, "Magilla Gorilla," for a Friday kiddie-time slot . . . Laclede Gas will bankroll a 90-minute spec on KSD-TV on Feb. 16 anent the bicentennial celebration. Shelby Storck narrator . . . **Gene Wilkey,** g.m. of KMOX-TV honored by Boys Town of Missouri for services rendered that institution . . . Singer-actor **Marc Hannibal,** a frequent tv guester, set for a two-week run at the Crystal Palace . . . KSD-TV again using old movie features in the late weeknight slot formerly occupied by the "Tonight—St. Louis" oldie.

IN CLEVELAND

James Knight WTRF, named WJW-TV publicist . . . **Warren Guthrie,** ex-Sohio newscaster, drops his cross-the-board 8 a.m. WHK newscast on doctor's orders and also leaves his Western Reserve Univ., speech duties to become associate director of publicity for Standard Oil . . . **Jay Lawrence,** ex-WNOR, selected as KYW's all-night disk man . . . "Polka Varieties" produced by **Herman Spero** entered its seventh year on Sunday WEWS . . . **Kelly Kincaid** has been released from announcing chores at WHK . . . **Bob Evans** gets a 6:45 pm daily sports show augmenting his morning stint on WJW . . . WCLV has named **Regine Kurlander,** ex-Plain Dealer, as dramatic critic Other staff critics include **Leonard Tartaglia,** Plain Dealer; **Rice Hershey** of the Play House, and **Martin Perlich.**

IN MINNEAPOLIS . . .

WCCO-TV drawing heat from **Steve Allen** fans for setting Allen's weeknight show back 30 minutes and filling gap with "Dragnet" residuals. Allen show now runs from 11 p.m. to 12:30 a.m. and is followed by WCCO's "Late, Late Show" movie. "Tonight" continues in the 10:30 p.m. to midnight slot on KSTP-TV here. WCCO-TV is only one of four commercial stations operating into early ayem hours . . . **Norman Page,** formerly regional sales manager, named general sales manager of WTCN Radio . . . **Gary Lockwood** of "The Lieutenant" a visitor last weekend to take part in St. Paul Winter Carnival activities . . . **Stuart Lindman,** weathercaster for Time-Life's indie WTCN-TV, swapping chores this chapter with **Art Brock,** announcer and tv weatherman for KPHO, Phoenix. Brock also shared mike duties with Lindman on WTCN'S coverage of the Winter Carnival parade Saturday (25) . . . Minneapolis folksinging foursome **The GoldeBriars** made their air debu. on ABC-TV's "Hootenanny" Saturday . . . WCCO saluted **Arthur Godfrey's** 30th anni on CBS by rebroadcasting Godfrey's morning shows last frame. WCCO also carried a special all-night Godfrey program Saturday, from 11:15 to 5 a.m. . . . WCCO-TV documentary tomorrow (29) examines Minnesota women's reformatory at Shakopee, Minn "The Door to the Outside" is show's handle.

IN MILWAUKEE

Profits in excess of $10,000 are expected from the seventh annual Milwaukee Symphony Orch ball held Jan. 19. **Marguerite Piazza** warbled for the society crowd . . . Milwaukee's Melody Top tunetent reports nearly $37,000 in advance sales for the '64 season opening June 9. The figure is $20,000 over the comparable take at this time last year . . . Milwaukee county park commission's "Music Under the Stars" series, starting July 2, also is selling well—804 season seats against 430 at this time in 1963 . . . WTMJ-TV is auditioning amateur performers for its revived "12 to 20" show, popular with the teen set last year and good local showcase for visiting talent.

WLOL Joins Mutual

Radio station WLOL, Minneapolis-St. Paul, becomes an affiliate of the Mutual web Feb. 1.

Station is now a 5,000w indie in the home town of Mutual parent Minnesota Mining & Mfg. Negotiations were concluded in Minneapolis last week between Charles Godwin, Mutual veepee of station relations, and N. L. Bentson, prexy of WLOL.

NBC Sings Along

Continued from page 24

Nielsen report covering the two weeks ending Dec. 22 (national book), Miller had captured the timeslot with a 31.8 share against 28.8 for "East Side, West Side" and a 25.2 for "Breaking Point." In the Dec. 23 30-market Nielsen, "Sing" leaped to a 47 share, but that figured to a degree because of the Xmas special which was in its third rerun and which always grabbed an audience plus. Soon after, "East Side, West Side" was preempted by a CBS special on the Pope's Holy Land junket, and Miller lost out to "Breaking Point" as the "East Side, West Side" audience jumped to the ABC show, taking agony over Godliness apparently. But the last 30 market had Miller out front again with George C. Scott ("ES,WS") runner up.

Anyhow, the hysteria has subsided, and Miller figures the one "missing ingredient" in the early days of the season was that direct, on-air promo viewer guide.

Radio Reviews

DRAMA—EXPERIMENT II
(Long Distance)
With Jan Miner, Jackson Beck, Claudia Morgan, Mildred Clinton, Grace Keddy, Virginia Payne, William Griffis, Jane Amar, Abby Lewis, Karl Weber, Bill Grey, Frank Thomas Sr., Norman Rose
Producer-Director: Kenneth MacGregor
Writer: Harry W. Junkin
30 Mins., Sun., 6:30 p.m.
NBC, from N. Y.

This was NBC Radio's second experiment to see if the public would like a return of radio drama (the first drew more than 4,000 listener responses). Harry W. Junkin's "Long Distance," a 1948 stanza from the "Radio City Playhouse" reproduced for the experiment, was a taut little piece of melodrama that might be standout in a tv adaptation dropped into the middle of video's nightly series grind. But, at least in the New York market, where radio drama (what's left of it) is mostly highly sophisticated stuff on FM, it seemed an anachronism.

Themed to a woman's attempts to reach the proper authority by phone who could stop the execution of her husband, "Long Distance" in its day was derivative of the famous and often repeated, "Sorry, Wrong Number," which starred Anges Moorehead "Long Distance," none-the-less, brought Harry Junkin from Canada to NBC and prominence as a radio dramatist of the late '40s (he's now in London scripting on the "Saint" tv series).

As the frantic wife trying to reach the judge who at the last minute could delay her husband's execution on the strength of new evidence, Jan Miner was first-rate in the role which demanded a frantic pitch from beginning to end. Support was all minor, but competently handled by the large cast. The phone bits were realistic enough to draw a number of complaints from New York operators after the show, according to an NBC radio exec *Bill.*

BREAKFAST AT THE NEW ENGLANDER
With Paul Baker, Abe Najany
Producer: Baker
45 mins., Wed., 9:15 a.m.
PARTICIPATING
WLAD, Danbury, Conn.

With Danbury's big New Englander hotel-motel pouring orange juice and coffee at 25c. a head and Wonder Bread contributing the bread for the toast, WLAD is building a community attraction in its midweek matutinal session.

For the housewives at the tables as well as for the at-homers it's a palatable session of aural knicknacks ad-libbed by Paul Baker and Abe Najany, both longtime area radio standbys. There are dozens of prizes, as well as trading stamps, many of them contributed by the 20-odd participating sponsors. ("Shop at the Store with the WLAD Mike on the Door.")

From attendance of less than 20 at the initial "Breakfast" turnout has now grown to almost 200. *Elem.*

100% S. Dakota Pledge

Washington, Jan. 28.

South Dakota became the first state with all its radio stations as NAB Code subscribers.

Six stations signed on as Code subscribers bringing the state to the 100% mark.

NAB Radio Code manager Charles Stone said South Dakota deserves commendation for being the first state to reach the record.

'THE UNTOUCHABLES'
Second in its time slot in a 6 Station Market*
On Independent, WNEW-TV, New York City
7:30-8:30 P.M., Saturday, Jan. 11, 1964
IT'LL WORK FOR YOU TOO
Desilu Sales Inc.
RICHARD DINSMORE, Vice Pres. & Gen. Mgr.
780 North Gower St. • Hollywood 38, Calif. • HO. 9-5911
* Arbitron

writer
large firm wants full-time creative comedy writer to produce ideas, comedy bits, copy lines and skits for commercial work—both musical and straight. This is not a jingle company. All material to be used in firm's own commercials. Interviews Wed., Jan. 29, 1-8 pm. Ask for Mr. Levin at Information Desk, Waldorf-Astoria Lobby, New York City.

PYE RECORDS' 94c 'COVER' DISK

Col Pictures' Music-Disk Wing Maps Major Drive Into Films, TV & B'way

Don Kirshner, exec veepee of the music and record division of Columbia Pictures-Screen Gems TV, has mapped a campaign for a major drive into the film, tv and Broadway musical areas. The branchout, incidentally, will not divert from the Screen Gems-Columbia Music activities in the pop field.

Kirshner is already planning to use the young composers on his roster, whenever possible, to provide music for such tv shows as "Grindl," "The Donna Reed Show" and "The Farmer's Daughter." Marvin Cane, Screen Gems-Columbia Music's veepee, revealed that a group of the firm's writers will go to Hollywood in February for a series of conferences with Lou Adler, veepee for Coast activities, and studio exec Jonie Taps to discuss potential film and tv assignments.

Currently, Screen Gems-Columbia Music staffers are auditioning properties in a search for legit vehicles for their writers. Several producers have already engaged in huddles with Kirshner and indications are that the publishing company will be actively represented on Broadway before the end of this year.

In the film area, Kirshner's youthful writing staff has already produced a title song for "Where The Boys Are" and "Does Goodnight Mean Goodbye" from the score of Carl Foreman's "The Victors." The firm is now working on the music for other pix now being produced both in the U. S. and abroad.

Meantime, the operations on the pop level continue to swing under the aegis of director Charles Koppelman, talent coordinator Don Rubin and artist and production coordinator Al Gordon. Also, the firm recently set up a Nashville operation under the direction of Tony Moon.

ROY BERRY TO REIN CAMPBELL CONNELLY

London, Jan. 28.

Roy Berry, general manager of the Campbell Connelly publishing group, has been elected to the company's board. Following the death last September of Reg Connelly, Berry now officially takes the reins of the company, a role he filled during the interim.

Also upped are Miss L. Young, longtime personal secretary to Connelly, and George Seymour who becomes a director of Cinephone Music, in addition to his directorship of Harrison Music.

Berry has instituted what he calls "a new progressive policy" which is paying off in the shape of Dave Clark's Beatle-shifting hit, "Glad All Over." Berry plans to visit the U.S. in April for dickers with his Yank rep, Mike Gould. He'll also visit Chicago, Nashville and Los Angeles to pick up fresh material.

British '63 Disk Sales Hit $98,000,000 Jackpot

London, Jan. 28.

Financial sources reveal that the British wax boom hit a new high in 1963 with a yield expected to top $98,000,000 for the year. Of this, it is estimated $14,000,000 will go to the Treasury in purchase tax.

Figures compare with 1962 totals of $91,000,000 in disk sales and $21,000,000 in PT (operating at a higher rate).

WARBLERS FLY TO HONOLULU

Honolulu, Jan. 28.

Five singers will fly in to appear in the Honoluolu Symphony Society's opera festival, which will consist of three performances each of "Rigoletto" and "Die Fledermaus."

Coming here as guest artists will be tenor Frank Porretta, sopranos Elizabeth Cole and Olivia Bonelli, baritone Benjamin Rayson and contralto Leonore Lanzillotti.

Beatles' 'Offspring' Wax

Capitol Records, which is now riding high with The Beatles, a British import, is spawning some Stateside stuff along similar lines.

The U.S.-originated Beatle-angles songs to be released by Capitol are "My Boyfriend Got A Beatle Haircut," song by Donna Lynn and "The Beetle" by Gary Usher, who is making his debut on the label.

UA Talent Into Carnegie Hall, N.Y.

United Artists Records is moving into New York's Carnegie Hall with two of its artists scheduled for concerts there on consecutive Saturdays. Riz Ortolani, the Italian conductor-composer-arranger, will make is American debut there Feb. 8 with his singer-wife Katyna Ranieri, and Shirley Bassey, singer from England, is slated for a Feb. 15 appearance there.

Ortolani and Miss Ranieri arrive in the U.S. on Feb. 1 and will be involved in extensive tv, radio and press interviews. Ortolani will also discuss future album product with UA toppers.

Ortolani, who composed the score for the pix "Mondo Cane" and "Women of the World," recently signed an exclusive recording deal with UA and an exclusive composing contract with Unart, the UA music publishing affiliate.

Miss Bassey is due in New York Feb. 8 and will also do the tv-radio guest route. Her Carnegie show will be conducted by her husband, Tony Osborne. Plans are under way to record Miss Bassey at Carnegie for a future UA album release. After the Carnegie date, Miss Bassey flies to Hollywood for a tv guest shot, then to Australia for nightclub appearances.

Cap Grooves New Orig Cast LP of B'way 'Fringe'

Capitol Records has put the latest edition of the Broadway production, "Beyond The Fringe" into the original cast album groove. The new edition produced by Alexander H. Cohen and tagged "Beyond The Fringe 1964" premiered Jan. 8.

The diskery put the new edition into the groove Monday night (27) at a special performance at New York's Judson Hall. The new LP will be totally different from the original "Fringe" package which Capitol issued in November, 1962.

In the "Fringe" cast are Alan Bennett, Peter Cook, Dudley Moore and Paxton Whitehead. All have been with the show since its inception in England three years ago except for Whitehead, who replaced Dr. Jonathan Miller.

Dave Axelrod to Cap As LP & Singles Prod.

Dave Axelrod has joined the artists & repertoire department of Capitol Records as an album and singles producer.

Axelrod has been a freelance producer since 1961 and for three years prior to that was a&r director for Hi Fi Records. According to Voyle Gilmore, Cap's a&r veepee, Axelrod will be active in all areas including pop, rhythm & blues, and jazz.

Gilmore indicated that a number of artists currently on Capitol's roster would be assigned to Axelrod this week.

TOP SIX LABEL STIRS BRIT. MKT.

By ROGER WATKINS

London, Jan. 28.

In an unprecedented move which could spur local diskeries into new spheres of waxtivity, Pye Records is about to launch nationally a platter which "covers" six numbers in the local disk best-sellers. It will be marketed for 94c, the same price as a regular single and will be backed with extensive radio-tv promotion.

Called Top Six, the label will be released on a monthly basis. First six-tracker, which will be distributed throughout the country from next Saturday (1), covers the following hits: "Glad All Over," "I Want To Hold Your Hand," "I'm The One," "Needles And Pins," "Hippy Hippy Shake" and "24 Hours From Tulsa." Songs have been cut by anonymous artists, but the arrangements, "sound" and "atmosphere" of the numbers in question are almost exactly identical with the originals.

Pye's decision to move into this field (also currently being explored by one or two small labels) follows an approach by indie producer Bill Wellings who launched the Top Six label last April and has been marketing it through a book publishing company.

Pye Eyes 100,000 Sales

Via this publishing network and, later, through certain record stores, too, Wellings has been racking up sales as high as 25,000 for his one-a-month releases. Pye now anticipates to hike the sale to 100,000 over the whole country.

One of the main reasons Wellings is able to bring his six-track waxes out for the same retail price as the normal single is his absence of overhead. He now records at Pye's London studios and beyond an initial agreed payment, artists get no residuals from the disks.

According to Wellings, Top Six's national release will not necessarily affect the sales of singles. "Our records are issued," he said, "when the originals have shot their bolt saleswise." Market for Top Six disks, it's claimed, is the section of the public which likes pop music but does not follow the star names as do the kids.

Stores Back Plan

Disk stores' attitude to the new label, as presented by the Gramophone Record Retailers Assn., is that Top Six will not cut across normal sales but may bring in additional business. According to Harry Tipple, general secretary of GRRA, projects similar to the Top Six enterprise have been tried by other record producers who have marketed through newsagents, confectionery stores and other non-diskstore outlets with a fair amount of success.

"We go along with Pye on Top Six," he said, "because they are going to be made available to bona fide record retailers and not through shops outside the business."

Within the wax industry, comment on the Pye Top Six venture is mainly reserved. However, it is generally thought that success of the scheme lies in the producer's ability to anticipate the bestsellers quickly enough to enable him to set up sessions, produce the disks and distribute them in time to catch the market.

Success of the Top Six banner, however, could easily precipitate other such "cover" labels from the main record companies. It will be remembered that Pye launched the lowpriced album on the British market, The Golden Guinea series, which was subsequently followed up by Decca and EMI, the two major waxworks.

C-P's 13c Divvy

The board of directors of Cameo-Parkway Records declared a quarterly dividend of 13c per share on Jan. 22, payable March 10 to stockholders of record Feb. 15.

This is the sixth consecutive quarterly dividend declared by the company.

Victor's Sholes Beating Talent Bushes To Win Ideas & Influence More Biz

Varga: A Needed Hero

Honolulu, Jan. 28.

George Barati, conductor of the Honolulu Symphony, faces the cancellation of his own new Cello Concerto when Bernard Michelin wired his unavailability because of an injured thumb. Desperate search for a substitute cellist in New York and Paris were fruitless but Barati ran down Laszlo Varga of the N.Y. Philharmonic (for 11 years) in San Francisco.

Varga agreed. Stayed up all one night familiarizing himself with the concerto, then flew to Honolulu and performed. Had a pronounced success.

Crescendo, L. A., Wins Tooter Cut

Hollywood, Jan. 28.

AFMusicians' Local 47, which for years has had a quota of a minimum of eight musicians applied to Crescendo has relaxed its ruling to four men, following appeal by nitery owner Shelly Davis.

Argument advanced by Davis was that many acts playing spot carry own sidemen, and in other instances certain singers demand specific number of backstoppers in contracts to play Crescendo. Recently, Davis pointed out to the union, Wayne Newton brought three accompanists with him when playing club, and also demanded 10 additional sidemen.

In brief, Davis argued, nitery would average, over a year, about eight tooters weekly, but for some bills would need only four. Union agreed, when noting that such an act as the Village Stompers (nine instrumentalists), booked March 4-29, would not require eight house tooters on bill.

For first two weeks of Stompers' stand, Vaughn Meader plays Crescendo, at $2,250 per frame, and for last half another comic, Wes Harrison, is on bill.

One facet which possibly weighed in Davis' favor in his appeal to Local 47 is that union had feared when he opens new spot, Whisky A Go-Go (formerly The Party), he may not use tooters, as spot's primary appeal is stereo disked music. However, Davis has signed Johnny Rivers Trio to supply live music between stereo sets (45 minutes live to 15 wax) between 10 p.m. and 2 a.m. Stereo solos from 4-10 p.m.

Mills Bros. and Bobby Vinton, current with Don Sherman at Crescendo, carry own guitarists.

Realm Records Invades Jazz Mkt.; Sir Distribbing

Realm Records Corp. of America is the latest label to move into the jazz field. The diskery, which will be based in New York, is headed by Jackson Leighter, who is also president of Sir Records.

Realm's first two releases are "Jazz For Bach Buffs" by the Baroque Jazz Ensemble" and "Lullabies In Jazz" by pianist Dave McKenna.

In most markets, Realm will be released through Sir distributors. In the distrib field, Sir has just appointed Music Suppliers (Boston), M. S. Distributing (Chicago), Walter Slagle & Co. (Denver), Roberts Records (St. Louis), and Bold (Hialeah).

LONDON'S 'BED' ALBUM

London Records has latched on to the soundtrack album rights of the Italian film, "To Bed Or Not To Bed."

The score is by Nino Olivetti and is being published by Frank Music.

The talent picture at RCA Victor will be broadened by tapping new diskers from such other show biz sources as tv and pix. That's the plot being blue-printed by Steve Sholes, diskery's division veepee who recently took over the pop artists & repertoire department.

According to Sholes, tv and film exposure can be an important plus factor in launching a new artist and eliminates somewhat the "terribly expensive" outlay it takes to kick off a new artist without credits in any other area.

Sholes pointed out that you can't wait for artists to come from other labels although occasionally you can pick up talent that can score on a major label from an indie company. (It's recalled that the prime example of this was demonstrated by Sholes himself when he brought Elvis Presley to Victor from the small Sun label in 1956.)

Already Under Way

Sholes already has a program under way to tap the tv-pic areas for recording talent and admits that he's just about ready to take off with the first such acquisition. He is keeping the name of the new Victor pactee under wraps for the time being but admits that the disk newcomer has a strong show business name and background.

In addition to the development of new talent, which, by the way, Sholes said, will not effect the continual concentration on the company's "backbone artists," there will be a steady search for new ideas and material for singles and albums.

"Creativity is the key," says Sholes, "and I'm keeping open all avenues of approach to publishers, managers and anyone with a recording idea."

Complex Business

Sholes pointed out that the business has become so complex that nobody can come up with all the ideas needed to keep the product flowing. "An a&r man today," he said, "must be somewhat of a brainpicker and that's where the music publishing people and managers can be of help."

Sholes' operational theory will be carried over to Victor's creative areas in Nashville and the Coast as well as in New York.

To further his drive for new ideas, Sholes recently set up a "special projects" deartment in

(Continued on page 57)

LAWRENCE, EX-COLPIX, SHIFTS TO ROULETTE

Ray Lawrence has joined the sales department of Roulette Records. He'll function as the diskery's field sales representative for the label, working with distributors, rack merchandisers and one-stops.

In his new post, Lawrence will be responsible to Bud Katzel, the company's general sales manager. Immediately following the diskery's sales meeting in Miami, Lawrence left for his first sales tour during which time he'll be concentrating on the label's January sales program.

Lawrence comes to Roulette after a stint as national sales manager for the Colpix label. Prior to the Colpix assignment, he was branch manager for Cosnat in L.A.

Nero's Far East Tour

Peter Nero, disker on the RCA Victor label, has been set for his first personal appearance tour of the Far East. He's scheduled to appear in a group of theatre and tv concert engagements in Japan in late summer.

Nero will appear in Tokyo and several other major cities playing a repertoire ranging from pop to jazz to the classics. His appearances there will coincide with the release of "Sunday In New York" pic in which he debuts as an actor and soundtrack score composer.

Welk's 'Songs,' Astronauts' 'A-OK,' Martino's 'Life,' Williams' 'World,' Tillotson's 'Lips' Top New LPs

"LAWRENCE WELK PLAYS SONGS EVERYBODY KNOWS" (Coral). What is there to say about Lawrence Welk that hasn't already been said. He has long been a continuous success on both disks and tv, making his "champagne music" a household word across the country. For this album he puts his familiar sound, along with his w.k. vocalists, to work on a set of tunes known to almost everyone except the most ardent rock 'n' roller or folknik. As with previous Welk sessions, this one should enjoy considerable favor. It has all the ingredients of past clicks, plus the nostalgia of the music itself.

THE ASTRONAUTS: "EVERYTHING IS A-OK!" (RCA Victor). The Astronauts took off several months ago with their first album, "Surfin' With The Astronauts," and have been riding high ever since. In this package, the boys continue to play up their surf music beat but the added attraction is the enthusiasm they whip up in their audience. It's all captured here in this on-the-spot recording of a date at the Club Baja in Denver. The boys sing and play a flock of melodies that fit easily into their exciting musical style. Among them are "Bo Diddley," "If I Had A Hammer," "Shortnin' Bread" and "Big Boss Man."

AL MARTINO: "LIVING A LIE" (Capitol). In the past year Al Martino has come up with a string of single clicks and each has been used as the peg for a successful album. Latest is "Living A Lie," a strong singles entry and now a natural as a lure for a big sales takeoff in the album market. The Martino baritone is as forceful as ever and once again he's picked up a strong repertoire to get his vocal points across. With the help of a flavorsome orch under the direction of Peter DeAngleis, Martino scores with such memorable items as "Mexicali Rose," "Vaya Con Dios," "That's My Desire," "Don't Cry Joe" and "Are You Lonesome Tonight." All are spinning winners.

"THE WONDERFUL WORLD OF ANDY WILLIAMS" (Columbia). Andy Williams, who's done all right by himself in the disk field for the past several years, has brought his family into the act for this new LP outing. It's a delightful package of faves amiably sung by Williams, his brothers, Claudine Williams and the entire Williams family. Andy Williams still leads the way, though, soloing neatly on "This Is All I Ask" and "A Fool Never Learns," or working with his brothers on "Dream" or dueting with Claudine Williams on "Let It Be Me" or with the whole group on "First Born." It's a happy occasion for all.

JOHNNY TILLOTSON: "TALK BACK TREMBLING LIPS" (MGM). Johnny Tillotson joined the MGM label only a few months ago and took off quickly with his first single entry "Talk Back Trembling Lips." Now that it's been made the title of his first album, there should be no trouble in getting him going for the label in the LP market as well. The title song is the big lure, of course, but he gives such other clicks as "Blowin' In The Wind," "Blue Velvet," "Danke Schoen" and "I Can't Stop Loving You" a beat and an interpretation of his own that makes 'em worth hearing again.

"FOUR DAYS THAT SHOCKED THE WORLD" (Colpix). With the help of United Press International, Colpix has put together a memorable disk document of the voices and events surrounding the asassination of President Kennedy in Dallas (Nov. 22) to his burial at Arlington (Nov. 25). The LP uses actual radio reports from stations around the nation and they remain as intriguing and shocking as the initial broadcasts. The narration is Reid Collins of WNEW Radio News and the insert booklet, "The Murder of a Young President," is by Merriman Smith of UPI.

MARTY GOLD ORCH: "FOR SOUND'S SAKE" (RCA Victor). The accent is on bigness here (12 violins, three violas, three cellos, four trumpets, five trombones, three French horns, four reeds, bass, drums, etc.), but Marty Gold keeps it all under control. He produces a big sound pegged for the disk's Dynagroove techniques but he never loses his melodic way in the audio push. "Baubles, Bangles and Beads," "All The Things You Are," "September Song," "Moon Indigo" and other tunes of such standard ilk take on fresh audio colors in Gold's handling.

"A PROFILE IN COURAGE/ JOHN F. KENNEDY" (Regina). There's apparently no letup on the disk tributes to the late John F. Kennedy. This latest package follows the pattern of many of the earlier entries with excerpts of speeches made by the President and eulogies delivered after the assassination. The lavish album cover of black felt and gold type should work in its favor and lure the buyer who wants some Kennedy memorabilia.

BIG TINY LITTLE: "HONKY TONK HOOTENANNY" (Coral). Honky tonk pianist Big Tiny Little turns his attention to the folk scene and, backed by a chorus and a guitar plus his regular combo, delivers several familiar items with enthusiasm. The honky tonk piano's tinny sound fits surprisingly well into the folk groove, having somewhat the effect of a banjo. The chorus and instrumental backing assure the folk of coming off. Several fave pop-folk tunes like "Green, Green," "Tom Dooley," "Walk Right In," "Greenback Dollar" and others score solidly.

EDIE ADAMS: "BEHIND THOSE SWINGIN' DOORS" (Decca). This is a nice outing for singer-comedienne Edie Adams. She handles a varied repertoire here, mixing some unfamiliar items with w.k. tunes and swings from ballads to uptempo numbers with facility. Her expressive style is held in simple, yet effective control, and the result is a pleasing platter. There's a warmth on the ballads and a driving quality on blues and swingers that puts the LP over with savvy and appeal. Backed by her bi-weekly tv show, this solid session should get some deserving attention.

"THE ROMANTIC PIANOS OF RONNIE ALDRICH" (London). Backed by the strings of the London Festival Orchestra, pianist Ronnie Aldrich displays his ability to present familiar tunes in a rich and romantic style. The result is a smooth and sophisticated tour of such tunes as "Deep Purple," "I'll Never Smile Again," "I Have Dreamed," "September Song," "If I Loved You" and more. The performance is enhanced by London Records' "Phase 4 Stereo" process which projects the pianist and the string orch with clarity and full tones. The LP should find a solid reception among "good" music programmers and customers alike.

ROBERTA SHERWOOD: "THE COUNTRY SOUND WITH SOUL" (ABC-Paramount). Roberta Sherwood's belting power is excellently suited to the "Nashville Sound." She takes to the country music catalog with a fervor of the hill-born folk and she does 'em all just as potent. Her natural-born pop flair is still apparent, though, which should give a wider spinning range to the likes of "Slipping Around," "I Walk The Line," "Trouble In Mind," "Careless Love" and "Walk On By." Cliff Parman's arranging and conducting helps authenticate the Nashville mood.

THE SERENDIPITY SINGERS: "SERENDIPITY" (Philips). The folk boom has given birth to countless groups of instrumentalists and vocalists. Latest vogue seems to be the development of large-size units, and the nine-member Serendipity Singers are one of these. Their style is to take full advantage of their size for maximum impact. Arrangements are clever and compact, giving individuals the spotlight occasionally, then rising to a full-range chorus cresendo for punctuation. At other times the full-bodied sound is used throughout for big, lusty effect. This should be a successful platter debut.

LAWRENCE WELK
Has Another Hit Dot Album!
"WONDERFUL, WONDERFUL"

Vienna Boys' SRO 8½G, W'pg.

Winnipeg, Jan. 28.

Vienna Boys Choir drew sellout crowd of 4,100 to the Civic Auditorium last Saturday (25). Gross was capacity $8,500 at $4.50 top.

Show, part of the Celebrity Concerts series, was sold out a week in advance.

Longplay Shorts

GLG Productions has produced a jazz takeoff of Ervin Drake's "What Makes Sammy Run" score for the 20th Century Fox label. Titled "What Makes Sammy Swing," the LP features **Clark Terry & His Friends.** It was produced by **Joe Gurcio** . . . Gateway Recordings has released its "1963 In Review" LP. The record, produced jointly by Aluminum Co. of America and Gateway, was prepared by the world news staff of Radio Press International . . . **Ella Fitzgerald,** Verve disker, opens at the Royal Box of the Americana Hotel on Feb. 3 for four weeks.

Joe Mooney, who swung into New York's Crystal Room Monday (27), will soon have an LP out on the Columbia label . . . **Carolyn Hester** brings her folk songs to Philadelphia's Second Fret on Feb. 5 . . . Singer **Jackie Paris** teamed with his wife **Anne Marie Moss** (formerly with Kai Winding) at **Willie Shore's** The Most for their first New York booking . . . **Judy Collins,** Elecktra disker, on a cross-country promotion tour . . . In celebration of the **Richard Strauss** centenary, Deutsche Grammophon is planning release within a few months of the composer's major operas, "Die Frau Ohne Schatten" and "Arabella."

Cricket Records, children's disk label, has a special four for the price of three offer for its Play Hour series of $1.98 retail albums . . . **Hans Mandl** has been set as president of the Vienna Symphony Orchestra . . . "Three of a Kind," a series of 10 albums, each presenting stars in various styles of music, has been released by Design Records . . . **Paul Winter,** Columbia disker, has signed a writer's deal with Mills Music. Winter is writing and arranging a series of jazz compositions tailored to the growing number of jazz and stage band groups at high schools and colleges throughout the country . . . **The Clancy Bros. & Tommy Makem,** Columbia diskers, concertizing in Dublin . . . **Ethel Ennis,** who bowed on RCA Victor with her "This Is Ethel Ennis" LP, takes time out from her national promotion tour to guest on "Today" (NBC-TV) today (Wed.)

Erick Friedman, violinist whose latest RCA Victor recording, an album of popular violin favorites, has just been released, left Sunday (26) for a 20-concert tour of western Europe. He'll return to the U. S. in March to record the Prokoviev Violin Concerto No. 1 with the Boston Symphony . . . On **Trini Lopez's** European schedule are dates in Innsbruck, Austria; Brussels, Amsterdam, Munich and Milan.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BARBRA STREISAND — I AM WOMAN
(Columbia) . . . . . People

Barbra Streisand's "I Am Woman" (Chappell), from the upcoming musical, "Funny Girl," is a standout piece of material which this powerful song stylist belts all the way home. "People," (Chappell*), from the same show, is a slow-tempoed entry with a striking idea handled very effectively.*

* * *

LOUIS ARMSTRONG . . . . . HELLO, DOLLY
(Kapp) . . . . . A Lot of Livin' To Do

Louis Armstrong's "Hello, Dolly" (E. H. Morris), legit musical title song, gives this great performer an okay, if strictly conventional, number to work over with his usual vocal savvy against a Dixieland background. "A Lot of Livin' To Do" (E. H. Morris*), from "Bye Bye Birdie," has an easy swing to it.*

* * *

THE BEATLES . . . . . MY BONNIE
(MGM) . . . . . The Saints

The Beatles' "My Bonnie" (p.d.) gives this British combo a frantic showcase in the groove which has catapulted them into international phenoms. "The Saints" (p.d.) is another oldie fashioned into an above-par rocking slice with definite Elvis Presley overtones. These sides turn up on the MGM label via its hookup with the German Polydor diskery.

* * *

BROOK BENTON . . . . . GOING GOING GONE
(Mercury) . . . . . After Midnight

Brook Benton's "Going Going Gone" (Gil†) clicks as a solid ballad conception with a well-written lyric delivered with a slow, but firm beat that'll grab plenty of spins. "After Midnight" (Raleigh-Bendayt) is a blues-styled ballad, also vocalled in excellent form.

* * *

MARV JOHNSON . . . . . UNBREAKABLE LOVE
(United Artists) . . The Man Who Don't Believe In Love

Marv Johnson's "Unbreakable Love" (Edlock-Stride†) shapes up as one of the best rocking tunes which this singer has had in some time and could bring him back to the bestseller lists. "The Man Who Don't Believe In Love" (Jobete†) is an okay ballad also aimed at the teen set.

* * *

SOLOMON BURKE . . . . . HE'LL HAVE TO GO
(Atlantic) . . . . . Rockin' Soul

Solomon Burke's "He'll Have To Go" (Central Songs†) is an arresting rhythm ballad which this blues singer delivers in potent commercial style. "Rockin' Soul" (Cotillion†) is a shuffling rhythm instrumental that'll get the teenagers hoofing.

* * *

GWEN STACEY — AIN'T GONNA CRY NO MORE
(RCA Victor) . . . . . Give Thanks To a Friend

Gwen Stacey's "Ain't Gonna Cry No More" (Dragonwyck†) is an arresting ballad in a rocking idiom which this songstress delivers sharply with a fine instrumental assist. "Give Thanks To A Friend" (Dragonwyck†) has some offbeat angles to give it a special edge with a juke set.

* * *

THE MAJORS . . . . . I'LL BE THERE
(Imperial) . . . . . Ooh Wee Baby

The Majors' "I'll Be There" (Rittenhouse-Travis†) shapes up as a swinging rocker with a typical teen message delivered by this high-pitched combo in ace style. "Ooh Wee Baby" (Rittenhouse-Travis†) is another good rhythm entry in a familiar pattern.

* * *

DICK & DEEDEE . . DON'T THINK TWICE, IT'S ALL RIGHT
(Warner Bros.) . . . . . All My Trials

Dick & Deedee's "Don't Think Twice, It's All Right" (Witmark) is a bright folk-styled number by Bob Dylan which this duo delivers in standout style for strong potential. "All My Trials" (Odin*) is a good version of a traditional number popularized by Joan Baez.*

* * *

IAN & SYLVIA . . . . . SOME DAY SOON
(Vanguard) . . . . . You Were On My Mind

Ian & Sylvia's "Some Day Soon" (Witmark) is a melodic folk-styled ballad which this duo handles in a style which should have broad impact. "You Were On My Mind" (Witmark*) is another fine folk item with chances.*

* * *

PAT BOONE — I LIKE WHAT YOU DO
(Dot) . . . . . Never Put It In Writing

Pat Boone's "I Like What You Do" (Witmark) registers as an appealing soft-shoe ballad with a nifty lyric dished up in commercial style. "Never Put It In Writing" (Spoone*), pic title song, is a good rocking idea also aimed at the teenage market.*

* * *

CLAUDE KING . . . . . THAT'S WHAT MAKES THE WORLD GO AROUND
(Columbia) . . . . . A Lace of Mantilla and a Rose of Red

Claude King's "That's What Makes The World Go Around" (Gallico†) shapes up as a rhythmically catchy number tailored for this fine country-flavored singer. "A Lace of Mantilla and A Rose of Red" (Painted Desert†) is a topnotch south-of-the-Rio Grande number, also projected to the hilt.

* * *

NANCY HOLLOWAY . . . . . CHANTE
(London International) . . . . Big Noise From Winnetka

Nancy Hollaway's "Chante" (Merrimac†) is a striking performance in French by a rocking songstress who could turn this one into a novelty hit. "Big Noise From Winnetka" (Bregman, Vocco & Conn) also turns up in a driving Gallic version which adds new values to this swing standard.*

* * *

JACKIE WILSON . . — HAUNTED HOUSE
(Brunswick) . . . . . I'm Travelin' On

Jackie Wilson's "Haunter House" (Merrimac†) is an interesting torch ballad with an original lyric projected in ultra-dramatic style for solid impact. "I'm Travelin' On" (Merrimac†) is an okay rocking performance in a familiar groove. — *Herm.*

* *ASCAP.* † *BMI.*

Lotsa O'seas Names Team with Italo Singers as San Remo Festival Nears

By ROBERT F. HAWKINS

San Remo, Jan. 28.

Everything is set—or almost—for Italy's most-publicized musical events of the year, the San Remo Song Festival, which this year establishes precedent via the import of a large roster of foreign names to team with Italo performers on locally-penned new songs.

Inevitably, there have been some more last-minute changes in the roster, due to failure of Bob Azzam to free himself from dates, with the Cetra Quartet dittoing in the Italo sector. Azzam's two songs will now be sung respectively by Peter Krauss and Marina Moran, newest Cetra recruit, while the Cetra Quartet stint will get a fill-in by Aurelio Fierro.

There's also some last-minute doubt about presence of Tony Renis, a previous winner here, who may not get Army leave for the tree San Remo "days": Thursday (30), Friday (31) and Saturday.

Making the trip are such foreign names as Paul Anka, Frankie Laine, Gene Pitney, Little Peggy March, Fraternity Bros., Frankie Avalon, Bobby Rydell, Ben E. King, Nino Tempo, April Stevens, Patricia Carli, Antonio Prieto, Frida Boccara, Hermanos Rigual, Richard Moser Jr., Peter Krauss, Richad Moser, Esther Ofarim and Maina Moran.

11 Nations Participating

This gives San Remo participation by U.S., British, French, Canadian, German, Swiss, Israeli, Mexican, Argentinian Moroccan and Brazilian artists, as well as the score of local singers.

For a time, there was danger that the whole foreign participation might be endangered when an Italian artists union, CISL, entered a formal complaint about foreign performers infringing on local territorial rights. It asked ATA, the San Remo organizers, to drop the entire foreign roster, to be subbed by Italos as in the past.

Threat apparently did not reach effectiveness. (Several French performers had previously dropped out. But for other reasons, previously detailed, reputedly having to do with Gallic "jealousy" of the Italian event.)

With Mike Bongiorno and Giuliana Lojodice emceeing, San Remo also gets full RAI-TV and radio exposure on all three nights, with a Eurovision link slated for Sat. (1), the windup evening. RAI is taping show on first night, and perhaps second, to allow regular weekly program staples to run off on sked, with S.R. reruns inked in at later hours.

Italo singers, for the record, are: Claudio Villa, Domenico Modugno (both three-time winners looking for their fourth triumph here), Tony Dallara, Emilio Pericoli, Tony Renis, Aurelio Fierro, Pono Donaggio, Fausto Cigliano, Cocki Mazzetti, Little Tony, Giorgio Gaber, Gino Paoli, Milva, Jula de Palma, Nicola Arigliano, Fabrizio Ferretti, Piero Focaccia, Roby Ferrante, Laura Villa, Remo Germani, Bobby Solo, Lilly Bonato, Bruno Filippini and Gilgliola Cinquetti.

24 Songs Competing

Some 24 songs are in the race, and one orchestra will play under direction of various batonners. The voting system is new: only the winning tune will be announced; runners-up all theoretically rate the second spot.

Pre-race favorites are Paul Anka with Roby Ferrante's RCA platter, "Ogni Volta" (Every Time); Claudio Villa and Peggy March, both singing "Passo su Passo" (Step by Step); Domenico Modugno, teamed with Frankie Laine on his own "Che M'Importa a Me" (What do I Care); Pino Donaggio and Frankie Avalon on Donaggio's "Motivo D'Amore" (Love Tune), Tony Renis and Frankie Avalon on "I Sorrisi di Sera" (Smiles at Night).

Also rated are Umberto Bindi's "Ieri Ho Incotrato Mia Madre" (I Met my Mother Yesterday), which Antonio Prieto also sings (both for RCA); Milva in "L'Ultimo Tram di Mezzanotte" (Last Tram at Midnight). But the field is pretty wide open, and the usual dark horse may emerge.

Some companies have jumped

(Continued on page 57)

German Disk Best Sellers

Frankfurt, Jan. 28.

Red Lips For Kissing Richard (Columbia)
If I Were a Boy ..... Pavone (RCA)
Moonlight Weren't Romantic (Polydor) Fritsch
If I Had a Hammer ..... Lopez (Reprise)
Bossa Nova Baby ..... Presley (RCA)
Rosemarie ..... Boone (London)
Three Musketeers ... Froboess (Electrola)
Lanterns from City Park (Columbia) Gildo
Give Me a Lucky Piece Kraus (Polydor)
Don't Stop Me ..... Spier (CBS)

LONDON JUKEBOX CO. AXES CIGGIE COM'LS

London, Jan. 28.

J. B. Marketing Ltd., outfit which in London has 300 jukeboxes running teen-aimed commercials between disks, has decided to nix cigaret advertising.

Step was taken after considering the growing strength of medical evidence linking ciggies with lung cancer. Company exec Ronald Ratcliffe sees this as a clear case of where "commercial advantage must bow to social responsibility."

Drayson Exits L. P. Sales To Form Hope Records

Harold Drayson, presently veepee of L. P. Sales Corp., has formed his own diskery to be known as Hope Records. Drayson will resign from his L. P. Sales post Feb. 1.

According to Drayson, his new company will concentrate on special services and record promotion to the disk industry.

L. P. Sales Corp. is national distributor of Riverside Records and affiliated labels.

Robbins Rejoins Cap

Larry Robbins has rejoined Capitol Records as director of policies and procedures. For the past three years, Robbins has been manager of policy development for the Aero Space Division of Boeing Aircraft in Seattle.

Before joining Boeing, Robbins had been with Cap for several years in policy and procedures. His first task is to update corporate policy and procedures manuals.

Victor, Atco Reps En Route to Fest

RCA Victor diskers Peggy March and Paul Anka took off for Rome and San Remo last week where they will participate in the 1964 San Remo pop music festival which begins tomorrow (Thurs.) and ends Saturday (1).

In addition to the two U.S. RCA entries, Victor will be represented by two local Italian artists, Gino Paoli and Roby Ferrante and also two Latin American artists, Los Hermanos Rigual from Mexico, and Antonio Prieto from Argentina.

Over this past weekend, Dario Soria, division veepee for RCA Victor's international record activities, flew to San Remo to coordinate with Guiseppe Ornato, general manager of RCA Italiana on the RCA Victor worldwide participation. Plans to release the winning songs in many languages are under way and will be completed at RCA's Rome studios.

Atco's Representation

Atco Records, a division of Atlantic, will also be represented at San Remo with Ben E. King and Nino Tempo & April Stevens.

After King's participation at San Remo, he'll go to England for a 30-day tour of Great Britain. His disks are released in Italy through SAAR and in England via London Decca.

Tempo and Miss Stevens, brother and sister, will spend several days in Milan after the San Remo fest conferring with the officials of SAAR, who release their recordings in Italy. It is then expected that they will fly to London for radio and tv appearances.

Almost Nothing Left of Jazz in U.S., Complains Impresario Norman Granz

By DAVE JAMPEL

Tokyo, Jan. 28.

"Jazz was never really big in the United States and now there's almost nothing left," said impresario Norman Granz in explaining why he hasn't promoted one of his trademarked "Jazz at the Philharmonic" concert tours in the U.S. since 1957.

A resident of Switzerland since 1959, Granz is credited with having lifted jazz from the cellars to the concert halls on a wholesale basis and with giving the music and its players a dignity that had hitherto been elusive. No less important, through his tours and Verve recordings, he provided regular employment for a generation of top jazzmen.

Except for the abnormal years of 1948-51, when people were seeking release from wartime emotions and there was no competitive music for young people, jazz never really had a commercial vogue in the U.S., noted Granz, who is here with Ella Fitzgerald as the singer's personal manager. "That was the peak for what it was," he said.

Granz asserted that the general conception of jazz having been a commercial rage in America is false. He pointed to the prewar big-band era, to which people look in retrospect as having been flourishing for jazz, and said, "Benny Goodman and Artie Shaw were not really jazz as such. They were basically jazz bands. Kids were going to luxurious ballrooms."

He also disparaged the validity of impressive statistics of record sales during the period as a claim for jazz supremacy. "I don't care what figures anybody may cite about the sale of records in those days," Granz said. "They're talking about records costing 35c.

Granz Made Money

"I'm the only one who really made money on jazz," he added. "And when I had my last 'Jazz at the Philharmonic' tour in the U.S. seven years ago, jazz was already finished.

"The festivals had a lot to do with it," he explained. "In my kind of tour we had to play 50 cities, although 15 cities would subsidize the rest of it. You had to play that long to get a Gene Krupa to break up his band and come with us. You would have to sign him for 10 weeks. You would not only hit Detroit, for example, but Flint, Saginaw and the other cities nearby. But now if there's a festival in the area, it kills the whole territory. And festivals are finished too. It's sufficient evidence to note that no festival supports itself.

"Jazz blew it in terms of young people," Granz opined. "They have turned to things that have the beat. So there is no new crop of fans. And since that's been going on for some years, there are few young adult fans."

Musicians to Blame?

Asked if the musicians themselves are not at least partly to blame for the depressed state of jazz for having allowed the music to get too esoteric, Granz replied, "Subjectively, I think yes. I rather think that the kind of music being passed off today as good jazz has not attracted as many people as it might have. Also, folk music has drained off a tremendous amount of the potential jazz audience."

There was a time when Granz had just about all the major modern jazz artists under contract, giving him a virtual monopoly in concerts and records. The Verve diskery, which he founded, would sell more jazz records than all the other labels combined. But in line with his defection from the U.S. market, Granz sold Verve to MGM Records in 1960 and was contractually committed not to make records for seven years. "And by that time I'll be almost 50 years old and I don't intend to be in the record business," he said. The only exception to the pact is that Granz is permitted to continue producing Miss Fitzgerald's disks.

Outside of the U.S., Granz remains active as a jazz impresario. He promotes four or six tours a year in Europe, having started there in 1950. In Japan he pioneered with a "Jazz at the Philharmonic" visit in 1953. He also presents jazz packages on tour in South America.

British Disk Best Sellers

London, Jan. 28.

Glad All Over .... Clark Five (Columbia)
Hippy Hippy Shake Blue Jeans (HMV)
Want Hold Hand .... Beatles (Parlophone)
24 Hours From Tulsa . Pitney (United Artists)
Only Want Be With You (Philips) Springfield
Swinging On A Star .... Irwin (Colpix)
She Loves You .... Beatles (Parlophone)
Stay ..... Hollies (Parlophone)
Were Made For Me Dreamers (Columbia)
Dominique ..... Singing Nun (Philips)

PICKWICK 6-MOS. NET SPURTS TO $106,281

Pickwick International, lowprice disk manufacturer, racked up a sales take of $2,857,148 for the sixmonth period ended Oct. 31. It was an increase of 28% over the $2,233,689 take for the corresponding period of '62.

Net income after taxes was $106,281, compared with the previous year's $83,164. Per share earnings were 35.4c a 28% increase over the 27.7c for the sixmonth period of the previous year.

During the sixmonth period, the company's progress was marked by acquisition of an 80% interest in Kimberly Records Corp., its entry into the music publishing field through the purchase of Weiss & Barry Co., and the formation of Frank Luther Productions, a new division which will concentrate on marketing education records.

Sims' European O.O.

Lester Sims, general manager of Daffodil Music, is on a two-week business trip to Europe where he'll be meeting with various recording and publishing execs.

Daffodil Music is devoted exclusively to the foreign music publishing and recording interests for representation in the U.S. and Canada.

Album Best Sellers of 1963

Listed below in alphabetical order are the top 50 album best sellers during 1963. Compilation is based on the information contained in VARIETY's weekly Retail Album Best Sellers charts.

JOAN BAEZ—"Baez in Concert"	Vanguard
JOAN BAEZ—"Baez Vol. II"	Vanguard
BEACH BOYS—"Surfin U.S.A."	Capitol
TONY BENNETT—"I Left My Heart in San Francisco"	Columbia
TONY BENNETT—"I Wanna Be Around"	Columbia
JAMES BROWN—"James Brown Show"	King
BYE, BYE BIRDIE—"Soundtrack"	Victor
RICHARD CHAMBERLAIN—"Richard Chamberlain Sings"	MGM
RAY CHARLES—"Recipe For a Soul"	ABC-Par
CLEOPATRA—"Soundtrack"	20th-Fox
NAT KING COLE—"Lazy Days of Summer"	Capitol
BENT FABRIC—"Alley Cat"	Atco
FRANK FONTAINE—"Songs I Sing On the Jackie Gleason Show"	ABC-Par
STAN GETZ & CHARLIE BYRD—"Jazz Samba"	Verve
ROBERT GOULET—"Sincerely Yours"	Columbia
JOE HARNELL—"Fly Me to the Moon"	Kapp
HOW THE WEST WAS WON—"Soundtrack"	MGM
KINGSTON TRIO—"New Frontier"	Capitol
KINGSTON TRIO—"Kingston Trio #16"	Capitol
LAWRENCE OF ARABIA—"Soundtrack"	Colpix
TRINI LOPEZ—"Trini Lopez at PJ's"	Reprise
HENRY MANCINI—"Our Man in Hollywood"	Victor
HENRY MANCINI—"Uniquely Mancini"	Victor
AL MARTINO—"I Love You Because"	Capitol
JOHNNY MATHIS—"Johnny"	Columbia
JOHNNY MATHIS—"Newest Hits"	Columbia
VAUGHN MEADER—"First Family"	Cadence
MONDO CANE—"Soundtrack"	United Artists
MUSIC MAN—"Soundtrack"	Warner Bros.
NEW CHRISTY MINSTRELS—"Ramblin"	Columbia
ROY ORBISON—"Greatest Hits"	Monument
PETER, PAUL & MARY—	Warner Bros.
PETER, PAUL & MARY—"Moving"	Warner Bros.
ELVIS PRESLEY—"Girls, Girls, Girls"	Victor
ELVIS PRESLEY—"Golden Records Vol. III"	Victor
ELVIS PRESLEY—"It Happened at the World's Fair"	Victor
ALLAN SHERMAN—"My Son the Celebrity"	Warner Bros.
ALLAN SHERMAN—"My Son the Folk Singer"	Warner Bros.
ALLAN SHERMAN—"My Son the Nut"	Warner Bros.
FRANK SINATRA & COUNT BASIE—"Sinatra & Basie"	Reprise
SMOTHERS BROS.—"Think Ethnic"	Mercury
BARBRA STREISAND—	Columbia
BARBRA STREISAND—"Vol. II"	Columbia
SURFARIS—"Wipe Out"	Dot
VARIOUS ARTISTS—"Shut Down"	Capitol
WEST SIDE STORY—"Soundtrack"	Columbia
ANDY WILLIAMS—"Days of Wine & Roses"	Columbia
ANDY WILLIAMS—"Moon River"	Columbia
NANCY WILSON—"Broadway My Way"	Capitol
LITTLE STEVIE WONDER—"12 Year Old Genius"	Tamia

HELLO, DOLLY! HELLO, DOLLARS!

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(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	9	THERE, I'VE SAID IT AGAIN Bobby Vinton	Epic
2	5	4	HEY LITTLE COBRA Ripchords	Columbia
3	28	2	I WANT TO HOLD YOUR HAND Beatles	Capitol
4	7	3	YOU DON'T OWN ME Leslie Gore	Mercury
5	4	6	SURFIN BIRD Trashmen	Garrett
6	3	10	LOUIE LOUIE Kingsmen	Wand
7	2	8	POPSICLES & ICICLES Murmaids	Chatahoochee
8	10	6	OUTER LIMITS Marketts	Warner Bros.
9	6	4	AS USUAL Brenda Lee	Decca
10	15	7	DRAG CITY Jan & Dean	Liberty
11	12	2	WHISPERING April Stevens and Nino Tempo	Atco
12	18	2	UM UM UM UM UM UM Major Lance	Okeh
13	8	7	FORGET HIM Bobby Rydell	Cameo
14	16	3	FOR YOU Rick Nelson	Decca
15	11	3	DAISY PETAL PICKIN' Jimmy Gilmer & Fireballs	Dot
16	17	2	ANYONE WHO HAD A HEART Dionne Warwick	Scepter
17	—	1	A FOOL NEVER LEARNS Andy Williams	Columbia
18	14	8	NITTY GRITTY Shirley Ellis	Congress
19	13	11	SINCE I FELL FOR YOU Lenny Welch	Cadence
20	24	2	HOOKA TOOKA Chubby Checker	Parkway
21	32	2	JAVA Al Hirt	Victor
22	25	2	WHAT KIND OF FOOL Tams	ABC-Par
23	9	11	DOMINIQUE Singing Nun	Philips
24	—	1	TALKING ABOUT MY BABY Impressions	ABC-Par
25	33	2	BABY I LOVE YOU Ronettes	Philles
26	40	2	IT'S ALL IN THE GAME Cliff Richards	Epic
27	19	11	TALK BACK TREMBLING LIPS Johnny Tillotson	MGM
28	—	1	YOUNG AND IN LOVE Chris Crosby	MGM
29	50	2	HARLEM SHUFFLE Bob and Earl	Marc
30	23	8	QUICKSAND Martha & The Vandellas	Gordy
31	—	1	SOUTH TOWN U.S.A. Dixie Belles	S.S.T.
32	21	8	MIDNIGHT MARY Joey Powers	Amy
33	41	5	LONG TALL TEXAN Murray Kellum	M.O.C.
34	26	6	WHEN LOVELIGHT SHINES Supremes	Motown
35	—	1	SHE LOVES YOU Beatles	Capitol
36	30	2	THAT LUCKY OLD SUN Ray Charles	ABC-Par
37	47	2	IN SUMMER OF HIS YEARS Connie Francis	MGM
38	20	8	WIVES & LOVERS Jack Jones	Kapp
39	29	2	LETTER FROM SHERRY Dale Ward	Dot
40	31	2	SOMEWHERE Tymes	Parkway
41	22	10	YOU DON'T HAVE TO BE A BABY Caravelles	Smash
42	—	1	OH BABY, DON'T YOU WEEP James Brown	King
43	—	1	YOU'LL NEVER WALK ALONE Patti Labelle	Parkway
44	37	12	CAN I GET A WITNESS Marvin Gaye	Tamla
45	46	6	PRETTY PAPER Roy Orbison	Monument
46	36	12	LODDY LO Chubby Checker	Parkway
47	49	2	PAIN IN MY HEART Otis Redding	Volt
48	27	9	DRIP DROP Dion	Columbia
49	43	11	BE TRUE TO YOUR SCHOOL Beach Boys	Capitol
50	45	7	KANSAS CITY Trini Lopez	Reprise

Cap Inks Pete Brady; Gold-Udell Join Merc; Lulu Porter to Decca

Singer Pete Brady has joined the Capitol stable. Though subsequent recordings will be made under the direction of producer Bill Miller, Brady's first LP for Capitol was one he produced himself and which was purchased by the label.

Brady's album is as yet untitled and has not been assigned a release date. The backing is by Shorty Rogers. Brady, incidentally, doubles as a talent agent.

Mercury: Geld-Udell

Mercury Records has signed the Geld-Udell producing team in a deal which also brings singer Brian Hyland to the parent Philips label.

In addition to writing for Hyland, the Peter Udell-Gary Geld unit has also penned numbers for Jackie Wilson, Joni James, and Linda Hopkins.

Decca: Lulu Porter

Lulu Porter, 23-year old singer who represented the U.S. at the International Song Festival in Poland, has been signed to the Decca roster.

Currently scheduled for an extensive cross country promotional tour in conjunction with her role in U-I's "The Brass Bottle," Miss Porter recorded her first sides last week for Decca under supervision of Coast artists & repertoire staffer Bud Dant. The first single couples "The Brass Bottle" and "Parasolki" (Parasol), the Polish song with which Miss Porter won top honors at the Polish fest.

Atlantic: Little Esther

Little Esther (Phillips) has been signed to an exclusive longtermer by Atlantic Records. The diskery is now conferring with the singer to plan her first recording date. It's expected that she will cut her first in about two weeks.

Last year, Little Esther's recording of "Release Me" on the Lenox label, clicked on a national level. Previously she had recorded for the Savoy label.

Del-Fi: Pierre & Anne-Lyse

Pierre and Anne-Lyse, concert performers from Switzerland, have been signed to a five-year contract to the Del-Fi label, a Coast operation headed by Bob Keene.

The first single by the brother-and-sister team back-to-backs "Tourne-Toi" and "La Petite Souer." Both sides are in French, which is not so unusual, anymore, since the click of "Dominique," which had no English sub-titles, either.

Tin Pan Valley

By RED O'DONNELL

Nashville, Jan. 28.

Plans for Columbia's new recording studio have been okayed. Construction of the estimated $200,000 project is due to start this spring.

Faron Young is expanding. The Mercury artist is producing 26 weeks of country music radio shows (more than 100 15-minute programs). Texas writer Billy Deaton will handle sales and distribution. Young will host all shows; use top country and western artists as guests.

Singer-writer Curley Putnam named assistant to general manager-executive v.p. Buddy Killen at Tree Music.

Don Gibson moved to Nashville; resumed appearances on "Grand Ole Opry."

Flatt & Scruggs guesting on ABC-TV's Hootenanny, Feb. 8 and March 14.

Jud Collins, veteran broadcaster, upped to assistant g.m. of WSM-TV. He'll report to manager Irving Waugh, and coordinate news, sports and public affairs.

Hank Williams Jr. set for 25 personal appearances in Texas, Louisiana, Florida and Alabama during February.

Eddy Arnold in Knoxville to tape a hootennanny appearance at U. of Tennessee; due for airing March 7.

SHORT SHOTS — World premiere of Jim Reeves' "Kimberly Jim" (filmed in South Africa) scheduled here March 2 . . . Jerry Lewis in for Smash disk session . . . Burl Ives & wife Helen coming in for week's visit . . . Lonzo & Oscar back from tour of GI bases in Germany.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	11	THE SINGING NUN (Philips) Soeur Sourire (PCC 203)
2	2	15	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
3	9	12	AL HIRT (Victor) Honey in the Horn (LPM 2733)
4	—	1	BEATLES (Capitol) Meet the Beatles (T2047)
5	3	19	BARBRA STREISAND (Columbia) Volume II (CL 2054)
6	20	6	HENRY MANCINI (Victor) Charade (LPM 2755)
7	5	25	JOAN BAEZ (Vanguard) Vol. II (URS 9094)
8	10	7	ELVIS PRESLEY (Victor) Fun in Acapulco (LSP 2756)
9	27	116	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
10	11	4	THE WEEK THAT WAS (Decca) Original Sound Track (DL 9116)
11	6	11	VILLAGE STOMPERS (Epic) Washington Square (LN 24078)
12	4	9	BEACH BOYS (Capitol) Little Deuce Coupe (T 1998)
13	7	7	SMOTHERS BROS. (Mercury) Curb Your Tongue, Knave (MG 20862)
14	15	13	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
15	19	11	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
16	8	10	LOS INDIOS TABAJAREZ (Victor) Maria Elena (LPM 2822)
17	12	16	AL MARTINO (Capitol) Painted Tainted Rose (T 1975)
18	18	16	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
19	42	39	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
20	—	1	JACK JONES (Kapp) Wives and Lovers (1352)
21	—	1	ANDY WILLIAMS (Columbia) Wonderful World of (CL 2137)
22	24	23	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
23	38	87	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
24	13	42	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
25	30	2	DRAGS (Capitol) Big Sounds of the Drags
26	31	54	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
27	37	24	TRINI LOPEZ (Reprise) Trini Lopez at PJ'S (6093)
28	35	3	RICK NELSON (Decca) For You (DL 4479)
29	29	40	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2001)
30	46	15	BEACH BOYS (Capitol) Surfer Girl (T 1981)
31	39	2	LAWRENCE WELK (Dot) Wonderful Wonderful (DLP 3552)
32	—	1	KINGSTON TRIO (Capitol) Time to Think (T 2011)
33	—	1	VENTURES (Dolton) In Space (2027)
34	21	65	TONY BENNNETT (Columbia) I Left My Heart in San Francisco (CI-1869)
35	48	19	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
36	22	17	BOBBY VINTON (Epic) Blue Velvet (LN 24068)
37	44	3	JOHNNY MATHIS (Columbia) Romantically (CL 2098)
38	45	13	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
39	14	3	JFK-PRESIDENTIAL YEARS (20th-Fox) 1960-63 (TFM 3127)
40	28	43	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
41	34	47	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
42	16	19	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
43	40	2	BRENDA LEE (Decca) Let Me Sing (DL 4439)
44	32	30	JAMES BROWN (King) James Brown Show (826)
45	41	43	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
46	25	34	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
47	43	22	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
48	23	46	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
49	26	7	TRINI LOPEZ (Reprise) More at P.J.'s (6103)
50	17	12	ROBERT GOULET (Columbia) In Person (CL 2088)

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Inside Stuff—Music

George Auric, managing director of the Paris Opera, has a theory about the business of "original language versions" of operas. When it's a gala performance, he says, or a "special" set of a few performances, they can and should be played in the original. But when they are intended to be part of the theatre's repertory they are better in the native, local language, he feels. This because the bulk of the company cannot be expected to sing in German, Italian or what have you; they know their stuff only in French. Also, he feels customer resistance is involved. One can find audiences for one or two performances of opera in German or other languages, but the bulk of the opera dueibces want to hear the shows in language they know. That's what the man says, and that's why there are only a half dozen performances a year at his theatre in languages other than French—though his program is printed in French, English and German.

AP dispatch from Aix-En-Provence, reporting the conviction of famed French songsmith-entertainer Charles Trenet on a morals charge, coincides with the burgeoning popularity of his newest international standard, "I Wish You Love." Trenet's "At Last, At Last," "The Poet's Dream," "Holding Hands," "La Mer," are among the better known Franco-American pop hits. The one year's prison sentence was suspended but the $2,000 (10,000 francs) fine must be paid. Trenet was not in court. Several young men were involved in the morals case. Trenet has been cited before on similar charges. International entertainer has been seen in the class boites in New York and elsewhere in the U.S. and Canada.

Evelyn Lear is an American singer whose successes keep her so busy in Europe that she still has not appeared in the U.S.A. She now will sing Mimi in "Boheme" and the Countess in "Capriccio" (Strauss) at U.S.A.) has contracted her for a Queen of the Night in Mozart's "Magic Flute" with Karl Boehm conducting and the page Oscar in "Ballo" the Berlin Opera. The Deutsche Grammophon Gesellschaft" (Decca in (Verdi) with Jess Thomas and Fischer-Dieskau.

The Broadcast Music Inc. affiliated publishing company of E. B. Marks Music Corp. has been awarded a Citation of Achievement marking its 70th anniversary. The presentation was made by BMI president Robert J. Burton during the Jan. 22 dinner honoring writers and publishers of 1963's successful pop songs. Herbert E. Marks, president of the publishing company, accepted the citation. In addition to Burton, Sidney M. Kaye, BMI board chairman, and Robert B. Sour and Theodora Zavin, BMI veeps, participated in the presentation.

On the Upbeat

New York

Judge Robert J. Burton, president of Broadcast Music Inc., will address the 17th annual convention of the South Carolina Broadcasters Assn. on Feb. 1, meeting at the Jack Tar Poinsett Hotel, Greenville, S. C. While in Greenville, he will also address the students and faculty of Bob Jones U. on concert music activities in the U.S. . . . **Wendy Berger,** daughter of **David Berger,** national director of promotion for ABC-Paramount, engaged to **David Stern** . . . **Erberto Landi,** concert impresario, left for Europe and the San Remo Festival Friday (24). He'll be back in New York in about two weeks.

Mayor Robert F. Wagner will present the Handel Medallion on behalf of the "Salute to Seasons" Committee to **Paul Taubman** for his participation in the "'Salute" program. The ceremony takes place at City Hall this afternoon (Wed.) . . . **Cecil Lloyd's** trio now playing at the Park Sheraton Hotel's Mermaid Room . . . **Tony Bennett** guests on **Steve Allen's** tv show Friday (29) . . . **Thelma Carpenter** returns to the Bon Soir Feb. 11 . . . Atco Records arranged with **George Hudson,** owner of Amanda Records, to handle national distribution of the record, "I Have A Dream," by The Hudson Chorale. The disk will remain under the Amanda banner . . . **Earl Wrightson & Lois Hunt** will do a concert at the Packard Music Hall, Warren, O., Feb. 8.

Teddy Napoleon and his quartet at the Gordion Knot, eastside nitery . . . **Gene Krupa** and his quartet set for a weekend date at Brooklyn's Club 18 starting Friday (31) . . . Warner Bros. out-distanced the disk competition last week in acquiring the rights to the record, "Sushi," by Ohta-San, and immediately put the disk into national release. The platter is currently clicking in Hawaii . . . **The Jive Bombers,** out on the Middleton label with "Anytime Is The Right Time" and "Days of Wine and Roses," begin a 10-week engagement at the Lighthouse Restaurant tomorrow (Thurs.).

London

The Beatles topped every year-end poll conducted by local music press—in many cases getting the highest number of votes ever polled. . . . Among British popsters to visit the U.S. within the next few weeks are **The Beatles, Gerry & the Pacemakers, The Searchers, Brian Poole & the Tremeloes, The Caravelles** and **Rolf Harris.** . . . Columbia disk contract secured by **The Zephyrs,** combo now being steered by Filmusic topper **Harold Shampan.** First disk is "I Can Tell." . . . **Miki & Griff,** British folksingers, head for recording dates in Nashville following a date at Bermuda's Forty Thieves Club in February.

Peter Walsh, manager of **Brian Poole & the Tremeloes,** appointed European rep of the Yank Monument label . . . Promoter **Harry Dawson** to U.S. to fix dates for local performers **Joe Brown** and **Johnny Kidd** . . . **Len Black,** ex-topper of Mellin Music, which published the **Acker Bilk** hit "Stranger On The Shore," switched to Mediant Music, where he became general manager to **Eddie Rogers.**

Rolf Harris pegged for his own BBC-TV series "Hi There" . . . **Matt Monro** cut six songs for the Eurovision song contest prior to winging out on a three-week Australian flip . . . **Gerry Marsden,** leader of the Pacemakers group, formed his own pubbery, Pacermusic Ltd. . . . **Peter Huggett,** previously manager of vocalist **Lonnie Donegan,** becomes an exec with Pye Records.

Louis Armstrong reportedly will visit here with All Stars sometime this year.

Decca signed **Honor Blackman,** heroine of ABC-TV's toprated action skein "The Avengers." Her first release is pencilled in for the end of February . . . **Allan Sherman** in for a week of tv dates and personal appearances from Feb. 1 . . . And coming in at the end of the month to o.o. the London scene is U.S. waxer **Phil Spector.** In all, he is expected to make a six week tour of Europe, berthing in London for about a week.

British thrush **Shirley Bassey** to debut at Carnegie Hall, N.Y., Feb. 16 with **Hugo Winterhalter's** orchestra . . . **Beatles** also set for same house next month . . . British artists now in the American top 100 disksales charts are **The Beatles, The Caravelles, Cliff Richard, Frank Ifield,** and **Dusty Springfield**

Austrian Disk Best Sellers

Vienna, Jan. 28.

Rote Lippen Soll . . . . Richard (Columbia)
Buona Notte . . . . . Granata (Columbia)
Vom Stadtpark Gitte & Rex (Electrola) Gildo
Nachts hoer ich Uhren (Polydor) Alexander
Wenn der Mondschein Fritsch (Polydor)
Ich Geh Noch Schule Manuela (Telefunken)
If I Had Hammer . . . . Lopez (Reprise)
Tausend Traeume . . Juergens (Centrocord)
Schenk mir Talisman Kraus (Polydor)
Winnetous Freund . . Silbersee (CBC/Amadeo) Trio

Steve Sholes

Continued from page 51

New York under the aegis of Herman Diaz. Working with Diaz in this new department will be Brad McCuen and Ethel Gabriel.

Taking care of the pop end out of N.Y. will be Ben Rosner, the manager of the pop division, and producers Hugo & Luigi, Andy Wiswell, and the recently appointed Jack Somer. Also out of the N.Y. office, Joe Linhart will take care of the Broadway musical area and pic soundtracks originating in N.Y. and overseas. On the creative service end, Joan Deary has taken over such administrative details as liner notes and other aspects of packaging.

Victor's Nashville operations will continue under the direction of Chet Atkins, while Coast activities will be helmed by Neely Plumb. Latest addition to the Coast operation was Darol Rice who will take care of the religioso stuff.

San Remo Fete

Continued from page 53

the gun to get their contenders into the spotlight. Fonti-Cetra, for one, called a press confab in Rome to present its San Remo lineup to the national and international press, with Claudio Villa and Marina Moran hosting a presentation of diskery's 4 contenders: Villa's "Passo su Passo"; Milva's "L'Ultimo Tram"; Modugno's "Che me ne importa a Me"; and Marina Moran's rendering of "Sole, Pizza e Amore."

'A Great Thing's Been Lost to R&R—The American Pop Song': Jo Stafford

By BILL GREELEY

Vet singer Jo Stafford is not bitter about the dominance of rock'n' roll music—just sad.

"A great, great thing has been lost—the American popular song," says Miss Stafford, recently in New York on a promo swing for her tv specials made in England and now slated for coast-to-coast syndication play in the U.S. It's the "Great God Money" that rules the record industry today, she says, not quality. Where once a lyric ballad like "Heart In San Francisco" was the rule, it is now the exception.

Miss Stafford's view of the market for the three-chord, boomchuck stuff is at great variance with the big-beat radio station execs who issue promo surveys which count the Cadillac-driving families in their audience. She says in her band-vocal days (early '40's with T. Dorsey), the kids that gathered around the stand to listen instead of dance were genuine teenagers. She figures the bulk of the r&r audience is preteen—8 to 12 years. The affluent society, she contends, has supplied these little musical primitives with the cash to support the pop record.

If the singer's conclusions are based more on instinct than research, so is her knowledge of today's pop music. For example, she's never heard England's hot gift to the genre, The Beatles, but she's seen a picture of the foursome, and can tell how they sound, mainly via those no-forehead haircuts.

At the same time Miss Stafford admits something every once in awhile "comes out of the bush," like "that Charlie Brown number a few years ago" (probably the sepia Coasters, an exceptional group with some really funny and well presented material).

She was bemused recently on a broadcast panel show when an r&r a&r man told her in dead seriousness that they were bringing back some good old hits and standards like, "You Belong to Me." "I thought he was putting me on!" But the big-beat disk peddler really didn't know that the tune was one of Miss Stafford's biggest hits.

She's amused by an older and hipper a&r man's sharing with her the shock of rock. He told it to the singer this way: "Into my office walks the four Tire Slashers. They are 13 years old. They are followed by their lawyer. He's 16—and ready to sue you at the drop of a hat."

Meanwhile, besides shaping up the English variety shows for U.S. tv, Miss Stafford is cutting a lot of records—LP's that is.

Gov. Clement

Continued from page 35

vet, Gov. Clement told the TAB that they knew how to handle situations of this nature. "I know it (editorializing) will be handled as you have handled every other responsibility with which you have been entrusted and I have not the shadow of a doubt that your opinions will be clearly labeled and fairly stated," he added.

Clement also got in a few healthy jabs for the commercial brigade of the industry when he said, "I am opposed to the arbitrary limitation by a Washington bureau of your advertising, your news coverage, the amount of music you can carry, or any other manifestation of the free enterprise system, and I will continue to be opposed to it," which clicked with beaucoup of "Hail Frankie" from the TAB crew.

Gov. Clement, who was a hit on the national tv and radio webs when he delivered the keynote address at the Democratic National convention in Chicago in 1956, then called on his fellow-state broadcasters for help in the educational field. The chief executive has been one of the forerunners in advocating educational tv. In fact, he has launched an all out campaign with the state readying a state etv web of seven stations in the offing.

"I cannot let this opportunity, when I am talking to unquestioned leaders of the television and radio industry in my state," Clement continued, "to pass without calling on you to help educate the people of our state. I am the Governor of 4,000,000 persons, nearly all of whom will be directly affected by what you do in radio and television and especially in educational television," the affable Tenn. Gov. commented.

To say that his etv campaign has clicked with practically all state educational leaders from grade schools to colleges and universities would be putting it mildly. In fact, both sides of the political fences have hopped aboard Gov. Clement's etv "bandwagon" and are all singing the praises of Gov. Clement from every hillybilly sector to the Main stems. One TAB executive told VARIETY following Clement's address: "This is a great good will and public interest program that our Governor is undertaking, we members of the TAB are in his corner right across the board. And what's more if this proves to be a potential vote getter for Gov. Clement—he deserves it in my book," he added.

Clement wrapped up his etv program by appealing to the broadcasters and general public for an allout support for the educational television program of the state.

AFTRA

Continued from page 35

paid for broadcasting called "bulletins."

McCue said one of the most important gains was in AFTRA achieving guaranteed fees for ABC staff radio and tv announcers, in addition to the base pay hike.

L.A. local board has okayed the new agreement. Negotiations were conducted by McCue, as chief negotiator for AFTRA; David Siskind, local union's chief legal counsel; H. C. Guillote, CBS; Oscar Turner, NBC; and Harvey Palash, ABC.

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VAN JOHNSON
Songs
45 Mins.
Queen Elizabeth Hotel, Montreal

No need to start back-stepping into how long Van Johnson's been around; suffice to point out that his lengthy film career and reputation as a song-and-dancer was enough to crowd the ornate Salle Bonaventure.

Youthful-looking as ever and attired in a smart-looking dinner jacket and his-by-now trademarked red socks, Johnson obviously requires reviewing under New Acts since what he's delivering is a turn with which he had no identification in those clean-cut-American, perfect-husband-to-June Allyson type flicks he's turned out over the years.

His act, to sum up at the start, is a sock example of that good combination of top material, superb presentation, excellent staging, and almost limitless rehearsal.

If anything and—the fault is really minor—there's evidence of a performance that's a trifle too studied; unquestionably this "stagey" will be eased out as Johnson pursues this "'new" career,, which is bound to be received in smash fashion.

His impact can be traced mainly to the fact that, as a personality, he's accepted easily in terms of the average person from the hip Manhattan boites, to the cosmopolitan atmosphere of Montreal, to a grassroots cafe in an Indianapolis or Philadelphia.

Next comes his performance, which is polished to a gleaming art—whether it's some humorous comment about his career; kibitzing a ringsider; an aside to the band in the direction of Gil Stevens, his musical director and Jack del Rio, his own bongo player; a group of well-chosen songs which land with solid effect, whether ballad or bounce; and finally, a smash wind-up with the "76 Trombones" number from "Music Man," in which he played the London lead.

The latter item is both smart and skillfully handled, a further tribute to Lyn Duddy and Jerry Bresler who wrote and produced the turn.

"The Music Man" number is actually the climax to a clever act which builds from the start. Johnson is seen in the w.k. bandleader uniform, the band moves on to the stage, and follows him around the club and into fadeout to heavy mitting.

"I'm a Ham" is a nice opener, followed by such Duddy-Bresler special material—all excellent—as "You've Always Been My Favorite Actor" and "You Don't Have to Ask More Than Once."

After that there are mixtures of staple and new tunes, including "Just One of Those Things," "J'Attendrai," Object of My Affections," interspersed with some soft-shoeing and little bits of terping, all of which add up to a bright, light entertainment package which can't go wrong. *Laza.*

NEW WINE SINGERS
Folk Songs, Instrumentals
50 Mins.
Chateau, Cleveland

New Wine Singers have developed enough polish and individualistic folksinging routines to get along on the plush nitery circuit. Up to now the group confined itself to Chicago's "Old Town" folksy cafe belt, where it operated its own Rising Moon club until the room burned down.

Recording quintet, including four young Cleveland men and a girl, sings with two-fisted vitality and harmonic richness. Voices of William Malloy, Robert Connelly, Art Lanza, Malcolm Hale and Elaine McFarlane from Peoria, Ill., are blended attractively in an unusually wide variety of diversion.

Each member gets a chance to shine in solos, trios and novelties. When team transforms itself into a Dixieland jazz band for satirically flashy finale, Paul A. Fanning, their publicist, gets into act with banjo and guitar to make it a sextet.

Light and wry satire is nicely accented by versatile crew in special arrangements. Punchiest ones were arranged by Connelly, specialist in old historical songs of Ireland's revolutionists and of American imperialism, which he recorded in Folkways albums.

"Union Miners," a protest song of depression era; the lamenting "No More Cane" and "Dusty Road" are rarely done pieces done here with evangelistic fervor. Ensemble's opening "Golden Dream" is also a rouser.

Lanza, Hale and Elaine turn romantically melodic in shading such ballads as "Black Girl," "Wild Mountain Thyme" and "Goin' Home." Subtle in mockery is Connelly in briskly voicing "We're Surrounded by Communists and Dupes," ribbing the John Birch followers; "Bold Fenian Men" and "San Juan Hell."

Mallow, the leader, gets in some amusing licks in "Hell-Fire Stare of Bishop Sheen." Group's cockney traversty of "Don't Go Near Lion's Cage Tonight" goes over better than the macabre wit in "The Kitchen."

Miss McFarlane has a scrubbed look, braided hair and a powerfully clear voice that draws good play. She belts "Bill Bailey" when the crew switches to instrumental takeoffs of New Orleans bands. Connelly doubles on cornet, Hale on trombone, Lanza on piano and Malloy on drums in illustrating the New Wine Singers' versatility with tangy robustness. *Pullen.*

JOHN WINN
Songs
45 Mins.
Le Hibou, Ottawa

This tall, rawboned ex-farmboy from Hannibal, Mo. (Mark Twain's birthplace) was with the Belafonte Singers till three years ago and has sung grand opera professionally. He described himself to the audience as "not really a folksinger but a minstrel" and he probably is about as close to the old minstrels as can be found these days.

John Winn's long face belies his sense of humor—as when he intro's Purcell's 17th-century tavern song "Man Is For the Woman Made" with a grave remark about its "Freudian symbolism." Actually, as the audience learns, its lyrics consist entirely of the title, repeated, plus "and woman made for man." Singing "Where Are the Goats?" in Welsh ("which sounds like a cross between Yiddish and Italian") he deadpanned an invite to the audience to sing along with him. He also, while praising Peter, Paul & Mary as "commercial—but they're good," took a crack at "the trend for folk groups to get bigger, like the New Misty Chrinstels (sic!) — 27 people and dancing bears. What all that has to do with folk music I don't know."

Winn specializes in old English tunes, blended with a couple of charming music-set poems by W.B. Yeats and Padraic Colum—winding, when caught, with an effective Spanish "Elvita." Most of them he does in a high, sweet but unmistakably masculine voice, which can go low and strong when required. In Ewan McColl's lovely "First Time I Ever Saw Your Face," he hummed a segment in counterpoint to his guitar—which, in one song ordinarily a quartet, handled the other three voice parts. An accomplished instrumentalist, he inserted a delicate guitar solo between stanzas of one of the Irish poems.

Winn also has a couple of bawdy songs, notably "an Elizabethan opera, 'The Chastity Belt,'" full of thinly veiled symbolism and very funny; but he could smooth its performance to advantage. He's a natural for java joints and a bet for some intimeries. Gard.

LENY ESCUDERO
Songs
35 Mins.
Olympia, Paris

Leny Escudero is a small, intense young man with hair practically down to his eyebrows. He also has an intense, husky voice that gives depth and meaning to his songs about love, desire and dramatic incidents in the Paris streets.

He appears a combination of the more classic popular French singers and the newer ones who belt out satiric or plaintive, but always dramatic, songs on usually one subject that's identified with them.

Escudero has mike presence and emerges a new singing find if his repertoire can be enlarged in scope. His resemblance to other top singers will be a drawback till he comes up with a more personal turn. But he has the solid stuff of stardom and a distinctive set of pipes.

He should do something about his long hair. With production lighting, it looks like he is wearing a beaver hat. If his longhair-do is a trademark, it can still be brushed up to enhance his appearance. He is on Bel Air records. *Mosk.*

GALE SHERWOOD

Now at the Shoreham Hotel, Washington, for the sixth time, with NELSON EDDY and THEODORE PAXSON at the piano, with that wonderful BOB CROSS band. Thanks to Bernhard Bralove, Shoreham boss, and Alfred, the perfect Maitre of the Blue Room, who is fussy about her gowns!

A. P. A., Inc., Handles

RAY ANTHONY & DOUBLE BOOKENDS
Music, Songs, Comedy
60 Mins.
Riviera Lounge, Las Vegas

Looks like the Riviera has come up with another winner — this time a listenable and lookable show starring trumpeter Ray Anthony and featuring four femme "Double Bookends" — Diane Varga, Cindy Malone, Diane Wisdom, Carol Connor. Anthony was highly successful several years ago with his "Bookend" gimmick, but then he had only two—Annita Ray and Diane Hall. With the new act, he even adds a fifth femme, pianist Kellie Greene. As a result, the Riviera lounge has been packed with male oglers, which of course is good for the casino.

Anthony tosses comedy lines, does splendid trumpet soloing ("Granada," "Exodus," "Peter Gunn") and joins the Bookends on such songs as "How About You?" "Sheboygan," and "Whole World In His Hands."

Each of the girls is spotlighted on solo vocals, and Miss Varga does a sexy flapper routine in addition to her pleasant pipe work. Miss Greene solos "Love For Sale" and "Yesterdays" on the 88 to fine effect.

Med Flory, tenor sax sideman who stands 6-5, has recently been appearing in prominent tv roles, and clicks here as vocalist as well as instrumentalist. Other members of the group contributing to the good blending sound are Jimmy Price, trombone; Lloyd Morales, drums; and Fred Land, bass.

Anthony is an excellent showman (he wears different attire at each show; at the preem he wore a wild gold jacket trimmed in black velvet) and with smooth savvy guides a most entertaining miniature musicale. *Duke.*

JUDY PRESTON
Songs
15 Mins.
International, N.Y.

Judy Preston is a newcomer to the local cafe scene. She seems to have larger cafes in mind with her repertory and projection. The voice has a pleasant texture and is handled well in all phases. Her arrangements show some originality. Rendition of "Gypsy in My Soul," for example, is loaded with magyar moments.

Miss Preston works nicely in the accepted manner. She dwells on standards which she tries to provide with a degree of freshness. However, she's in need of some tunes that would put her in a more vital groove. *Jose.*

CAROLYN DAYE
Songs
30 Mins.
Dino's Lodge, L.A.

Although Carolyn Daye has and Reno and has just returned from an Australian tour, her current engagement at Dino's Lodge marks her local supper club debut. The very pretty blonde, whose high hairdo, long earrings and excellent posture make her appear taller than she really is, should be able, with a bit more exposure, to become firmly established in the nitery niche.

Only hint of a youthful addiction to rock 'n' roll is in her earier way with a jump tune. Singer can also deliver a well-turned ballad—her "Charade" is high point of act—but she has a tendency to slow the tempo down too much on others, possibly subconscious compensation for her more natural swinging style.

Program at Monday's opener varied from "Give You Anything But Love" to "Stay With It." There's a vibrant, bluesy quality in her voice, a bit like Roberta Sherwood, that she should retain. It's her best sound and could be basis for an individual style (without which any singer is only marking time).

Pianist Jack Elton, always good, outshines himself with his accompaniment for the "Charade" offering (he comes closest to capturing arrangement Henry Mancini did for the film) and Jim Hughart (sitting in for regular Steve La Fever for the night) provided a bravura bass, *Robe.*

MARIKA ROEKK
Songs & Dances
35 Mins.
Haus Imperial, Frankfurt

Fiftysix-year-old Marika Roekk, with a figure, face and legs that many teenagers would envy, is making her comeback in show business. The Hungarian-born blond beauty was the star of German musicals decades ago, and is now appearing in her own versatile song and dance show, backed with two young male dancers.

While Miss Roekk could use a new writer for her jokes, she's a very savvy showwoman with a beautiful face, an excellent singing voice that packs the kind of wallop that could carry without a mike, plus an amusing dance reprise, including cha-cha, Twist, right back to the oldies like waltz and Charleston.

Repeat of evergreens from her top musicals, like "Night In May" and "Everything Goes Away in Life," from the UFA musicals, draws a big mitt here. Her opening "Temperament" shows that all the Hungarian fire has not been dampened by the years, and biggest applause-getter is the Charleston done to "Yes Sir, That's My Baby" with the boys appearing as gawky girl Charleston stompers.

Miss Roekk drew standup applause for her comeback, and since she's multilingual, act could also be a good go for American television as another glamor girl a la Dietrich. *Haze.*

COLETTE DEREAL
Songs
50 Mins.
Olympia, Paris

Colette Dereal is a sleek blond who was an actress before she built herself into a singing name via operettas and records. However, in-person she still seems to be acting rather than projecting a definite personality through her songs.

The needed personal style, or the showmanship to allow for a pot pourri of different type songs are just out of her reach. Voice is pleasant and sometimes can build to belting emotion. But her pipes fail to show a distinctive quality.

Miss Dereal appears to be an accomplished performer who could be an asset in a musical comedy, although she lacks the personal spark for lone recital stardom. She has the class for posh boite bookings. She is on Polydor disks. *Mosk.*

MIKE MINOR
Songs
25 Mins.
Rendezvous Room, L.A.

Mike Minor indicates considerable pro work by his easy, relaxed and assured stance on the floor, but he will have to work harder to overcome vocal tones that often are tight, closed, weak and dull.

Handsome youngster comes on strong with solid beguine beat arrangement on "You and the Night and the Music," but, in show caught, progressively lost effect in delivery that pointed up his limitations. He has all the basic equipment — soft, mellow voice, good looks, virility and suave charm—but he has to have training if he wants to be a singer. Tones are generally back voice, clouded and often tight and strained, particularly in upper range.

He destroys his virility by reaching in soft, whispery falsetto; has much more to offer but needs to learn support. *Dale.*

EDDIE ALBERT & CO. (4)
Songs, Comedy, Dance
70 Mins.
Cork Club, Houston

This is the shakedown cruise for film actor Eddie Albert's nitery act, and with a few adjustments certain to make during the next two weeks he should have something.

Albert has personality that projects, a pleasing set of pipes and can tell a good story. Other talents are lesser, but added to overall picture it may be concluded that Albert is a well-rounded entertainer.

Few may remember that in addition to his screen work (nearly 50 films) Albert has impressive Broadway and television credits, or that he began his career as a singer and has recorded a couple of albums.

Star of show is backed by four attractive girls, The Earl twins, dancers, and vocalists Marlene Aragon and Caryl Rowe, and all are pluses.

Girls come on to open act and, in sing-song, review Albert's film credits. Then headliner comes on and at once displays pleasant pipes in a ballad. Albert shows to best advantage in such as "Tea For Two"—a song and dance with straw hat, and backed by girls — and "September Song."

"John Henry" may have been a mistake and possibly may be one of numbers dropped — much of material was tryout stuff—for Albert's pipes just don't have timbre for this type tune.

He gets top mitting for clever takeoff on "If I Had a Hammer," doing daughter's "If I Had a Formal" and son's "If I Had a Hot Rod." Story of fence-straddling senator gets many laughs, as does his Salvation Army bit with Misses Aragon and Rowe. Another cure for itching palms is his "Sweet Violets" limerick.

Albert come out surprisingly well in dramatic recitation of a western tale, and he's good in "Trouble in River City" from "Music Man," a part he has played, and a Rumanian song. He does "Trouble in River City" as it would be done by German, Russian and Japanese, and it's generally clever, but could stand a short snip of shears. Also, it does not appear full advantage is taken of Albert's comedy talents, for he tells a good story.

In other words, when show leaves here it should be ready for just about anywhere.

Al Jahn does excellent job of conducting the Mel Arvin Orch (11), one of better show bands around. Sidney Miller produced and directed show, and special material was one by Miller and Sidney Kuller. Bobby Van conceived choreography, and Jerry Dolan contributed orchestrations. Personal manager Shep Fields, the former bandleader, helped put show together.

Glen McCarthy's Cork Club house line, the George Arnold Dancers, open show with fine seven-minute presentation. Girls' looks and costumes are topnotch. *Skip.*

CERVA SCENA (7)
Marionette & Live Impressions
10 Mins.
Olympia, Paris

The Czechs previously displayed their mastery in mixing live action and films in their Magic Lantern Show, which played the 1958 Brussels Fair Czech Exposition and commercially in various countries. They now have come up with a provocative blending of live and marionette routines that make for a firstrate house act.

Objects are worked on strings, and also manipulated by black-garbed figures. There's participation by costumed and masked people who play out two little sketches that are fetching and eye catching.

A laundress puts panties and two pairs of men's drawers on a line and leaves. They come alive and the drawers duel over the panties. When the girl returns there is a happy couple and little pairs of panties and drawers. Phosphorescent coatings give this a luminous air of detachment.

Later a group of masked figures cavort with an object resembling a giant gas mask. Adroit sound effects, and the dancing of masks alone, all add up to a comment on war as well as a solid skit.

Cerva Scena, a young group of four men and three girls, comprises a unique act that could make for fine cabaret display in the U.S. as well as for tv variety show use. It's of the most novel vaude turns to come along for sometime. *Mosk.*

N. Y. FAIR DEALS 1-CARD UNION

Wildwood, N. J., Drops Name Binge As Resort's Manor Books Minsky Unit

Wildwood, N.J., a resort which several years ago bid up the price of talent beyond Las Vegas heights, is settling down this year. One of its top spots, the Manor, has started the non-name trend by booking the Harold Minsky cafe unit, "Minsky Follies" current at the Westchester Town House, Yonkers, N.Y.

Layout goes in for a minimum of six weeks starting July 3, with options up to Labor Day. Oscar Garrigues, the Manor's operator, also has nabbed options on the Minsky unit for the next five years.

The flight from name bookings was virtually forced on Wildwood spots by the presence of the Latin Casino, Cherry Hill, N.J., about 80 miles away, and by Atlantic City's Steel Pier. Previous failures in the area made top name bookings risky. However, that wasn't regarded by operators, nor talent agencies, as any reason why Wildwood shouldn't make another try.

But Wildwood niteries couldn't counter the influence of the other two spots. The Latin Casino, according to the agencies, would never stand for any act for which they paid Las Vegas salaries, playing for a lower sum in the same south Jersey area. Also, the Steel Pier, which pays top salaries too and sometimes draws vacationers from Wildwood, has a clause in its contracts forbidding their acts to play up to 90 miles away for 30 days. This automatically cut off Wildwood from a supply of names.

Agencies recall that a few years back Wildwood was the wildest as far as salaries were concerned. Three major spots, the Manor, the Diamond Beach and Bolero, bid up pay of names to a point where even Las Vegas would consider them outrageous.

Fanned by agencies that submitted a single name from one spot to the other, salaries reached impossible heights. Frankie Laine, for example, was booked for $41,000 a week by the Diamond Beach. It's not known whether he ever collected all the money because the spot folded soon after his date.

The Minsky booking represents another departure. It's been doing well at the Westchester site and it's been getting a lot of family trade, which it wasn't originally figured to do. The 24-performer unit was also a business getter in New York's International Theatre Restaurant.

Ste. Agathe Becoming Laurentians' Show Biz Hub Thanks to 1 Man

Ste. Agathe, Que. Jan. 28.

If there is one man who will set a trend in creating an important market for live talent in the Laurentian resort area north of Montreal, it is Joseph B. Laing, who for years has run The Manor House in Ste. Agathe des Monts in Quebec.

Laing's interest and attempts to take advantage of the proximity to Montreal—an area where live nitery talent is used in abundance—has resulted in Ste. Agathe, 60 miles from the big city, becoming the show biz centre of the Laurentians, even in a minor league way compared to what has happened in the Catskills and New England in the last quarter-century.

Interesting to note, moreover, that Laing's showmanship—not helped too much, incidentally, by the neighboring resort ops whose attitude is still very much bush league—began years ago when a young Montreal comic named Jackie Kahane who, at the time, doubled as a drugstore clerk, got his first start at the Manor House. Kahane has made good progress and has gone places over the years with a bright new style of comedy.

For reasons of appreciation as well as nostalgia, Kahane re-

(Continued on page 66)

Polish Terp Troupe Hits Big 40G in 3 Can. Keys

Winnipeg, Jan. 28.

Mazowse, Polish State dance group, ended the western Canadian leg of their 36-city North American tour grossing $40,300 for the week ended Saturday (18).

The 51-dancer group pulled $18,000 in Edmonton for three dates, including one capacity house at the 2,750-seat Jubilee Auditorium. The Calgary booking Thursday (16) grossed capacity $7,200. Dancers ended the week in Winnipeg, grossing $15,100 and drawing 5,600 to the 8,200-seat Arena.

All five dates were booked by Celebrity Concerts, Winnipeg, as part of their concert series in the three cities.

ABC-TV 'H'wood Palace' On Int'l Hunt for Talent

Hollywood, Jan. 28.

Plans are underway to book the ABC-TV "Hollywood Palace." International talent hunts are to be instituted by the show's producers for a series of newcomers to be balanced off with recognized names for the teleshow.

Layout has been renewed for another cycle and producers are planning its new-faces approach to insure the future of the variety show into next year.

Starting next month, auditions will be expanded in a try to find new and fresh acts. Executive producer Nick Vanoff will go to Europe at the end of February on a scouting mission. There will also be auditions every Wednesday in Hollywood.

Elliott Alexander, show's talent coordinator, will schedule auditions in various cities throughout the country. He's slated to go to Detroit, Chicago and Las Vegas to dig up acts for approval by William O. Harbach, the show's producer.

According to Vanoff, Harbach, together with GAC which also aids in producing the show, will match well-known acts with new turns which haven't played American tv previously. As a result, they will have to find a major reservoir of talent immediately. Vanoff also plans to go to the Orient to carry out this aim.

The first variety act audition is slated for New York Feb. 10 under Vanoff's supervision. Site hasn't yet been selected.

Wallendas (Sans Net) Score in Return to Det.

Detroit, Jan. 28.

The Great Wallendas returned to the Shrine Circus, Detroit, last week and did their high act without a net to hefty mitting from a capacity audience. Plenty of ink had been spilled by the dailies building up the no net issue and a few politicians had got into the act, threatening to pass a law requiring use of a net.

Whole issue was raised because two years ago two of the Wallendas troupe were killed in a 35-foot fall from the wire, while a third is paralyzed as a result of injuries received in fall.

SHERATON'S WAIKIKI PROJECT

Honolulu, Jan. 28.

Sheraton hotel chain may reactivate a $4,500,000 hotel project on a site near its Royal Hawaiian hotel.

Chain is reviewing the plan now that it lost the former Outrigger Canoe club site to rival hotelman Roy C. Kelley.

AGVA, EQUITY AGREE ON TEST

By JOE COHEN

The long-sought-after goal of a one-card performer union may be partially achieved, but for the New York World's Fair only. The American Guild of Variety Artists and Actors Equity Assn. may work out a deal in which membership in one of these unions would qualify entertainers for any personal appearance job (except longhair concerts) at the Flushing Meadows exhib.

The proposal comes as a result of the dispute between AGVA and Equity on the Fair's jurisdiction, which the Associated Actors & Artists of America, particularly the American Guild of Musical Artists, is meditating. A series of meetings already held has had the disputants agreeing to the one-card for the Fair proposal. The details are to be worked out at another meet slated for today (Wed.).

Whether the one-card setup at the Fair will carry over to all fields within the 4A setup and ultimately be a permanent situation may be determined by the manner in which it works at the Fair. The Fair will be a working laboratory for a one-card union.

The Fair proposal came after AGVA abrogated its agreement with Equity on the Fair and industrial shows. AGVA felt that it wasn't getting its fair share of the jurisdiction, especially since 4A arbiters had been consistently giving Equity shows that AGVA believed should rightfully belong to them. The split came after "To Broadway with Love," the production to be done at the Texas Pavilion, had been awarded to Equity.

Producers Also Protected

The producers of the Texas show, together with AGVA, also protested the award. To them it meant a $200 weekly minimum for chorus instead of a $110 AGVA minimum and the budget had to be upped considerably.

This protest also triggered another reaction at the 4A's. Because of the scale differences, it meant that there would be producer pressure to get into the AGVA wing. This, the 4A's believed, would create more chaos in a situation

(Continued on page 62)

$10 Payment By PP&M Gives Pitt A Taxing Affair

Pittsburgh, Jan. 28.

Peter, Paul & Mary's payment of Pitt's new $10 occupation tax caused enough uproar last week that all entertainers and professional athletes playing the city may not have to pay the new levy.

Intended as a tax against "anyone earning a living in Pittsburgh," the tax officials of the city dutifully called on the trio at Syria Mosque and informed them that they were the first out of town act to pay the new tax. Ed Sarkesian, the promoter, okayed the payment.

News of the action hit the Pittsburgh Post-Gazette city desk and reporter Alvin Rosensweet picked it up and pointed out how everyone would have to pay including the entire cast of "Boys from Syracuse" to nitery and burley acts and on ad infinitum through Richard Tucker and the countless lecturers who visit the city.

As a result of Rosensweet's story, the city council took action on the payment of Peter, Paul & Mary and instructed City Solicitor David Craig to eliminate visiting performers and athletes from the levy as "it was never intended that transients should pay the fee."

Craig will report back to council today (tues.) with his recommendations.

Blue Angel, N.Y., Abandons Act Policy To Lure Drop-In Biz With New Plan

After 21 years the Blue Angel, N.Y., is readying to abandon its act policy in favor of one which would permit drop-in trade with a musicrew predominating. One act may be showcased at midnight.

Max Gordon, who has been operating the spot, is set to put the new policy into effect around April. The Angel will be redecorated and redesigned. The partition separating the bar from the main room will be removed so that the Angel will be one large setup which will enable customers to see the main attraction just by having a single drink at the bar.

The initial attraction under the new policy is likely to be Bobby Short, who has been a regular here with occasional forays elsewhere. Short's last N.Y. date was the Sheraton East Hotel.

The new Angel policy is figured to be a blow to all agencies. It removes a site where both names and new talent are able to determine their value to uptown audiences. It also eliminates a valuable showcase for acts whose managers see them as potentials for either other cafes or other fields.

To many managers and agents, this was an ideal showcase. Not only was the spot intimate enough to reveal every attribute of a performer, but it was a room in which the talent had the audience directly in front of them and not to the side or to the rear. An entertainer had a built-in advantage when working there.

For years, the Blue Angel was a prime talent showcase. Many acts got their uptown start there. Gordon, who also operates the Village Vanguard, was able to shuttle acts between both spots until they were ready for the big money—far beyond that which he was able to shell out.

In one measure, the fact that many of his acts made good in the big rooms was partially responsible for the inability of the Blue Angel to get names. Because of the room's small size, the Angel was regarded as a showcase good only

(Continued on page 66)

RA Sets Pre-Lenten 'Carnevale' in Leone's

Restaurant Associates, the eatery chain, is continuing its policy of offbeat theatrical bookings on special occasions. Mama Leone's, the long-established Italian eatery, is installing a pre-lenten "Carnevale" starting Feb. 6 and continuing until the beginning of Lent, Feb. 11.

Spot has booked a retinue of musicians, clowns and singers for the event. It's the fourth annual pre-Lenten fete at the eatery.

RA, which operates the Hawaiian Room in the Hotel Lexington, where a fullfledged floorshow prevails, also stages one-day weekly Spanish shows at its La Fonda del Sol, N.Y.

Milw. Cafe Drops Names; Aims For 'Truckdriver' Biz

Milwaukee, Jan. 28.

The Holiday House nitery, last of Milwaukee's clubs regularly to book name talent, has dumped its star policiy and will switch its theatre-dining room to a banjo parlor this week.

John Volpe Sr., majority stockholder in the 11-year-old club, said he was angling for the "truckdrivers and stenographers" and would forget about "the millionaires we never could get anyway." New policy at the Holiday House, he said, would be "no cover, no minimum and no stars."

"The stars ruined the nightclub business for themselves," asserted Volpe. "They priced themselves right off the market and bled the owners white."

Tightened tax policy on expense accounts was only a "contributing factor" in the club owners' woes, Volpe said.

The last name act booked at Volpe's club was Rusty Warren, who completed a two-week stand—her second for Volpe—last November. Volpe had only kind words for Miss Warren, however. "I'd say she's the only act worth big money."

New entertainment in the banjo parlor, Volpe pointed out, will include five banjo players, a honky-tonk pianist and a bass fiddler. Volpe plans a Roaring '20s atmosphere, gaslights, singalongs, and silent films when the banjo players break.

Asked how he booked the banjo players, Volpe said:

"Easy. I just put an ad in the paper.

Genders New Ringling Mgr; Bundy to Aid Prez

Harold D. Genders has been named general manager of the Ringling Bros. and Barnum & Bailey Circus, in a series of realignments following the recent ousting of Pat Concello as the big top's g.m. Rudy Bundy has been named treasurer and assistant to the president John Ringling North, and Dean McMurray was appointed assistant manager.

On the production end, Pat Valdo continues as general director, and Robert Dover, who was performance director with the three-ring show which recently toured Europe, will be in a similar post with the domestic version. Antoinette Concello continues as director of aerial displays and Merle Evans will again helm the band. Mae Lyons stays on as director of advertising and publicity for the circus which opens at Madison Square Garden, N.Y., March 24. Bill Doll will handle the N.Y. press.

Chi's Celebrity Lounge A Cafe Phenom: Packs 'Em in With Big Bands

Chicago, Jan. 28.

Hottest joint on Rush St. is a month-old spot that tradesters dismissed as an anachronism when it opened. It's a room that showcases big bands. On Chi's busy night life artery, it's the only place at this moment that's consistently packing them in, and it has a virtual corner on the after-midnight biz.

The Celebrity Lounge in the Maryland Hotel opened around Christmastime with Ralph Marterie for three weeks and did very well. Now, with Si Zentner and his 16-piece "modern sound" orch, it's got a smash.

Whether this is a harbinger of the long-awaited return of the big bands can't, of course, be known until the policy is time-tested and until imitators succeed. But for now, let the record show that Zentner is doing ropes-up biz in a room seating 160 persons at $1.25 per drink with no minimum or cover. This despite plenty of regular nitery competition all along the street.

Zentner, speaking from the authority of one of the hottest cafe phenomena in years in Chi, says that he's enthusiastic about the success of the policy, but not surprised. "The reason they haven't been able to bring back big bands," he maintains, "is because they were trying to revive the old bands as they were."

A lot of musical ideas have gone under the baton since Kay Kyser held sway at the Blackhawk Restaurant, according to Zentner, many of which have not been in-

(Continued on page 66)

Playboy Clubs to Kick Off European Chain with $1,000,000 London Setup

London, Jan. 28.

Victor Lownes 3d, who came to London a month ago to set up a Playboy Club in the centre of town, hopes to find suitably imposing premises within the next month and to have the first club operational by the end of the year.

The venture, involving an investment of over $1,000,000, is to be the forerunner of a chain of European Playboys, with other sites being prospected in Paris, Rome and Amsterdam.

There is also a possibility that Playboy will spread its wings to the provinces, and Lownes is planning to visit Manchester with a view to eying the possibilities of opening there at a later date.

Lownes, who is v.p. and managing director of Playboy Enterprises in Europe, is aiming at a membership of around 10,000 for the London venture. He already has received 79 applications. He envisages an entrance fee of around $28-$30, with an annual subscription around $25—higher than the current U.S. rate.

The aim is to attract the well-heeled, higher strata of London's cafe society. Membership in the London club includes rights to use any of the American Playboys, and vice versa.

Present plans call for club premises which will include three rooms featuring cabaret, a vip high-priced dining room and a more general eating room, where steak lunches and dinners will be available for around $1. These are the familiar features, but one major innovation will be the inclusion of a casino—the first time Playboy Clubs have ventured into the gambling arena.

Cabaret will follow the format already established in America, and shows will run for three weeks, with maximum use to be made of circuit bookings. With the eight Stateside clubs, plus the upcoming one in the West End, Playboy will be able to offer a 27 weeks' tour to artists. And, additionally, it's now working out a deal with a steamship line for artists to work their passages across the Atlantic.

The London club will have an estimated staff of 155, of whom 73 will be Bunnies.

Aside from launching the clubs, Lownes is investigating the possibility of printing the Playboy mag in Europe, where circulation has already reached 120,000.

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Industrial Show Review

Westinghouse Show

Chicago, Jan. 24.

"Around The World in 74 Degrees" with Barbara Quainey, Stewart Rose, Bill McDonald; produced for the Westinghouse Air Conditioning Division by Don Higgins; written and directed by Don Driver; technical and musical director, Norman Dorr; art director, Bob Ceasar; stage manager, Bill McDonald; set by David Guthrie; lighting consultant, Hy Hilzon; costume director, Hal George. Presented at the Sheraton-Chicago Hotel Jan. 24.

As scripted industrial shows go, this is not a big one, but it is an amazing demonstration of how much can be done in a moderately-budgeted show with a lot of ingenuity in scripting and production and an exceptionally hard-working trio of experienced young actors.

There were a few minor technical bugs in its Chi launching upon a 14-city tour, but in the main "74 Degrees" is firstrate Don Driver has whipped up a briskly-paced 105-minute tab show with an engagingly hokey story line, a libretto unabashedly loaded with puns, and a batch of clever song parodies. The book makes its commercial point without belaboring it, and mixes occasional hip lines with scattered smoking-car gags.

David Guthrie's set consists of moveable panels on industrial exhibit piping frames. There's a good deal more imagination than money involved in it, and its flexibility is just right for the presto tempo of the uninterrupted show. A rear-projection panel was not used as effectively as it might have been and appeared to be having sequence trouble with the taped music and sound effects.

Driver's script and direction asks and gets a lot from the three performers. Stewart Rose is onstage virtually all the time, and his cabaret and legituner experience provides much of the polish of the show. Barbara Quainey is a pixieishly pretty and charmingly proficient young thesp, and Bill McDonald is a reliable anchor man, mugger and second banana to Rose.

Mor.

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(*continued* next week)

Pearl Williams Cancels Crescendo, L.A., Stand

Los Angeles, Jan. 28.

Pearl Williams, by mutual consent, has been cancelled out of March 4-29 stand at Crescendo by nitery's operator Shelly Davis. Performer, who had been booked at $2,500 weekly, reportedly asked for date to be changed to facilitate offer in the east. Davis said he could not switch, hence cancellation.

Village Stompers (eight instrumentalists) replace. Meanwhile, Crescendo, which played Wayne Newton in December for 10 days, has re-booked singer, May 27-June 14.

Unique Deal For 'Forum' Happens On Way to Coast

Hollywood, Jan. 28.

Sammy Lewis has set an unusual contract with Music Theatre International licensing firm on "A Funny Thing Happened on the Way to the Forum," under which Lewis' Music Packagers Inc. is guaranteed show will not play California until after it has closed a Las Vegas run.

Lewis' company secured rights on "Forum" for March 2 opening at Riviera in Las Vegas on an eight-week guarantee and open end contract. Deal for tab version stipulates show will not be sold for other tab versions or for California production or allowed here on tour until after the Riviera show closes, Lewis stressed.

Tab version of "Forum" will mark first time a Broadway show will have played Vegas while it is still running in New York. Lewis has set deal for his company to rehearse three weeks, beginning Feb. 10, on the Alvin Theatre stage where show is playing in New York, using original set and also under supervision of George Abbott.

Producer Hal Prince also will aid with tab version, Lewis said, although Ruth Mitchell, who directed London and road companies, is staging the show and George Martin choreographing. Hal Hastings will repeat as conductor for rehearsals and for Vegas opening.

Ben Lessy so far is only performer signed for Vegas edition, with Lewis discussing Zero Mostel role with Stubby Kaye. Producer is now auditioning for six Amazon dancing girls to fit one new number being set for Vegas, although 35 minutes have been cut from Broadway version. Tab show now will run an hour and 20 minutes.

BERNSTEIN EXITS GAC FOR NEW BOOKING CO.

Sid Bernstein has resigned from the one-nighter department of General Artists Corp. to become part of a new concert booking concern labeled Theatre Three Productions. Partners in the venture are Walter Hyman, normally chairman of the board of Maxwell Industries, which is diversifying into theatre, and Hank Barron, who previously promoted several concerts.

The combine already has set three Carnegie Hall concerts. The Beatles will go in under their auspices Feb. 12 for two shows. Shirley Bassey is pacted for Feb. 15 and Tony Bennett and Count Basie for Feb. 21.

Bernstein was an indie concert promoter before he joined GAC. He had been partnered in several major ventures including the Newport Jazz Festival a few years back.

Wolfberg Exits GAC

Chicago, Jan. 28.

Lee Wolfberg has resigned as head of General Artists Corp's Chicago office and will move to Los Angeles, where he'll become Vic Damone's personal manager.

Wolfberg started with GAC in New York in 1955. He was transferred to Chi in 1957 and named branch manager three years later.

Plush Preem Planned for Honolulu's New Aud Complex Stirs Civic Battle

By WALT CHRISTIE

Honolulu, Jan. 28.

Show biz pros suspect the elaborate premiere(s) planned for the city's multimillion dollar auditorium complex won't be any more entertaining than the current strategy battle that involves a substantial cast of characters.

Lined up on one side are Mayor Neal Blaisdell and a 40-member laymen's committee headed by Hugh O'Reilly, a retired Army master sergeant and now a bank aide. On the other, for varying reasons, are most members of the city council. Their individual views can't be ignored because the council collectively is being asked to ante up $380,350 to underwrite the auditorium's opening attractions. The original asking price was $150,000, but it now turns out that this would be only the down payment.

Byron Trimble, who was imported a few months ago to manage the complex for the city, figures that boxoffice and concession income should add up to $335,850. This means the "angel"—i.e., the city—would drop $44,500 on the project.

O'Reilly later said the overall cost "should not exceed $44,500 and in no event more than $150,000." But, he added, "several experts in the entertainment field" have assured him the city actually might make money.

Six special mass appeal shows are planned, with such names as Ed Sullivan and Lawrence Welk mentioned. Supporting events over the two to three week gala would include three sumo wrestling programs, two kabuki shows, two "sporting events" not otherwise identified, two operas, two symphony programs, two ballet performances, a locally-produced play, a fashion show, and even a film festival.

Councilman Ernest Heen noted at a council meet that the laymen's group has earmarked only $7,000 of the requested $380,350 for local entertainers.

"Our local talent has been treated in a cheap way for too long," he scolded. "Why don't we start treating our local people decently? They've been exploited long enough. It's about time we let them in on some of the gravy."

The council is balking at the mayor's idea of holding the opening in September. Masato Doi, council chairman, feels everybody's going to be engrossed in the election campaigns and the Isle shows might lose local impact and mainland publicity value.

No matter how the premiere problems are resolved, one thing now appears certain: the entire operation is going to be on a deficit financing basis until such time when a steady flow of conventions can keep the lights burning.

Trimble agrees long-run revenues will depend to a great extent on convention biz but bookings to date are sparse. It is, however, only coincidental that the Hawaii Visitors Bureau's convention coordinator has just resigned.

Vaude, Cafe Dates

New York

Pat Boone pacted for Blinstrub's, Boston, Feb. 14 . . . **Jerry Collins** into the Sniffin Court Inn Monday (27) . . . **George Kirby** booked into Harrah's, Lake Tahoe, April 9 **Jimmy Dean** set for the Southern California (Del Mar) Exposition, for four days starting June 26 . . . **Bill Cosby** to the Diplomat, Hollywood, Fla., Feb. 11 . . . **Jackie Miles** to the Fontainebleau, Miami Beach, Feb. 18.

Gene Pitney down for the Mardi Gras, Baltimore, April 13 . . . **Norm Crosby** pacted for the Holiday House, Pittsburgh, May 21 . . . **Neil Sedaka** switched from General Artists Corp to William Morris . . . **Nancy Wilson** booked for Leo's Casino, Cleveland, March 23 . . . **Phyllis Diller** into the Chi Chi, Palm Springs, Calif. March 8 . . . **Mel Torme** pacted for the Safari Room, San Jose, Calif., April 3.

Chicago

Sergio Franchi and **Pat Cooper** open Feb. 1 at the Palmer House for a fortnight . . . **Jan Murray** into the Roosevelt Hotel, N.O., Feb. 27 for two weeks . . . **Jackie Gayle** returns to the Tidelands, Houston, May 1-14, and plays a return date at the Embers, Indianapolis, June 29 for two frames . . . **Vaughn Monroe** set for the Tidelands Feb. 3-9 . . . **Roberta Sherwood** down for the Southern Club, Hot Springs, March 19 for a week.

Billy Falbo skedded for the N.O. Playboy Jan. 27 for three weeks and the Brown Hotel, Louisville, Feb. 21-March 5 . . . **Smart Set** inked for the Brown Hotel April 17 for two weeks . . . **Dink Freeman** slated for the Phoenix Playboy Feb. 17-March 8 . . . **Yonely** opens at the Detroit Playboy Jan. 27 for three frames, and also the N.O. Playboy June 1-21.

BAYANIHAN TROUPE'S TOUR

Honolulu, Jan. 28.

The Bayanihan dance troupe from Manila will launch its 1964 US tour with performances Feb. 6-9 in McKinley auditorium here.

Each show is scaled at $4.50 top reserved and $1.50 general admission, with the Philippine consulate general assisting in the advance sales program.

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JUST BACK FROM HONG KONG . . .

ELLA FITZGERALD

Tireless, Vital And Sincere

By Mary Visick

WHEN she arrived in Hong Kong Ella Fitzgerald is reported as having said she was tired. She was apparently tireless again by last night. She is—and one takes a deep breath before seeming to praise her extravagantly — probably the most amazing artist ever seen in the Concert Hall.

The voice we thought we knew from her records is even more splendid than I, for one, had supposed it was going to be. She has a quality of sheer beauty which comes from a wonderful natural quality and a sense of timing and rhythm which is shaped by discipline and control; she has indescribable vitality which makes words like "discipline and control" misleading if they suggest rigour or tension.

Her vitality seems to come from within and to issue in gestures, as apparently natural and unconsidered as those of a child; her humour, never strident, is part of it, so is—to use an over-worked word — her sincerity.

She seems to sing for herself, almost unconscious of the audience but vividly conscious of the Roy Eldridge Quartet who play with her. The five of them are absolutely as one, and when Ella and Roy Eldridge out-trumpet each other—he with his trumpet and she with her voice—or when Tommy Flanagan's piano touches in the most delicate of accompaniments the unity of the group is quite perfect.

* * *

ROY Eldridge himself has been called greater than Armstrong; but why make such distinctions at this level? He is a great trumpeter, whether he is playing a quiet and relaxed accompaniment or flaring out with the sheer power for which he has so often been praised. The other members of the Quartet match up to him, and what more can be said than that?

Ella Fitzgerald's breath control is dazzling. She seems to be tireless, unstoppable. Her embroidery of "So High the Moon" or her driving, sardonic "Mack the Knife" gave her a chance to "do" Pearl Bailey, Sophie Tucker, and Louis Armstrong with tremendous zest but also with great restraint—there is nothing corney in her satire. As for the undeniably corny pop songs she sings, she manages to transform their banality: in particular "Can't Help Loving That Man" came over as if it were something quite new and strange.

We came away with the feeling that everyone is slightly less than life-size. This great personality filled the City Hall Concert Hall without the slightest sense of strain, and yet one felt she could sing in a tiny night-club and still seem at home.

* * *

HER greatness as an artist makes her completely free from the little gimmicks of show-business. She simply walks in an sings. As she begins to feel the hall and the audience she begins to move more flexibly and rapidly. She uses the hand-microphone as if it were alive and responsive. She gives the impression that she could go on all night; she moves from one song to the next before the audience have got their breath —but she has got hers.

Nothing can be said of Ella Fitzgerald that has not been said already. She blows convention sky-high, and sets in its place something that—to use another overworked word—can only be called genius. She is quoted as saying that when you reach the top, that is the time to quit. We can only hope that she does not think she has reached it.

Reprinted from South China Morning Post, January 25th

Fitzgerald magic hypnotises a packed house

by GEORGE LIU

The Ella Fitzgerald magic entranced and electrified a packed house of Honk Kong's jazz addicts last night at the City Hall.

The acoustics were appalling, the lighting was indifferent; shuffling latecomers and photographers' lightbulbs combined to create distractions.

But Ella just stood there and sang—luring, tugging and stampeding the audience into a trance.

There were no flashy floor-show-type hor d'oeuvres, big bands, spectacular dances or pretty-costumed girls. A small, skilful four-man combo backing her. She dominated the stage as she twisted a pink handkerchief and cast her spell over a wildly appreciative audience.

She sang for almost two hours. Old standards such as "Misty," "Cheek To Cheek," "Ain't Misbehaving," "A Foggy Day" and newer favorites like "Fly Me To The Moon," "Desafinado Bossanova" and "Like Someone In Love" were each given the full Fitzgerald treatment.

Critics have long raved about the purity of Ella's wide ranging voice, her immaculate phrasing and diction, and her "ear" for music which is so exact that musicians have tuned their instruments by her singing.

But the most impressive fact brought home to me last night, was that Miss Fitzgerald is probably more musician than vocalist. She uses that glorious voice not so much to sing jazz—but as an instrument to "play" it.

Drawing on her early experience in the middle 1930's when, as the late Chick Webb's vocalist in New York she spent hundreds of hours listening to, memorizing and imitating every phrase and note played by the band's instrumentalists, Ella last night was in turn a trumpeter, saxophonist and clarinetist.

Perhaps the best example of this unique talent was yesterday's wild "scat" rendering of the oldie, "How High The Moon." Lyrics here were only incidental, and often discarded.

What emerged was a rhythmic gibberish that sounded uncannily like the notes produced by a skilled jazz saxophonist. The ending, in which she teamed up uninhibitedly with the trumpet of Roy Eldridge, was such a fast-moving, harmonic delight, it brought the house down.

She repeatedly generated this musical excitement with the same unique technique in "All Of Me," "I'm Beginning To See The Light" and her own swinging version of "Mack The Knife."

But Ella is happiest singing ballads. She gives these special and loving treatment. Standing very still before the microphone, with eyes closed and twisting handkerchief stilled, she sang her heart out in "Can't Help Loving That Man," "Dream A Little Dream Of Me," "Everything Belongs To You," "I Love Being Here With You" (a tribute to her friend Peggy Lee), and many others.

Visibly Touched

The Fitzgerald magic was so strong the audience refused to believe the evening had come to end when the curtain was rung. They would not rise from their seats in the deafening applause, and Ella—visibly touched—gave two encores ("It's Wonderful," "Lady Be Good") and took four curtain calls before it was finally and regretfully over.

By next week, Ella will probably remember Hong Kong only as a dim, vague memory of a three-night stop-over on her current tour. But it will be a long, long while before audiences of yesterday's and tonight's concerts forget the world's best jazz singer.

It has been a rare privilege, Miss Fitzgerald.

Reprinted from China Mail January 25th

Next . . .

February 2 — ED SULLIVAN SHOW
February 3 till 29 — AMERICANA HOTEL, New York City
March 6 till 15 — DEAUVILLE HOTEL, Miami Beach
March 21 — Opening 14th Annual European Tour at Royal Festival Hall, London and Closing Copenhagen Tivoli Hall, April 30th
May 10 — BROOKLYN COLLEGE
May 14-June 6—BASIN STREET EAST, New York City
June 11-July 8—FLAMINGO HOTEL, Las Vegas
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Sinatra Jr. Scores in Beatles' Lair, But Dorsey Orch's Less Successful

London, Jan. 20.

Kicking off a three-week trek around the British countryside, this Sam Donahue package show seems assured of capacity business, if opening night at the Astoria is anything to go by. They were turning 'em away at this Rank circuit 3,000-seater and ticket scalpers outside underlined the sales potential of the Dorsey Orchestra and/or Frank Sinatra Jr.

Young Sinatra, however, is the highlight of a mainly mediocre show. Not so much for his as yet undeveloped voice, but for the sheer professionalism of his onstage presentation. For he has an ease of movement and technique which would credit a pro with far more than his experience.

The Tommy Dorsey Orch conducted by Sam Donahue; Frank Sinatra Jr., Helen Forrest, the Pied Pipers, Charlie Shavers; Jeannie Thomas; Harold Davison presentation at Astoria, Finsbury Park, London; $2.45 top.

It is understandable that he leans heavily on his renowned father for phraseology, approach and even numbers. But nevertheless it is a practice which invites direct comparisons with The Guv'nor and by these comparisons the youngster comes off second—but a good one.

While he needs to build his own personality, to his credit Sinatra Jr. makes tremendous use of the talent he already has and plies an assured and showmanlike image across the footlights. Granting that his tonal quality will develop with the years, he shows here that he has what it takes.

The hard work involved in portraying the lyrical ease of a Sinatra paid dividends throughout his act which included such tunes as "The Second Time Around," "Too Close For Comfort," "Nancy With The Laughing Face," "I Feel So Young," "I'll Never Smile Again," "I'll Be Seeing You" and "Night And Day."

Other headliner on the bill is the Dorsey Orchestra under Sam Donahue. Blowing with gusto and in reasonable harmony, the band is a pale comparison to the Dorsey records (by which Britons know the original crew) and Donahue's journey down nostalgia lane with a bagful of oldies is unsensational.

Charlie Shaver's trumpet, though, provides a highspot. Less impressive are the square renderings of singer Helen Forrest in a town where Beatlemania is rampant. Ditto the Pied Pipers, a group whose style and close harmony fails to stand up to the excitement of the beat age.

Jeannie Thomas, with the Donahue outfit, is a pleasant young thrush with inoffensive pipes. What she needs, however, is to come down off the standards fence and ditch the "Ain't Misbehaving"-"Yes, Indeed" routine for something more daring. *Watt.*

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Friars' Luncheon For Nat King Cole a Not Too Ribald Ribfest

The Friars have a long history of informal gatherings which have provided showcasings for new talent. During the past few years, this type of audition has been the toughest inasmuch as prepared routines rarely go over. The man at the mike must spiel on topics germane to the occasion, and in competition with some of the smartest comedy minds in New York.

Sometimes singers are exempt from the barbs and bites of the competition. But on Monday (27) with Nat King Cole as guest of honor at the Friars' "roasting" at the N.Y. Hilton Hotel, Cole took a fair share of four-letters in what was probably one of the more gentle ribfests in recent years. It was a session with its quota of questionable words, but somehow the barbs were without rancor.

George Jessel, who toastmastered, started off with a high-level crack tracing Negro singer's beginnings from a choirboy on the east side known as Nathan Cohen. Jessel, incidentally, stated that he had to plane out immediately afterward for a dinner in Glendale (Cal.) that evening and would speak at a birth the followig morning. "The same speech will be given in all three places."

Jessel reversed the normal order of speakers, since the heavyweights came at the beginning. Nipsey Russel, the star of more than one of these fourletter fests, described Cole as the man who brought jazz up the river from New Orleans. "He couldn't get on a bus," and explained that NAACP meant "never antagonize Adam Clayton Powell." "And as George Washington said to his son, Booker T.—" and went off a major hit.

Henny Youngman came through with some funny one-liners such as, in talking to Gov. Faubus about Cole, the governor "couldn't understand how an ex-slave became a millionaire." He pleaded with the assemblage which paid $15 per

(Continued on page 66)

Playboy Sues Houston Club for Name Piracy

Houston, Jan. 28.

The Playboy Club here was sued in Federal Court Friday (24) for damages in excess of $10,000 by Playboy Clubs Inc. and Playboy Magazine for allegedly using the copyrighted name of Playboy and its registered trademark of rabbit ears. Named defendants are Durwood B. Gill and J. B. Gill, operators of the club.

The plaintiffs ask that the Houston Playboy Club be enjoined from further use of the Playboy name, the rabbit ear trademark and the bunny girl costumes for its waitresses. The local club's use of the name, according to the complaint, trademarks prevented them (Playboy Inc.) from expanding into this territory.

14 SMASH WEEKS

JOAN BRANDON
WORLD'S GREATEST HYPNOTIST
"You have been the star performer on many of my shows. The response was spectacular. I recall on one show there was a traffic jam within the auditorium. In every show the attendance was positively above normal."
—CARL O. OLSON
Denver, Colorado
J. BRANDON, 450 W. 24th St., New York

Gobel's Handicap

Las Vegas, Jan. 28.

George Gobel, starring for Jack Entratter last week at The Sands, he got a sore throat, and was told to quit cigarets. When that medical report came out, he cracked.

"Well, I got a five-day head start on everybody else."

Adams Wants No Bars on Free Int'l Exchange of Acts

Tokyo, Jan. 28.

"As long as it is reciprocal, I'm for letting all foreign acts into the United States," said Joey Adams, prexy of the American Guild of Variety Artists. Although Adams noted that there is no clear-cut policy in the U.S. regarding the import of foreign talent—a vagueness which has sometimes led to confusion—he declared himself in favor of international exchange of talent.

"The law says imported talent must be different, something we don't have in America. The acts must reflect something of their country," Adams said. "But I'm for letting them all in. You can't draw a line. If you do, you're doing what censorship does. And as soon as you have censorship, you're dead.

"Great Japanese acts in the United States can help keep the clubs and theatres open," continued Adams. "The big resort areas like Las Vegas and Miami are competing with each other. If the tariff gets too tough they should bring something else in. We don't have good Japanese acts in the U.S.

"I'm in favor of open ports on all sides and as president of AGVA I will insist on Japanese and other foreign acts being able to go to the U.S. without special visas," he added. "The more we exchange, the better. That's more important than diplomacy, than the guys sitting down with their pens and briefcases. What transgresses all barriers better than entertainment? That's the whole story."

Adams is here with wife Cindy, a reporter for North American Newspaper Alliance, en route to Indonesia where Mrs. Adams will spend three months writing a biography of President Sukarno for Bobbs-Merrill.

Adams, who has been prez of AGVA since 1959, thinks much can be done to provide protection and improved conditions for American

(Continued on page 66)

AGVA Delays Hearing On Fast Till Feb. 15

Hearing on Ernie Fast's eligibility to serve on the national board of the American Guild of Variety Artists has been postponed by the union until Feb. 15 to give Fast time to gather additional material which he says he needs for his defense.

Former national board member Vincent Silk charged that Fast is ineligible to serve since he has not been a dues-paying member for at least five years. Silk asserted that although Fast had been with AGVA since 1940, most of the time he had been a paid employee.

Fast had been AGVA midwest director for years. After his dismissal from that post, he was elected to the national executive committee. In addition, he's one of the five members of the interim committee governing AGVA in place of a national administrative secretary.

Lola Flores' Flamenco Show Bows in Madrid

Madrid, Jan. 28.

Following a two-week stand in Barcelona and an equally successful appearance in Zaragossa, Lola Flores opened her Spanish variety show last week at the Teatro Calderon.

Assembling a talented group of flamenco and folklore artists the stage and music hall singer presented Carmen Morta and Joaquin Robles in a group of flamenco dances. Also programmed were dancer Juan Quintera, la de Antonio Nunez, song starlet Lydia Palma and the flamenco hoofers from the Parrilla de Jerez.

N.Y. Travel Agents Battle State Atty. Gen'l on Pitch for Licensing

N. Y. State regulation of travel agents is being opposed by the New York chapter of the American Society of Travel Agents (ASTA) and its New York City branch. Latter is headed by Phil Schweidel, one of the larger packagers of combination tours which include transportation, hotel, cafes and theatre tickets.

At the same time, the organization has put its imprimateur on a pending Federal bill which would set up a regulatory code, most of which would be self administered under Federal supervision.

N. Y. Statae Attorney General Louis Lefkowitz has already held a series of hearings in his New York City office and it's expected that a bill to establish licenses for the various offices will be introduced in the N. Y. Legislature. Schweidel, head of Sutherland Tours, declares that licensing would force most of the group business into agencies in other states. On the other hand, he says, Federal regulation couldn't "create runaway offices because there would be no place for them to run to."

Schweidel asserts that the Federall bill is less onerous than State regulation, although he declares that there now exists sufficent regulation to keep all travel agencies in line. He notes that the Air Traffic Commission regulates the agencies' domestic activity and the International Air Traffic Administration regulates them on international travel. In addition, he points out that the agencies are bonded by various organizations in which the carriers are members.

The N. Y. State quest for the regulation of agencies, according to Schweidel, was sparked by the chartering activities of a California concern, which recently left a group of travelers stranded at the Idlewild International Airport (now Kennedy Airport), N. Y. However, adds Schweidel, since chartering activity can be conducted by a member of any organized group, the State law as presently proposed would not end that evil.

In recent years, travel agencies have become an extremely important cog in the entertainment industry. The rise of package tours has put the travel agencies in an advantageous position. As one illustration, the International Theatre Restaurant, N. Y., would have closed during the past summer and reopened in the fall. However, travel agencies guaranteed it enough business to make it worthwhile to stay open. It was a mutually advantageous arrangement since the agencies need three large niteries to make up their cafe tours.

Hotels have also come to rely on the travel agents as an important adjunct, especially as far as group business is concerned. The agencies today, for example, are getting commitments from the hotels for accommodations during the World's Fair. Travel agents have also been instrumental in keeping marginal legit hits going for a while, according to Schweidel.

N. Y. Fair Deal

Continued from page 59

that was already fraught with danger.

Details of what will be worked out haven't yet been revealed. One of the major problems is an elevation in scale for the shows that would normally go to AGVA. Whether this means that the "To Broadway with Love" salaries would be lowered, cannot be said. Unless this is done, there is some feeling that the Texas show is being penalized for having started work earlier on their project.

The producers may have had a considerably lower salary lineup merely by waiting and stalling before revealing their setup. "To Broadway's" salaries could only be lowered if Equity agrees to decrease its current scale.

Also to be determined is whether the deal to be worked out today will apply to Industrial shows. AGVA has similarly beefed on the method of awarding shows in this field before it abrogated the agreement.

Although the shotgun wedding of both unions in this field was born amid bitterness and rancor on both sides, it is possible that it can prove a one-card union is feasible. On the surface, all 4A unions have been in favor of an amalgamation, but every attempt to make them get together has met with considerable difficulty.

The history of attempts to go one-card goes back as far as the late 1930s when the old American Federation of Actors was dissolved by the 4As and replaced with AGVA. Around 1940, the 4As retained a firm of accountants to survey the performing unions.

The survey's conclusions, known as the Reis Report, recommended immediate establishment of a one-card setup and cited vast savings in number of paid administrators, attorneys, office rentals as well as increased efficiency along with more opportunity for actor employment in all fields. The recommendations were never acted upon.

Pitch for a one-card union was revived when television first burst on the theatrical scene and resultant dislocation caused renewed pressure in that field. Again it was successfully bypassed. This time, it looks like the 4As will try the one-card scheme on a limited basis. Whether it will spread elsewhere remains to be seen.

Cocoanut Grove, L.A., Sets Spring Act Slate

Los Angeles, Jan. 28.

Cocoanut Grove has booked Jane Morgan and comedy twain of Allan & Rossi for March 11-22 stand. At same time Charles Turner Singers (8) have been set in support of Frankie Laine, previously firmed for Feb. 4-19.

This pre-Easter, Grove will darken longer than usual, March 23-April 2. Following niche is open, as Nancy Wilson date has been pushed back to July 8-29. Carol Lawrence still is set for Feb. 20-March 8 and Tony Bennett April 21-May 10. Freddy Martin orch, current, winds run May 10 and returns Oct. 6 for two months.

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HOUSTON CHRONICLE, FRIDAY, JANUARY 24, 1964

Night and Day

Eddie Albert Review a Smasher

BY CHARLIE EVANS

THE BEST nightclub entertainment to hit the local scene in quite a spell.

That's the sparkling Eddie Albert Revue that blasted in at the Cork Club Thursday night for what promises to be a two-week treat for Houston night-outers.

Eddie Albert and four members of the distaff side join forces to turn out one of the freshest, brightest and most entertaining shows it has been our pleasure to see in some time. They bounce through 55 minutes of song, dance and comedy, with each segment rating a highlight spot in the evening's fun.

With Eddie in his first engagement with the new show are twins Ruth and Jane Earl, dancing up a storm, and Caryl Rowe and Marlene Aragon, who toss in a bit of chirping that is razor sharp.

Producer-director Sidney Miller, tops in the business, showed in this production just why he has that reputation. The special material written by Miller and Sidney Kuller is fresh, entertaining and funny.

The material on Eddie's interpretation of an 11-year-old and 15-year-old "folk song" lyrics caught the fancy of the first night crowd and his impersonation of a senator explaining his stand on "whisky" is a riot.

In a fast-paced and smooth-running production, Albert teams with Miss Rowe and Miss Aragon for a roaring Salvation Army take-off, then eases into a smooth-as-cream soft shoe with the Earl twins.

A smash closer is Eddie's version of "Trouble in River City," from Music Man, one of the many stage productions Albert has starred in. After the American version, he takes a trip around the world doing the same number with German, Russian and Japanese dialect. A clever and entertaining hit.

Mel Arvin's fine orchestra does an outstanding job on some tricky special musical numbers under the direction of Al Jahns.

If you think we went overboard when we caught the Eddie Albert Revue opening night, you are right—headlong! Better see it.

AND, COMING UP!

CHASE HOTEL, ST. LOUIS — Feb. 7-20
MARAMOR, COLUMBUS — Feb. 22-29
SOUTHERN CLUB, HOT SPRINGS, — March 5-11

* CURRENT THROUGH FEB. 5

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EST. 1898

Flamingo, Las Vegas

Las Vegas, Jan. 23.

Jack Carter, Julie London, Inga & Rolf, Russ Black Orch (16); produced by Mitch DeWood; presented by Morris Lansburgh; lighting, Hugo Granata; $5 minimum.

Morris Lansburgh has a strong double bill with Jack Carter's comedy and Julie London's songs.

Carter, who surprised the casino bosses by doing only 50 minutes at the first show, comes in with a generous supply of new material, and proves again that he's one of the finest cabaret entertainers ever to play Vegas.

His delivery comes with overwhelming speed, rewarding him with many more laughs than are received by the average comedian. All of Carter's word pictures are potent yock-pullers, his ad libs are sharp, his impreshes are precise, and his song-selling blends into an overall package of superb showmanship, which coincidentally is the title of his sterling salute to fellow performers.

Miss London (100% billed with Carter) has an impressive act slickly staged by Jonathan Lucas, with very effective musical arrangement by Don Bagley, who, on bass, teams with her in a memorable toss of "Bye Bye Blackbird."

The singer has a conversation piece entrance—she comes in above the audience on a tram while lying on a polar bear rug, singing "Fly Me To The Moon." Her husky voice, with the sexy whispering quality, splendidly warms such numbers as "Send For Me," "Time Is August," "Trolley Song," "Man That Got Away," and her familiar "Cry Me A River," latter getting top applause of the evening.

The Casuals, a quartet of male singers (Bob Anson, Cal Sexton, Don McLeod, Ron Parry) blend with Miss London on many tunes for excellent effect.

The handsome acro-terping team of Inga & Rolf initial the festivities, backed with aplomb by the Russ Black orch (16) and spotlighted by Hugo Granata.

Pearl Bailey and Harry Richman open Feb. 20. *Duke.*

The Losers, L.A.

Los Angeles, Jan. 21.

Gene McDaniels, Mike Melvoin Trio, Billy Riley duo; two-drink minimum.

Gene McDaniels fits into the jazz frame of the Losers and, from the boffo biz he attracted during weekend opening, looks like a winner for the next couple of weeks. Liberty Records pactee appears to direct his concentration more toward a musicianly interpretation, challenging style and unusual arrangements rather than pleasant sound, although he also gets that.

Singer, in set caught, wasn't quite with it; much of his delivery cold and automatic and lacking the vitality and punch that would make it outstanding. Musical taste shows on solid arrangements of "I Believe In You" and "Green Dolphin Street." But he hits most receptive note on the simpler "Workin' on the Chain Gang," just an ordinary rouser.

McDaniels works considerably on high tones, often sound slightly off key, his intonation hazardous in the forced falsetto scat areas. Only his innate musicianship saves him in such instances.

Backing and fine inter-show jazz is by the Mike Melvoin Trio, with Billy Riley duo continuing as Intermission music.

Anita O'Day next on Jan. 21. *Dale.*

VIP-Madison, N.Y.

Three Suns with Betty Brooks; Betty Green; $4-$5 minimum.

The Three Suns' return to the New York talent centres recalls a day when small groups were made via recordings and when music publishers were the backbone of a cafe opening. It was another era in the music business, and a period that perhaps produced some of the greatest pops extant.

Their opening at the VIP-Madison restaurant is also a return to a yesteryear apex. The room, in a building designed by architect Stanford White, was once the Colony Restaurant before it moved uptown. It has an interesting and baroque decor with reds predominating. The operators, James Glover, Ben Gould and Peter Karas, have seemingly been doing well as a straight eatery, but are apparently attempting to hypo supper trade with this group.

The Three Suns are led by their vet organist Artie Dunn, Joe Vento, accordion, and Jimmy Kay at the guitar have replaced Al & Morty Nevins, the original members. The music hasn't changed appreciably. They still probe for both the romantic and the rhythmic aspects of a tune and provide a complete entertainment unit within their membership.

All have the opportunity to show skill at their instruments. For an added measure, Betty Brooks (Mrs. Dunn) is the femme vocalist. She's a knowing and personable singer who throws lines into the audience at times.

The group hasn't been in New York for some time but some of their disks have provided them with calling cards for years. The Three Suns are tops musically and their work carries applause winning merit.

Completing the bill is cocktail singer—pianist Betty Green who provides a lively note between shows. *José.*

Holiday House, Pitt

Pittsburgh, Jan. 24.

Vaughn Monroe, Lee Caron, Carter & Lynn, Ralph DiStefano Orch (8), Al Morell's Organ Trio; $1.50 cover.

There's an air of adult enthusiasm at John Bertera's plushery this week as Vaughn Monroe has brought out the middle-aged citizenry for a boff turn of exciting singing. In his 45-minute stint, the handsome baritone is a winner all the way but is most effective when he sings a medley of his disclicks.

Applause cascaded for such standards as "Tangerine," "Mr. Sandman," "There I've Said It Again," "Ghost Riders in the Sky," "Moon Over Miami," "Dance, Ballerina, Dance," then Monroe's clincher, "Racing With the Moon."

Lee Caron, an engaging comic who has been very successful in this area, sets up Monroe beautifully with a versatile display of well told tales and solid comedy bits. Caron is a new face and should be a natural for tv exposure or a musical comedy. At one point, he revives the ancient Stroviollo, the violin with a horn attachment, and gets big yocks with it.

Carter & Lynn, a terp duo seen often here, again display an excellent ballroom turn climazed by a well executed tango.

Ralph DiStefano's Orch (8) excellently cuts the show. Monroe had no accompanist, but sounded like he was being backed by the big 18-piece band he used to bring to town in concert. The DiStefano crew does a slick job for dancing along with Al Morell's Organ trio which plays the lulls. *Lit.*

Melody Room, L. A.

Los Angeles, Jan. 23.

Rene Paulo Quartet; two-drink minimum.

Fanciers of ornately dramatized top music, of rhapsodic arrangements that build to great crashing climaxes and emphasize ostentatious demonstrations of technique have a treat in store at the Melody Room, where the Rene Paula Quartet is current. Anchored for a minimum of four weeks, the Hi-Fi wax foursome should be a good draw at this racy room on the Sunset Strip.

Versatility appears to be a hallmark of the group, with leader Paulo reinforcing his 88 stylings with an occasional dabble on the clavietta or some southpaw slapping on the vibes and Hirt-sized bassist Edd Shonk trying out tram or vibes for size when the occasion demands or seems to. Fine rhythmic backstopping is supplied by guitarist Tomo Fukui and drummer Bruce Hamada in addition to Shonk.

But it's Paulo himself who takes charge with flowery keyboard treatments of such showy refrains as "Slaughter On Tenth Avenue," "A Taste Of Honey," "More," "Fire Dance" and "Hava Nagilah." Highlight of the set is his unorthodox arrangement of "Mack The Knife," which starts off in a classical vein and progresses into various musical grooves such as boogie, cha cha and twist.

It would be wise for Paulo to cut some of the between-numbers patter, particularly his comments of an editorial nature, which are unnecessary and only serve to mar his artistic image. It is not, for example, essential that he refer to "Mondo Cane" as a "gruesome" picture in order to introduce his version of its musical theme. *Tube.*

Basin St. East, N. Y.

Miriam Makeba, Bill Cosby, Stan Getz Quartet; $3.50 cover.

The natural habitat of the three acts on the current Basin Street East bill is downtown, and they make the move to this uptown, east side nitery with mixed results.

African singer Miriam Makeba gets a good response to her ethnic book and fiery vocal style, but doesn't strike the rapport with the businessmen that, she does with the younger folk at, say, the Village Gate (in Greenwich Village), where she is absolute monarch.

One tends to blame this on the Basin Street mob instead of the talent, because Miss Makeba's catalog, though folk, has passages of real sophistication both rhythmically and lyrically. Maybe she should throw in "Over the Rainbow." Aud did pick up especially on her "Forbidden Games" ballad.

If Miss Makeba has her small problems, jazz sax man Stan Getz is in real trouble. On opening night, the set caught was strictly background music to the audience chatter. Getz finally honked a couple of big notes (it sounded as though a diesel train were about to bust through the wall) to snap the crowd around. Too late.

Negro comedian Bill Cosby adapts better than the others. He lays off his hipper stuff, tosses in a string of his tv commercial parodies and emphasizes his talents for vocal mimickry. They dug it, and sat still for his w. k. "Noah's Ark" bit. *Bill.*

Basin Street West, L.A.

Los Angeles, Jan. 21.

Woody Herman's Swinging Herd (16); $2 admission, two-drink minimum.

Woody Herman's Swinging Herd (16) thundered into BSW on a rainy opening night last Monday (20). When Herman warbled "Stars Fell On Alabama" as a tribute to the late Jack Teagarden lotsa folks cried in the SRO house including June Christy.

This band dishes out sounds of Herman's herd of the late '40s, but they're embellished, updated and improved upon. "Caldonia," for example, is now incredibly fast—perhaps three times the original tempo—and a greater treat than ever.

Trombonists Bill Holman and Phil Wilson go wild during "Lonesome Old Town;" Wilson has a special "squeak" which comes out trumpet-style but executed without self-consciousness; Holman is terse, vivid and wide-open in his outpourings.

Sal Nistico and Carmen Leggio carry the sax section, while Bill Chase and Billy Hunt helm trumpets, with splendid assistance from Paul Fontaine. Drummer Jake Hanna, bassist Chuck Andrus and 88er Nat Pierce comprise powerhouse rhythm section.

Herd, together almost in entirety for two and a half years, is booked into 1965—and no wonder. It's a gigantic and great sound. Herman & Co. are in till Feb. 2. *Joex.*

Liborio, N.Y.

Marcelo & Spanish Ballet (8) with Manolo Leiva, Virgilio Blanco; Candido, Herman LeBatard & Pancho Cardenas Orchs; $5 minimum.

Some of the more interesting Latino acts are going into comparatively recently established niteries. The expansion of entertainment circuits catering to the Castilian elements appears to be more rapid in New York than elsewhere. These niteries have been enticing a much wider field of talent, especially on a qualitative basis.

The Marcelo Ballet, which had its first New York presentation at the Chateau Madrid, has increased its artistic standing considerably since its last local exposure. This imaginative dance troupe is excellent flamenco dancers. They're skilled and disciplined. The choreography is of the soaring variety, but held within bounds by tradition.

Marcelo has welded the troupe into a highly entertaining unit as well. Their depiction of the zapateado is one of the best about. This stirring footstomper utilizes most of the company and sets up the troupe as one of the more colorful outfits around. He follows this dance with a solo version, and again the premier danseur provides another dimension of excitement to the zapateado.

The troupe also has an excellent version of the jota. The costuming is rustic and the terps seem uninhibited. It's another colorful addition. The rest of the time is occupied with the stirring flamenco dances that call for startling displays of vigor and improvisation. The entire company is onstage. They contribute rhythmic handclapping and vocal asides that get response from the Latins in the pews.

Manolo Leiva is the solo singer. His wild tenor covers a multitude of notes carrying the half-tone runs of flamencoist. Virgilio Blanco is their musical director. The show opens with the house regular Candido, one of the better bongoists about. The house bands, Hermah LeBatard and Pancho Cardenas, do showbacking and the dance work. *Jose.*

Haus Imperial, Frankfurt

Marika Roekk, Artur Malus Orch (6), Line (7), Horst Winter; $2.50 admission.

Frankfurt nightlife usually leaves much to be desired, but about a year ago H. Buchmann decided to give the shoddy Mosel Street nightclub area a new look, and the chic, sleek Haus Imperial is the result.

House, which holds only about 200 in a dimly-lit, cozy and costly atmosphere, has been attracting the smart crowd via its policy of booking big names—starting with Josephine Baker, and now with former music comedy star Marika Roekk making her comeback.

Prices at the club are, by German standards, sky high—$2.50 for admission, plus $3 for a Scotch, and $20 for a bottle of German champagne. But the payoff is a standout show.

Opening night of the new program was taken over in a promotion with Columbia-Bavaria Films for a new picture made by Columbia in Germany and titled (in a good tiein with this club) "Full Heart and Empty Pockets." The German-Italian-French coproduction stars Thomas Fritsch and Senta Berger.

Bill's headliner, Hungarian-born Marika Roekk, once was a top musicomedy star of German films, and now at a lively 56, she's hitting the comeback trail (see New Acts).

Tenor Horst Winter, who also plays the clarinet, has a couple of good numbers. The seven house dancers, billed as the Champs Elysee Dancers, are attractive and well garmented. Artur Malus' smooth orch is a plus for the dancers.

Club has been paying big names upwards of $1,000 a night, and the sexy show girls allegedly get the best pay in town, around $500 a month. Result is that Frankfurt finally has a plush nitery instead of only the cheap, touristy joints. *Haze.*

Shelly's Manne Hole, L. A.

Los Angeles, Jan. 22.

Art Farmer Quartet; no cover, no minimum.

Art Farmer on flugelhorn (he recently switched from trumpet) opens with a quartet too mixed in quality to label. Farmer himself is limited in both range and ease of flow with the heavy horn, though he partially overcomes it in his avoidance of the harsh, piercing tones of the standard trumpet. For the most part, however, flugelhorn is a gimmick, serving no more purpose than Dizzy Gillespie's skybender—a conversation piece.

Guitar man Jim Hall, who is featured, is brilliant throughout. In "Stompin' At The Savoy," there's a two-minute passage during which he takes off in tempo (medium-fast) with no accompaniment at all, probably the most difficult things a guitarist can do.

Bassist Steve Swallow is uninspired, even unclear in opening number "Why Do I Love You" but recovers nicely during "Stompin'," the closer. The gaunt Swallow has a unique stroking technique—his index and middle fingers are together, almost crossed, thus giving him power he would otherwise lack. As set progresses, Swallow gains in impact.

Drummer Walter Perkins is okay with sticks but group-sound would improve if he used brushes during slower middle number, "What's New?"

Set caught went a stingy 33 minutes. *Joex.*

Sands, Las Vegas

Las Vegas, Jan. 22.

Dean Martin & Friend, Francis Brunn, Harry Nofal, Copa Girls (12), Antonio Morelli Orch (24); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $5 minimum.

The marquee reads "Dean Martin and Friend," and of course the "Friend" is Frank Sinatra, who is skedded to be in the act through Saturday (25).

With this bill, impresario Jack Entratter is doing the best biz in town. And oddly enough, guestar Sinatra, who any other hotel in town would gladly pay $50,000 a week, is working for free—as a favor to pals Entratter and Martin.

Martin opens the bash with his "Pennies (Bourbon) From Heaven" parody, and in his casual comedy manner glides through "June In January," "Slow Boat To China," "Volare," and "An Evening in Rome" before his Friend joins the party.

Friend Frank kids his recent dabble into fisticuffs ("I was a hit at Pebble Beach') and in excellent voice tosses "I Only Have Eyes For You," "Tears Out To Dry," "Talk To Me Baby," and "Luck Be A Lady." He gets laughs with his one-liners ("I read the cigaret report and got so nervous I started smoking." "How Can Liz Taylor divorce Eddie Fisher when she hardly knows him?") and brings Martin back onstage—with a rolling, well stocked bar—for a solid songalog plugging their upcoming "Guys and Dolls" Reprise Records album.

Ken Lane is at the piano for Martin; Bill Miller is 88er for Sinatra, with the Antonio Morelli orch (24) backing.

The seemingly impossible juggling feats of Francis Brunn ("The Jose Greco of the Jugglers") balance the bill. Curtain-raiser is holdover Renne Stuart production number with the comely Copa Girls (12) and the big voice of handsome Harry Nofal.

Martin's stand is for three weeks. *Duke.*

Harold's, Reno

Reno, Jan. 22.

Wiere Bros. (3) with Mildred Seymour, Jo Ann Hill, Don Conn Orch (8); no cover, no minimum.

The Wiere Bros., annual returnees at this intimery, essay much new material in this playback but retain that Continental style and their trademarked fun routines with the fiddles and the bowlers. Nicely balancing the freres' nonsensical offerings is songstress Jo Ann Hill, a blonde looker making her debut here.

The Wieres, normally black-suited, make their intro sans coats, with white shirts unbuttoned (a la Belafonte), with an incongruous (to their established image) hootenanny set built around three special-lyric versions of "Careless Love," with the last new interpretations accented to their frequent outings at Harolds.

New routine has the three giving their version of the reason they were asked to leave the fiddle section of the Vienna Philharmonic. Music is Beethoven's "Fifth Symphony," and the trio makes the most of it, both instrumentally and visually.

Included, naturally, are the bits where the brothers balance bowlers in tempo to music, flip the hats from one head to another, and generally get the derbies mixed as to proper ownership. Also new is a "Lawrence of Arabia' spoof.

Mildred Seymour, at the piano for the Wiere Bros. turn, shows her solo talent on Grieg's "Piano Concerto," and proves an amiable foil as the boys assay her charms in the exit routine.

Miss Hill, smartly gowned and simply (but attractively) coiffed, shows much poise and vocal knowhow despite her youth. Some first-night tenseness was evident but was quickly overshadowed by personable communication and the brief chatter bridging the titles.

Her striking good looks add to the stage charm. Opener is "You're Nobody Till Somebody Loves You," followed by "Best Is Yet To Come," a torchy "He Needs Me," and "She Loves Me," with he substituted for she. Miss Hill also includes a fresh interpretation of "Frankie and Johnny" in her catalog.

Show change set for Feb. 18. *Long.*

Desert Inn, Las Vegas

Las Vegas, Jan. 21.

McGuire Sisters (3) Elkins Sisters (3), Arden Dancers (30), Carlton Hayes Orch (24); produced by Frank Sennes; presented by Wilbur Clark; $5 minimum.

The McGuire Sisters are in the new Crystal Room at Wilbur Clark's Desert Inn, and have revamped their act with much new, clever material. While the attractive trio wears dazzling red gowns with long gloves to match, the McGuire sound is lent to such evergreens as "Oh, How I Miss You Tonight," "All The Things You Are," "Daddy," and "May You Always."

Backed by eight fiddlers from the fine Carlton Hayes orch (24), they revive their memorable "I Love The Violin" number. With a new approach, they present their delightful "Sisters" bit, and at one point, embellished by good terping, Chris does an impresh of Sammy Davis Jr., Dottie tosses in Tony Bennett, and Phyllis is Dean Martin.

During "Baby Won't You Please Come Home?" Phyllis gets a laugh with Dick Shawn's famed line, "That's not him!" and solo on "My Ideal" she accurately carbons Judy Garland, Rosemary Clooney, Eartha Kitt, Louis Armstrong, and Ethel Merman. Murray Kane wrote and staged the turn, and Tony Riposo handles the batoning.

The Elkins Sisters (3) are held over with their fast tumbling-balancing routine; also overlapping is the plush Donn Arden production number, "Almost Paradise."

Jimmy Durante returns on Feb 18. *Duke.*

Franz Josef, Toronto

Toronto, Jan. 20.

Phyllis Arick; Aldo Montecone Quartet; $2 cover.

A Juilliard grad in operatic singing, Phyllis Arick three years ago added a nitery act to her accomplishments because she likes travel and the moola.

Her first visit to Toronto finds her at the posh Franz Josef Room of the Walker Hotel, where she was on 35 minutes when caught on the first of her twice-nightly appearances. The staid room has a 220-capacity, which was nearly filled on opening night last Monday (6).

Clad in a black silk sheath with lace skirt, the redheaded songstress opens with a bouncy "Young Lovers," segues into a torch of "As Long As He Needs Me," does a Lerner-Loewe medley of love songs, follows with a group of sexy Roman songs (in Italian) and begins off with a slow tempo "Little Star."

Miss Arick, showing an affinity for classical singing, can hit those lingering hi-notes, has excellent diction and bell-like tones. She just returned from a five-months' tour of African night spots, plus side jaunts to the Dorchester and Savoy in London, where she also appeared on BBC-TV. *McStay.*

Crescendo, L.A.

Los Angeles, Jan. 24.

Mills Bros., Bobby Vinton, Don Sherman; $2.50 cover, two-drink minimum.

In his booking of the Mills Bros. and Bobby Vinton, Shelly Davis has a surprisingly compatible blend of the old and the new, the traditional and the contemporary. Also on the bill, which runs through Feb. 2, is comedian Don Sherman. It's not an altogether satisfactory show, but there's something in it for just about any saloonatic, and the Crescendo figures to do fairly profitable business with this talent plate.

That sweet, mellow and unmistakable harmony of the Brothers Mills has remained intact over the years. This is an ideal act for people who love to keep reliving the time of their prime vicariously through the sounds and songs associated with their best years. There will, of course, be those who would prefer not to go trudging down memory lane for an anachronistic 40 minutes.

The lyrics of "Opus One," for example, are about as up-to-date as the zoot suit. Some other refrains revived by the smooth-working, low-pressure unit, who sing only tunes with which they are associated, are "Till Then," "Paper Doll," "Yellow Bird" and "Lazy River."

Vinton is a hard-working, energetic young showman who manages to endear himself to his audience almost by sheer manual labor.

But he belts to beat the band and, in the course of his act, also finds time to tap out several dance steps and get in some hot licks on clarinet, sax and trumpet. His material includes a medley of his wax clicks, a game go at "Trouble" from "Music Man" and a haphazard Jolson medley.

Don Sherman gives impression of being a provocative, topical comedian but actually he stays within pretty safe territory and tries hard not to offend. If his material isn't especially cutting, jarring or daring, it is at least amiably uncomplicated and goes over well with the customer who likes to hear funny comments about modern topics so long as they don't hurt or make him think too deeply.

The Bob Armstrong orch (8) backstops commendably. *Tube.*

Square East, N. Y.

"Open Season At Second City" with Severn Darden, Bob Dishy, Barbara Harris, Ben Keller, Dick Schall, Avery Schreiber; directed by Paul Sills and Arnold Weinstein; music composed and played by Tom O'Horgan; designed by Ralph Alswang; $3 admission.

Three years and five previous editions have not taken out any of the sting or humorous bite that have trademarked the "Second City's" activities. Once again they have put together a happy potpourri of sketches, blackouts, improvisations and just plain nonsense to make the stay in this Greenwich Village barn quite enjoyable.

The madcap group (five boys and a girl) are loaded with talent and are often much better than the material. But they manage to pull through the lulls and hit high funny points in the two-act session more often than not.

The biggest charge throughout comes from Barbara Harris, an authentic comedienne with a style for whacky antics that leaves an indelible mark.

The boys in the company are no slouches, either. Severn Darden, Bob Dishy, Ben Keller, Dick Schall and Avery Schreiber are frantic and funny and help put the targets in proper perspective. Among the targets shot during the course of the evening are American influence in South Vietnam, the Japanese Kabuki theatre, academic life, voting machines, truck drivers, the South and modern opera.

It's a wide-ranged affair with most of the components falling into place with a humorous bounce. The program note says "Everything is subject to change ... with or without notice" so the company has a free hand to edit some of the sketches and sharpen others to keep everything running at a neat clip and without a letup.

But, even as is, it's a nifty little cafe revue with compliments due all hands including Tom O'Horgan, who composed the background music and plays it on assorted instruments, and Paul Sills and Arnold Weinstein, who directed. *Gros.*

Slate Bros., L. A.

Los Angeles, Jan. 23.

Damita Jo, Timmie Rogers; $1.50 cover plus two-drink minimum.

"Oh, Yeah!" the line belongs to Timmie Rogers, who supports Damita Jo in the swingin'est, fastest paced, most exciting stint seen here in some time. It fits the whole show.

Damita Jo herself is the epitome of what a nightclub performer really should be. Singer wails and swings with a frenetic jazz belt that has her sounding something like a rhythmic Dinah Washington at times, then whips into a gyrating sound and delivery as strong as a big band jam session.

Everything is solid, from a gutsy "Heart in San Francisco" to wildly scatty "Love is Here to Stay" or a personalized ballad style on "If You Are But a Dream" that shows amazing vocal control and musicianship. Singer has facile, flexible voice and a punchy delivery that just won't stop. And there's a lot of help from Charles Dungey, bass; Kirk Lightsey, piano, and Jim Duncan, drums, who back with strength and style.

Rogers, who bills himself "Mr. Oh Yeah!," ranges from clever monologs on racial situation and politics to special material songs and instrumentals on a electric uke. He's funny in comedy and capable in other departments, a solid talent who works hard and well.

Show is in three weeks, should be a winner. *Dale.*

Palmer House, Chi.

Chicago, Jan. 21.

Louis Prima, Gia Maione, Sam Butera & the Witnesses, Four Kovacs, Ben Arden Orch; $2.50-$3 cover.

The spacious Empire Room just can't seem to find a losing combination these days. After a string of winning shows all through last year (many of them unexpected smashes), this poshery now has one that promises to top even the most sucessful of the presentations in the previous twelvemonth.

Based on Louis Prima's opening night shows, the room is going to be jumping during his 11-day stay. Both preem night performances were packed and ended with standing ovations.

Jumping is the word for the frenetic 75-minute act that Prima, Sam Butera and their entourage put forth. Certainly a lot of the fun in this outing is the built-in humor in the contrast between Prima's high calibre lowbrow act in this somewhat staid supper club setting. It's a rowdy, raucous turn that slows for a breather occasionally to parlay some first class musicianship by the combo and by its individual members.

Aside from being an associate clown to Prima, Butera's solo work on "Thinking Man's Sax" is just that—thoughtful, and a little playful. Butera may honk his horn like a party toy during the general glee, but when he blows for serious it makes sax sense.

Tall trombonist Lou Sarno also is great in the gang buffoonery, but his solos know where they're going every minute. Drummer Jimmy Vincent is a topnotch drummer in ensemble, but unlike the others his turn as a single is more of a comedy drum routine and a display of sheer speed and power on the skins.

Thrush Gia Maione wisely stays out of the tumult until it's her time to sing. She has a pleasant voice and works well with the band in such numbers as "Unforgettable" and "Funny Valentine". She's at her best in a couple of swinging duets with Prima—"Bei Mir Bist Du Schoen" and "Best Is Yet To Come."

Opening the show are the Four Kovacs, an acro-trampoline team composed of three femmes and a male. Their fast-paced turn combines standard trampoline somersaults and twists combined with stunts off of stacked tables. It's a polished turn of its sort and sets the stage well for what's to come. *Mor.*

Rendezvous Room, L. A.

Los Angeles, Jan. 23.

Monika Henreid, Mike Minor, Jimmy Sheldon Trio; no cover—no minimum.

Monika Henreid brings a bright smile, big beautiful eyes, an effervescent personality and a free spirit feeling to her six-song selection in a repeat engagement here. But the singer, who actually is an actress, just doesn't have sufficient vocal equipment to concentrate her work in this field.

Miss Henreid gets by with audiences through selection of material, the tunes light and breezy as in "Cock-Eyed Optimist" and "I Feel Merely Marvelous" or in the always amusing "Good Little Girls Go to Heaven."

But she has a weak, tiny voice that's tight and sometimes raspy and lacks sustaining power. Apparent nerves at Tuesday (21) opening possibly accounted for some non-support, but if she wants to sing Miss Henreid will have to work hard for rounder, bigger tones and richer vowels.

Holdover Mike Minor has improved remarkably in a week of work. There's more virility in his delivery and strength and authority in his vocal tone. "Lulu's Back in Town," for instance, swings with ease and a nice flavor, while he has smooth, mellow sound on "This Is All I Ask" and a nice feeling for "Woman Goes From Man to Man."

Jimmy Sheldon Trio continues to back ably. *Dale.*

Blackstone Hotel, Chi

Chicago, Jan. 20.

Caroline Richter, Frank York Orch; $1.50-$2 cover.

Caroline Richter is a diligent comedienne who has become a favorite at the swank Cafe Bonaparte and will no doubt be around for many repeat bookings. The statuesque Texas blond has an extensive background in cafes, films and tv, and a sharp ear for broad satire. She unveiled a battery of fresh and usually on-target material for this engagement.

Among song titles she suggests are "I'm Glad I Kept His Letters Cause Now They're Keeping Me" and such mock folk tunes as "I Gave My Love A Kidney That Had No Stones" and "Black Is The Color of My True Hair Roots."

Her longer numbers include a spoof of the Old South called "This Old Train Is Taking Me To Dixie," a clever song takeoff on tv commercials, and a song rib directed at maestro-fiddler Frank York titled "He Plays Fiddle Chicago Style." Her callback number is her familiar wild caricature of a throaty chanteuse in mock-French.

Frank York's house orch follows Miss Richter's unpredictable act without missing a trick, plays firstrate terp music between shows and soothes the diners with strolling violins. *Mor.*

International, N. Y.

London Lee, Judy Preston, Line (13), Mike Durso Orch; $6.50 minimum.

Jack Silverman's International Theatre Restaurant shows the influence of several schools of booking thought. Following the run of George White's "Scandals," a similar type production prevails with a larger than usual line plus nudes prancing around stage. Superimposed on this bevy is a pair of turns which makes it all a worthwhile endeavor.

Making his fourth local cafe appearance within a year, London Lee is a much improved performer. Some of the rough edges have been ironed out, and he appears to work the cafe scenes with more confidence.

His characterization of a chap trying to overcome the stigma of being a rich man's son is still one of the shrewder comedy concepts. He is working more within that vein and is throwing out some of the extraneous matter that detracts from this basic depiction.

Lee is still in need of longer stretches of material that would conform to the character. But there are still some very funny bits. One of them is the gimmick of showing off his father's line of dresses. He still gives the impression of being a nice kid unfortunate enough to be born to rich parents when all he wanted to be was one of the gang. As a gag, the three added musicians used in the forepart of the act didn't work out.

Completing the lineup is Judy Preston (New Acts). Per usual, Mike Durso is a superior showbacker and dansapator. *Jose.*

Playboy, Phoenix

Phoenix, Jan. 24.

Curtiss & Tracy, Judy Curtis, Sam Scafidi Orch (4); $2.50 cover.

Pity the plight of Tom Sodaro, g.m. of the Phoenix Playboy. This boite, the most attractive in town, with zanies Jackie Curtiss & Bill Tracy toplining, fetching Judy Curtis in support and the fine backstopping of the Sam Scafidi combo totes up as the best entertainment buy in town.

Sodaro's problem? Not enough customers and it's a shame. A means must be devised of telling local keyholders who's appearing at this plush keyery or it's an empty house over and over. As things stand now the PC card is one of this town's best kept secrets.

Curtiss (formerly Antoine & Curtiss) and Tracy (ne Tracy & Hutten) are a refreshing departure from the stereotype fat-boy idiot vs. smooth-slicker tandems cruising the nitery beat today. For they're a pair of handsome, articulate young gents who obviously know what the tablers want.

Both have trained, potent pipes able to showcase pop, show tunes and even a mild aria on demand. They hoof well and have a catalog of topical yocks, fresh, original and brash but never offensive. In short, the duo, essaying a 56-minute tour-de-force is ready for the important clubs.

Young Miss Curtis, a striking raven-tressed warbler sells such numbers as "Gonna Build A Mountain" and "In Other Words" with verve. Sam Scafidi's combo cuts a difficult show with its usual ease. *O'Haf.*

Sahara, Las Vegas

Las Vegas, Jan 21.

Connie Francis, Davis & Reese, Moro-Landis Dancers (16), Louis Basil Orch (17); produced by Stan Irwin, presented by Milton Prell; $5 minimum.

Producer Stan Irwin has a winning balance of music and comedy at the Congo Room, and both attractions are blue chip in Vegas—Connie Francis and team of Pepper Davis & Tony Reese.

While her conductor, Joe Mazzu, guides the solid Louis Basil orch (17), Miss Francis offers such as "With A Song In My Heart," "Swanee," "You're Nobody," "Yes Indeed," and "Sweet Chariot." Best audience reaction hits her disclicks, "Alde La" and "Mama," and the stirring finale combination of "Exodus" "Hava Nagila." The pretty, shapely star is a charmer, also clicking with some yockable patter about her attack on the slot machines.

Davis & Reese have long been top faves in Vegas, and on this trip they supplement their surefire laugh routines with some very funny new material including a spoof on the Personna razor "boop beep" commercials. Cheers from firstnighters indicated that the powerhouse team could have stayed on much longer than the alloted time.

Elaborate Moro-Landis salute to "My Fair Lady" is held over, featuring the 16 "Most American Girls In The World."

Shelley Berman and Sergio Franchi share the bill here starting Feb. 18. *Duke.*

Jerry Lewis, L.A.

Los Angeles, Jan. 21.

Michele Triola, Sid Horwitz, Chris Clark; no cover, no minimum.

Opening a two-week date that will probably go to four, pert songstress Michele Triola, peering from beneath an unbelievable hairdo by "Cleopatra" out of "My Fair Lady," got a very warm for January reception from Monday's (20) unusually large firstnight audience.

Still substituting personality for vocal ability, this small canary swings with nonchalance. There's enough pleasure provided for the gourmets to give them cause to pause (albeit momentarily) in their gastronomic exercises.

Keeping her program short, Miss Triola gets her best response with an outer-limited "Out of This World," its offbeat rhythm disguising her limited range. Tunes with straight melodies and emphasis on lyrics are her Waterloo.

Sid Horwitz on piano and Chris Clark on bass provide solid support and make with pleasant between-shows dinner music. *Robe.*

Second City, Chi

Chicago, Jan. 21.

"New York City Is Missing" with John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli and David Steinberg; directed by Sheldon Patinkin; music composed and played by William Mathieu; $2-$2 50 admission charge.

It's fortunate that the bottom of the tab revue barrel at the Second City is superior to anything in a similar format in this area. "New York City Is Missing," the current show, confirms a suspicion that seven capable players are not necessarily seven times funnier than one accomplished comic.

This is particularly true when the show essays only comedy and when that material is at best clever, a tag that would have given earlier Second City practitioners the shakes. It wasn't too long ago that this troupe had something to say about people and the times.

The solo comic reference has more than just passing meaning in this show, since four of the members of the cast (John Brent, Jack Burns, Gene Kadish and David Steinberg) are all former cafe funnymen. They are still sharp gagsters and are responsible for most of the laughs, but what's missing in "Missing" is the ensemble interplay that has long separated the Second City from Brand "X" revues.

While comparisons with previous shows are invidious, they do tend to point up where this one misses. For instance, the centrepiece is a mock opera improvised on a Grimm

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House Reviews

Music Hall, N.Y.

Russell Markert presentation of "Musicana" with The Rassos (2), Ista, Rockettes, Ballet Co., Les Girls, Warren Galjour, Anita Boschen, Symphony Orch conducted by Ramond Paige; costumes, Frank Spencer; lighting, Eugene Braun; "The Prize" (MGM), reviewed in VARIETY *Dec. 4, '63.*

Radio City Music Hall has cut down on its stage proceedings to accommodate the rather lengthy film, but it seems that little is lost in the abbreviation since each component comes off well. The bulk of the entertainment is left to the Music Hall regulars. The Hall's ballet and the Rockettes provide the major moments in this session.

The Rocks have a colorful terp sequence. It's a more complex routine than normal, but the girls tap it out excellently with accustomed precision. As always, the returns are big.

The ballet has been devised into a series of episodes tied together excellently by choreographer Marc Platt. Anita Boschen is a lithe soloist who skillfully covers the stage with well executed spins and leaps.

The singing on this session is by a group billed as Les Girls, fronted by Warren Galjour, who baritones the tunes well. The femmes behind him show the United Nations' influence. The unit is racially mixed, but harmonically balanced. Their texture is smooth and the songs capably delivered.

The outside talent is headed by The Rassos, a man-and-woman bicycle and balancing act. One of the twain's better tricks is the male's use of one of the wheels as a rolla-bolla while the girl balances on his shouders. Other act is Ista, who does a butterfly bit with long poles on which voluminous silk drapes are furled. Both turns entertain well in their spot.

The Raymond Paige conducted Symphony does a collection of turn of the century tunes. Its showbacking chores are impeccable. *Jose.*

Apollo, N.Y.

Drifters (5), Tommy Hunt, Wiltshire & Taylor, Doris Troy, Orlons (4), Major Lance, Miller Sisters (5), Reuben Phillips Orch (13); "The Tartans" (MGM).

A couple of items are standout in this otherwise routine runoff of r&r disk faves.

Tommy Hunt, a tall, slender wailer in the gospel-to-rock style, comes on like a one-man Isley Bros. He has the teens and subteens, who dominate the front rows (and from time to time the stage) squealing with ecstacy over his revved-up, sensual belting and wild terping. Voice and projection have solid values, and with a little taming, Hunt should broaden his audience.

Latest Harlem dance craze, apparently, is the Heat Wave, and Hunt invites the kids up on stage to give their version. Eight young chicks made it in the mad rush to form an impromptu chorus line whose gyrations made up in enthusiasm what they lacked in artistry.

Before the invitation, a couple of young girls leaped on the stage and stripped Hunt of his tie in the middle of a soulful ballad before ushers chased them back to their seats.

The other standout performance comes from the lead singer of the Orlons, (three chicks and a boy). The lead, Rosetta, struts with great style and belts with lusty, leathery pipes that are in rich contrast to the slender frame. She thoroughly dominates the act, which, en toto, has real class for the genre. Foursome is young, but polished and costumed in good taste right up to the jet-set wigs.

Drifters, top of the bill, are not up to their former pace, nor are the Miller Sisters, who have plenty shake, no sound. Doris Troy and Major Lance are routine shouters strictly for this trade. Wiltshire & Taylor do an old fashion burlesque routine that's sock here. Reuben Phillips house band backs expertly and blows a couple of fine warmup instrumentals. *Bill.*

Olympia, Paris

Paris, Jan. 20.

Beatles (4), Trini Lopez, Sylvie Vartan, Gil Miller & Arnold Archer, Hoganas (3), Viniclo, Roger Comte, Larry Griswold, Pierre Vassiliu, Daniel Janin Orch (21); $3.90 top.

Vaudeville is very much alive here these days and each Olympia opening night has its share of black ties, show biz and political bigwigs and pushing crowds. This bill outdid most of them and looks to be in for three weeks of solid biz. The Twist, rock and surf motifs are naturals here.

Show is generally of high calibre around the solid draw names of Yank surf exponent Trini Lopez, the phenomenally popular British Beatles and a local Twister, Sylvie Vartan. Except that it is unfair to put Miss Vartan between such superior headliners, the layout went over solidly.

Beatles finished the show in the keystone spot. These four youths with the Buster Brown hairdos, except that the ears show, have a pulsating rhythm, catching personalities and musicianship that win immediate audience acceptance. They can ad lib and also have self-written perky songs to make them one of the most personalized and engaging of the rock groups.

They easily span countries and their lingo is no barrier here. Ditto for Trini Lopez whose big pipes and jumpy surf rhythms also show solid aplomb, controlled rhythms and high grade pro musicality. He is also personable, and can handle his body and mike as well as the Beatles.

Local starter Miss Vartan is pert and fetching but still amateurish in bearing and gauche in presence. She has an okay, husky little voice. However, a true flair for Twist type melodies is not apparent. With a French rock group, she would be all right but not sandwiched between such top-notch pros.

It is a tribute to Miss Vartan, or to French nationalism, that she manages to go over at all. The French do not quite have the temperament or musical background for this type act. They have some good facsimiles but are rarely exportable as are the more dynamic U.S. and British varieties.

Pierre Vassiliu has a raucous voice and belts out bawdy songs. But he's more suitable for intime boites than vaude houses. Roger Comte, a staple at the Olympia, gives out some nice patter gag interludes as well as introing the acts. Daniel Janin house orchestra again does fine medley work and performer backing.

There also are four fine filler acts. Larry Griswold does harrowingly funny falls on a diving board approach to a trampoline that combine timing, comic savvy and acrobatic elan to make this a classic boff act. Viniclo is a fast and frenetic juggler who keeps things flying for big mitts.

Hoganas are a classy trio with a shapely girl walking or spinning on a slack wire held around the necks or in the mouths of her two male partners. Later, she holds one end of the rope around her neck for both men to do acrobatics on. Their's is a brilliant act.

Gil Miller & Arnold Archer imitate instruments orally. They have a general infectious bombast and wit to make this U.S. act another fine addition to the show.

Vaude, which had its troubles the last few years, has another shot in the arm with the rise of an affluent younger set and the popularity of rock and Twist, etc. Latter has made records a big business and diskeries now get their names into the Olympia whenever they can. All benefit.

It is true that the Alhambra Music Hall is on and off in respect to house shows and the ABC has gone over to musicals. But there is still the Bobino and the Concert Pacra, with more nabe pull. And the Olympia is the flagship spot. *Mosk.*

'Entertainment'

Continued from page 1

Clinton Anderson of New Mexico, Paul Douglas of Illinois, Albert Gore of Tennessee, Herman Talmadge of Georgia, William Fulbright of Arkansas, Byrd and Republicans John Williams of Delaware and Wallace Bennett of Utah.

Byrd said witnesses would likely be invited to testify at the hearings. But he indicated his committee could not originate new tax legislation. Revenue bills must come from the House Ways and Means Committee which to date hasn't taken great umbrage with the IRS deduction regulations.

Fair's 2d Class Rank?

Continued from page 1

Fair management on their outstanding progress report just presented and then made it clear that he was not proposing that Fair passes be issued, it being understood that all corporate members, including the directors not on the Fair payroll or receiving special service fees, would be expected to pay the regular admission charge.

Kirschenbaum later complained that "although properly presented and seconded, in accordance with recognized parliamentary procedure, the Chairman declined to put the motion to a vote but did state it would be referred to the Executive Committee for consideration at its next meeting . . . I was informed by some members of the Fair public relations staff that car shields and personal identity cards already were being prepared for the corporate members who are directors, but that the other corporate members were being excluded. While the great majority of corporate members are directors, the exclusion of the small minority who are not seems most undiplomatic and inconsiderate, particularly since many of this small minority have been actively supporting and promoting the Fair since 1958-59 when it was originally conceived."

Act Exchange

Continued from page 62

performers working in this area. He cited that while AGVA has jurisdiction over American acts working anyplace in the world, either through tieups with foreign unions or indirectly through the threat of blacklisting, the guild has little control over situations involving acts that fail to register their contracts before going overseas.

Under present circumstances, Adams said, American acts working at U.S. military bases here have no protection against gouging by promoters, loss of earnings through sickness or injury, substandard dressing rooms, inferior accommodations and transportation, impossible schedules, altered billing, etc.

Adams said conditions at the military bases could be controlled through regulations imposed by the American government that would place the responsibility on the local promoters of the talent.

Concerning off-base conditions, Adams urged the organization of a strong Japanese counterpart of AGVA which American artists working here could join. "Japanese acts in the U.S. are protected by joining AGVA and it should work the other way too," Adams said.

Celebrity Lounge

Continued from page 59

corporated into the revived big bands.

What's even more curious about the sudden success of the policy in the Celebrity Lounge is that the room is not laid out for such a presentation. The stage is too small for Zentner's 16 musicians to sit down during their entire hour-long set, and the stage is located in the center of the room so that half of the band plays directly at the other half.

Despite these seeming handicaps, the orch is purveying a sound that is apparently more than satisfactory to those nostalgic for the traditional section sound of the '40s and also to a younger generation looking for hard jazz.

Zentner has a generally youthful band that travels by bus and uses no local pickup players. A big part of the band's strength is its apparent familiarity with its firstrate charts, a fluency that couldn't be obtained by a few days' rehearsal with even the many good local sidemen available.

Unlike many of the older name bands, Zentner's group has none of the renowned sidemen to use as marquee lures. It's consistent with Zentner's thesis that "the band is the star," and it appears to be working.

The Zentner contingent comprises four trumpets, four trombones, five saxophones, bass, piano and drums, plus singer John Curtis, who was featured on "I Left My Heart In San Francisco" and "Just In Time," both nicely handled on the night caught. Catalog runs from a moody version of "Stella By Starlight" to such specially-written numbers as "Sack of Woe," "Tain't Much" and "Be Bop Bus Drivers Blues.'

During this current gig Zentner is cutting two albums on his regular label, Liberty, at the Universal Recording Studios, across the street from the club. *Mor.*

Blue Angel

Continued from page 59

for intimeries. Acts like Harry Belafonte, Eartha Kitt, the Kingston Trio, The Weavers and others ended that fiction. The supper club was then regarded as a stepping stone to big cafes and big money, more than Gordon could pay because of his small capacity.

Another disadvantage was the rise of the television showcases which caused managers to bypass dates at the Blue Angel. The old Jack Paar show was a slot on which a favorable appearance caused an act to get offers throughout the country—a Blue Angel was no longer necessary.

It was in this context that Gordon had to devise another format. He found that suitable attractions in the Angel's lounge paid their way, but they were competitive to the main room. There is also an abundance of drop-in trade traversing the east side.

To make it easier on potential customers, Gordon felt that a new policy could lure many of his old customers plus some of the drop-ins of the area. This means the elimination of covers and substitution of low minimums, so that one or two drinks would cover the bottom tab. Volume and turnover within a class content is his immediate aim.

Stewart Cheyney has been called in to study the situation and will redesign. The final bill under the old format will be headed by Woody Woodbury. After that, the spot will be closed for a few days for alterations to bring the stage into the middle of the room along one of the walls.

Ste. Agatha

Continued from page 59

turned to the Manor House for the recent season, delivering sock performances and proving that Canadian talent can make the grade in U.S. competition.

Laing also uses much local talent, folk singers, the odd French-Canadian singer, and the like. But his basic pitch is to provide the best in taste and talent on a limited budget, which will certainly expand in the years immediately ahead.

Reasons for this optimism are twofold:

1. The recent opening of the Laurentian Autoroute's extension, the expressway planned to go up to Ste. Adele, 45 miles from Montreal, by next summer, and all the way to Ste. Agathe within the next two or three years.

2. The Montreal World's Fair in 1967, which will turn the vast Laurentian area into a "bedroom" for fair visitors.

'Her' & 'His'

Continued from page 2

of eventually blending the two into one, should two separate pix not make the grade. In so far as possible in keys, outside Paris, the pix are being sold to separate theatres for day-date engagements.

The pix, which star Marie-Jose Nat and Jacques Charrier, are, in any case, starting out with a strong hypo from all the publicity being gleaned by the production, release and unusual first night.

Night Club Reviews

Continued from page 65

Second City, Chi.

fairy tale allegedly selected by the audience.

In the opening night show, the takeoff on "Snow White" was a far cry from earlier spoofs of high art that they have done, the best of which was probably their "Marina City Ballet." "Snow White" had all of the uneasy hesitancy inherent in improvisation, but very little of the onstage discovery that makes for excitement.

The Second City also appears to be having difficulty in finding and/or developing performers to replace such recent heavyweight departees as Dick Schaal, Avery Schreiber and Del Close. Everyone in the current cast shows promise, including those in the last show who have as yet failed to deliver.

Newcomer David Steinberg does a nice job as a school dropout who converts a social worker (Jack Burns) to his way of thinking. Burns is fine as a shy painter who gets his model to seduce him, then has her arrested for prostitution, and Ann Elder is good as the understanding model. (This is a local "in" joke referring to a similar arrest in a now-closed nitery.) The rest of the material is mostly brief sketches and blackouts building to gag tag lines. *Mor.*

Tidelands, Houston

Houston, Jan. 22.

Arthur Ellen, Freddie Noble Orch (5); $1 entertainment charge.

Arthur Ellen is an accomplished hypnotist. He exploits a timely gimmick this time around in that he tells patrons he can prepare them mentally so they won't want another cigaret.

Otherwise, aside from a memory exhibition he uses for warmup, it's a routine hypnotist show, with volunteers—some pushed on stage by friends—playing imaginary drum or piano, unable to remove finger from noses, holding arms rigidly in air.

On night caught, Ellen focused on a 9-year-old girl in club, who proved to be best subject, then in mass hypnotizing attempt, brought her mother onstage for usual routines.

In memory gymnastic exhibition, Ellen uses blackboard with object written in each of 16 squares which he repeats, then taking a large number called from auidence he has, assistant quickly write numbers in squares which—up, down and diagonally—equal the number called out by the patron. Show is effective and well-received by patrons. But nobody will probably ever know if the volunteers really stop smoking.

Tasks for Freddie Noble Orch are light for engagement, with band concentrating on dancing sessions.

Show in for two weeks. *Skip.*

Friars' Luncheon

Continued from page 62

skull "don't go, I'll get better." And he did.

Johnny Carson directed most of his lines at Jessel. He described the made-in-Israel watch that the toastmaster gave him. It was now 10 minutes before two. In another hour it would be 10 minutes to one. He saw Jessel's bar mitzvah pictures taken by Matthew Brady.

Al Kelly's doubletalk scored strongly. He had comic Emil Cohen (no relation to Myron) reciting the Gettysburg Address which Kelly translated into Yiddish. It was a funny highlight.

However, the newer comics on the dais rose to the occasion. Jackie Wakefield scored heavily. Much of his humor was unprintable and the same applied to Eddie Schaffer, current at the Copacabana. Alan Gale did provide some sapolioed remarks, but much of his saltiness would be lost in the translation from the original.

Jessel was always able to cap a speaker. To Tony Bennett, he said, "It's a good thing you can sing." Speaking of his own amours, "Man cannot live by bed alone." About Barry Goldwater: Jessel announced that he would campaign in all 13 states. A guy with a pencil was kept busy with the goodies that were flying around.

Cole was gifted with a set of golf clubs which included a gold putter with the Friars' insignia and a set of gold tees. *Jose.*

OBITUARIES

JOSEPH SCHILDKRAUT

Joseph Schildkraut, 68, whose stage and screen career spanned 50 years and who was the winner of two film Oscars, died Jan. 21 in New York. He was to begin rehearsals next month for his first legit musical, "Cafe Crown," which is Broadway-bound later this season.

He won his Academy Awards as best supporting actor for his role of Capt. Alfred Dreyfus in "The Life of Emile Zola" in 1938 and for his characterization of a weaver in "The Tell-Tale Heart" in 1942. His most recent principal role was that of Anne Frank's father, which he played in the stage and film productions of "Diary of Anne Frank." The play opened on Broadway in 1955.

He was the son of the internationally known actor, Rudolph Schildkraut. Young Schildkraut attended the Imperial Academy of Music in Berlin where he studied piano and violin. But his love for the theatre led him to Albert Basserman, a leading character actor of the day who coached him in the theatre. Schildkraut came to the U. S. with his parents in 1910, and studied at the American Academy of Dramatic Arts, graduating in 1913. Returning to Berlin, he made his debut in "The Prodigal Son" under the direction of Max Reinhardt. On his next trip to the U. S. he was engaged to play the lead opposite Eva Le Gallienne in Molnar's "Lilliom," which opened in 1921.

He next appeared in the title role of "Peer Gynt" in 1923, for which he received critical praise. This was followed by "The Firebrands." His first film was D. W. Griffith's "Orphans of the Storm" in 1922. In 1927, he went to Hollywood to play Judas in "The King of Kings," and remained until 1931. While on the coast he managed the Hollywood Playhouse and starred in 25 films, including "Show Boat."

His Broadway plays include "Clash by Night," "Uncle Harry," "The Green Bay Tree," and "Love Labor's Lost," for which he won the New York Shakespeare Society Award in 1953. He also appeared as a host and star on his own dramatic tv series in 1953. During his career, he appeared in more than 60 films, 24 plays and scores of tv shows.

His wife survives.

In Memory Of

Edward L. Kingsley

UNION FILMS

We Announce with Sorrow
the Death of

MARIAN DISTLER

January 25, 1964

Associate and Friend

Folkways Records

Oak Publications

Sing Out! Magazine

MOSES ASCH IRWIN SILBER

IN LOVING MEMORY

ALFRED APAKA

(Jan. 30, 1960)

"Always Our Inspiration"

TONY TODARO, ASCAP

MARY JOHNSTON, ASCAP

MARC BLITZSTEIN

Marc Blitzstein, 58, long associated with Broadway as a composer, died Jan. 22 after he was beaten and robbed on the French island of Martinique in the West Indies, where he had been living and working since November. He came to attention in the depression period with his pro-labor operetta, "The Cradle Will Rock," followed soon thereafter by "No For An Answer."

He turned Lillian Hellman's "The Little Foxes" stage play into an opera, "Regina." Another theatrical achievement of Blitzstein was his translation from the German of "Threepenny Opera" which Bertold Brecht had, in turn, borrowed from John Gay's "Beggar's Opera" and to which the score of Kurt Weill was added.

Blitzstein, born of well-to-do Philadelphians, was rated a child prodigy on the piano. Among his extensive works are a number of symphonies. For some time he had been at work on an opera, "Sacco and Vanzetti," which is believed unfinished. It has been considered a tentative possibility for Met Opera production.

Blitzstein married Eva Goldbeck, a writer, in 1933. She died three years later. Blitzstein remained very close to his mother-in-law, the former opera singer, Lina Arabanell. His own mother, now 81, survives in Philadelphia as does a sister, Mrs. Edward Davis.

NORMAN Z. McLEOD

Norman Z. McLeod, 68, for years one of the top comedy film directors who launched his career with Christie Comedies as a gagman, died Jan. 27 in Hollywood after a long illness. While with Christie he also wrote scripts and drew line characters on title cards.

McLeod suffered a stroke more than a year ago and since then had been convalescing. Born in Michigan, he enlisted in the Royal Canadian Air Corps in World War I as combat pilot, and went to Hollywood afterwards. He directed many of the early Marx Bros. and Bob Hope comedies.

Either as a writer or director he had been associated with many of the top motion picture comedies down through the years. After his stint with Christie, he joined Fox in 1928. At that studio his first directorial chore was "Taking a Chance" in 1929.

Many of McLeod's best known films were at Paramount, where he was a pactee for years. While working there, with Joe Mankiewicz he adapted "Skippy" and "Sooky," and directed Hope and Bing Crosby in "Road to Rio," among other pictures.

With Crosby, he did "Pennies from Heaven;" with Hope, "The Paleface," "My Favorite Spy" and "Casanova's Big Night." He also was active at Metro and with Samuel Goldwyn. In television, he helmed some episodes of "My Little Margie" and "Twilight Zone."

His wife survives.

In Loving Memory
of My Mother

STELLA GARTNER

January 27, 1961

ANDY McLAUGHLIN

STEPHEN E. GARUTSO

Stephen E. Garutso, former lieutenant colonel in the Imperial and White Russia armies who traded in his cavalry saber for a newsreel camera and ultimately became a specialist in photographic optics, died Jan. 17 in Hollywood.

Garutso was best known for his Garutso Balanced Lenses, used on such films as "Cyrano de Bergerac" and "Member of the Wedding." At the time of his death he completed, after 40 years of research, his photographic stereo Rainbow Lens, which conceivably could put a new complexion on film projection.

This process, attached to a conventional camera lens, reportedly will produce a three-dimensional stereo image directly on film which may be projected by standard equipment and viewed without glasses. His widow, Dr. Sonia Garutso, who has worked closely with her husband in all his developments, declares she intends to carry out her husband's plans for the scientific and commercial uses of these lenses.

Garutso, who launched his newsreel career in China in 1922 with Pathe Oriente and accompanied Chinese warlords to record spectacular newsreel films, also developed the Garutso Multi-Source Lens System, known in Europe as Garutso Plastorama. He was founder-prexy of Balanscope Inc., and of Garutso Realife Corp., which now will be headed by his widow.

In 1924, when he developed film taken of a rainbow after a storm, he discovered a few feet of three-dimensional stereo, and to recapture this phenomenon scientifically was a challenge which launched him on his long carreer in photographic optics.

Besides his widow, a son also survives.

STUART LAKE

Stuart Lake, 74, regarded as an authority upon Wyatt Earp and Geronimo, died Jan. 27 in San Diego, Calif. He was frequently consulted by film companies making Earp pix. He also was associated with a tv program, "Life and Legends of Wyatt Earp."

Lake, who was a New York newspaperman prior to Army service in World War I which crippled him, later turned to magazine and book writing.

Surviving are his wife, daughter and a brother.

SAM NATHANSON

Sam Nathanson, 65, longtime distribution executive, died of cancer Jan. 27 in Hollywood. His industry career spanned 39 years. At the time of his death he was sales manager with Alexander-Ford-Dupont Pictures.

Nathanson for years was with Columbia Pictures in its Los Angeles exchange. He also had been an indie film distrib in L. A., one of his companies being Gibraltar Pictures.

Surviving are his wife, son and a daughter.

VERONICA BRADY

Veronica Brady, 75, actress, died Jan. 19 in Twickenham, England. She made her stage debut as a fairy dancer with the Frank Benson Company at Londen's Lyceum when she was 10.

Miss Brady had roles in such productions as "The Last Waltz," "Hit The Deck," "The Crest of the Wave," Henry V," "The Dancing Years," and "Perchance To Dream." She was also a notable music hall and panto performer.

MAYNARD MORRIS

Maynard Morris, 65, theatrical agent, died Jan. 26 in New York. Morris devoted his life to discovering and aiding new talent. Some of the now big stars whose career he helped to launch were Gregory Peck, Charlton Heston, Paul Newman, Joanne Woodward, Warren Beatty, John Payne, Tyrone Power, Caesar Romero, Gene Tierney, Barbara Bel Geddes, Robert Goulet, John Forsythe, Constance Cummings, and Wendell Corey.

He began his career as apprentice to Chamberlain and Lyman Brown. Later he joined Leland Hayward's staff before the latter became a theatrical producer. In 1944, together with Edith Van Cleve, Morris headed the theatrical department of Music Corp. of America, an association that lasted until 1960 when he retired for reasons of health. For the last few years, he has been working as a personal manager for a number of young performers. He was reputed to have owned a large collection of theatrical and opera memorabilia. He was a devotee of all the arts including ballet, symphony, and opera and travelled extensively in search of talent.

He is survived by his sister.

MARIAN DISTLER

Marian H. Distler, 45, a founder of Folksways Records, died in New York, Jan. 25, of pneumonia. Folkways Music, of which Miss Distler was president, carried the folk message on disks long before its emergence on the major record company level.

Miss Distler came into the rec-

(Continued on page 79)

CURRENT BILLS

WEEK OF JANUARY 29

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli Theatre)—"The Wizard of Oz" featuring: Bob Hornery, Kevin Miles, Joan Harris, Jon Dennis, Patti McGrath, Reg Dell, Frank Lloyd, Peter Deane, Nola Finn, Don McManus.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRIGHTON HIPPODROME — Charlie Cairoli, Freddie Frinton, Billy Dainty, Nico Ferry, Henry Lytton, Astra Blair, Dolby Sainton, Derek Taverner Singers.

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers, Sydney Arnold.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redtern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Daneers, The Derek Taverner Singers, The Empire Boys.

MORECAMBE (Winter Gardens) — "White Horse Inn."

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Beim, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Bill Cosby, Miriam Makeba.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Anders & Hadley, Enid Mosier & Alphonso, Morty Storm, Three Flames.

BLUE ANGEL—Vaughn Meader, Freddie Weber, All-Night Singers.

CHARDAS—Bela Babai Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia, Orc.

COPACABANA—Nat King Cole, Cally Dodd, Rene Martell, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Joe Mooney.

EMBERS—Jonah Jones.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Pearl Bailey, Lester Lanin Orc., Al Conte Trio.

HOTEL NEW YORKER—Alfredo Munar, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Dorothy Loudon, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Yvette Souviron.

HOTEL WALDORF ASTORIA — Oscar Brown Jr., Nancy Wilson, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—London Lee, Judy Preston; Mike Durso Orc.

LATIN QUARTER—Novelites, Bobby Breen, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Marcello Ballet, Herman Le Batard Orc., Pancho Cardenas Orc.

LIVING ROOM—Jack Jones, Emily Yancey, David Fisher, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Trish Dwelley, Larry Wilde.

RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Dcrs., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SNIFFEN COURT—Jerry Collins, Gene Stridell.

SQUARE EAST—"When The Owl Screams," Bob Dishy, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris.

THE MOST—Paris & Moss, Mel Dancy.

TOWN & COUNTRY—"Jewel Box Revue" Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson.

VIENNESE LANTERN—Yaffa Yarkoni, Ernest Schoen Orc.

VILLAGE BARN — Charlie Slavin, Jeanne Napoleon, Barn Stompers, Lou Harold Orc.

VILLAGE GATE—Judy Henske, Lambert, Hendricks & Bavan Sablcas.

VILLAGE VANGUARD—Marion Montgomery, Roland Kirk 4.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marei Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL — Catherine Emma, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Vikki Carr, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

GATE OF HORN—Bobby Gorden Quintet, Billy Mitchell Quintet & Al Grey.

LONDON HOUSE—J. J. Johnson Quartet, Larry Novak Trio, Jose Bethancourt Trio.

MARYLAND HOTEL—Si Zentner Orc.

MISTER KELLY'S — Jack E. Leonard, Laura Lane, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Sergio Franchi, Pat Cooper, Ben Arden Orc.

PLAYBOY — Janice Baker, Allison McKay, Ocie Smith, Three Young Men, Mickey Sharp, Lewis & Christy.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE—Susan Barrett, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Johnny Mathis.

CRESCENDO — Bobby Vinton, Mills Bros.

DINO'S—Jack Elton, Carolyn Daye, Steve LaFever.

ICE HOUSE—The New Breed, Karen James, David Troy.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Triola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Damito Jo, Timmie Rodgers.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR — Brock Peters, Chico Hamilton.

YE LITTLE CLUB—Kenny Miller.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—"Holiday In The Orient," Sammee Tong, Patti Kim, Bobby Stevenson Orc.

DESERT INN—McGuire Sisters, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Deedy & Bill, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Jack Carter, Julie London, Russ Black Orc. **Lounge:** Della Reese, Lucky Starr, Cleopatra's Nymphs of Nile, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

RIVIERA—Tony Martin, Cyd Charisse, Half Bros., Jack Cathcart Orc. **Lounge:** Ray Anthony & Double Bookends, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Connie Francis, Davis & Reese, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Dean Martin, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Dick Richards, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Ecquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Dick Shawn in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Dukes of Dixieland, Sue Thompson, Big Beats, Lorraine Barry.

TROPICANA—"Folies Bergere." Ray Sinatra Orc. **Lounge:** Jerry Colonna, Paul Gilbert, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS—Wiere Bros., Jo Ann Hill, Don Conn Orc.

HARRAH'S (Reno)—Gaylord & Holiday, Jimmy Wakely, Partners, Sawyer Sisters, Red Coty.

HARRAH'S (Tahoe) — Eleanor Powell, Jerry Van Dyke, Moro-Landis Dancers, Leighton Noble Orc.

HOLIDAY — Pat Yankee and Sinners, Premieres, Charles Gould.

MAPES—Frankie Fanelli, Diplomats, Jack Melick, Joe Karnes.

NEVADA—Bobby Page Show.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Ted Lewis, Eddie Chester, Josie O'Donnell, Jack Durant, Maria Negila, George Arnold Singers & Dancers, Foster Edwards Orc.

RIVERSIDE—Russ Morgan Orc., Maize & O'Conlon, Harry Stevens.

WAGON WHEEL (Tahoe) — Shecky Greene, Bill Marx Trio, Frank Moore 4 with Marvis Rivers, Fabulous Jets, Johnny, Jack and Joel, Lenny Herman Orc.

SAN FRANCISCO

BIMBO'S 365—Szony and Claire, Brahman and Leonard.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL—Kay Starr, Ernie Heckscher orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry I — Stiler & Meara, Rosetta Tharpe, Vicki Frazier.

JAZZ WORKSHOP — Jimmy Witherspoon, Hampton Hawes Trio.

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM — Sarah Vaughan.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito)—Flip Nunez Trio, Joe Sullivan.

Show on Broadway

After the Fall

Repertory Theatre of Lincoln Center for the Performing Arts (Elia Kazan and Robert Whitehead, directors) presentation of drama in two acts, by Arthur Miller. Staged by Elia Kazan; scenery and lighting, Joe Mielziner; incidental music, David Amram; costumes, Anna Hill Johnstone. Opened Jan. 23, '64, at the ANTA Washington Square Theatre, N. Y.; $5.50 top.

Quentin ..... Jason Robards Jr.
Felice ..... Zohra Lampert
Holga ..... Salome Jens
Mother ..... Virginia Kaye
Dan ..... Michael Strong
Father ..... Paul Mann
Nurses .... Faye Dunaway, Diane Shalet
Doctor ..... Scott Cunningham
Maggie ..... Barbara Loden
Elsie ..... Patricia Roe
Louise ..... Mariclare Costello
Lou ..... David J. Stewart
Mickey ..... Ralph Meeker
Man in the Park ..... Stanley Beck
Carrie ..... Ruth Attaway
Chairman ..... David Wayne or Lou Frizzell
Rev. Harley Barnes ..... Hal Holbrook or Harold Scott
Porter ..... Jack Waltzer
Secretary ..... Crystal Field
Lucas ..... Harold Scott
Clergyman ..... James Greene

Others: Stanley Beck, Scott Cunningham, Faye Dunaway, Crystal Field, Lou Frizzell, James Greene, Clinton Kimbrough, John Phillip Law, Barry Primus, Harold Scott, Diane Shalet, Jack Waltzer

In this age of tell-all literature, Arthur Miller might have called his new play, "I Cry Tonight." This Initial presentation of the Repertory Theatre of the Lincoln Center for the Performing Arts, opening officially last Thursday night (23) at the temporary home, the Anta Washington Square Theatre, is actually titled "After the Fall." It is almost exactly three hours of guilt confession and self-justification.

As a repertory item, "After the Fall" is an appropriate starter for the repertory group which will ultimately occupy the Vivian Beaumont Theatre uptown in Lincoln Center. It's an eminent author's first stage work in approximately nine years, and is a big play—big in intention and potential interest as well as in length and size of cast. It also has the advantage of having several powerful scenes, and being the sort of show that stirs sharp reaction and strong differences of opinion.

"After the Fall" will inspire fervent admiration in some quarters, and also raise questions of taste, as well as cause embarassment at an author's seeming lack of self-consciousness, not to mention humorlessness, in such public preoccupation, continuously and interminably, with his own self-analysis. It's interesting but exhausting. In short, "After the Fall" is a play of contrasts and despite its faults, not to be dismissed.

Under Elia Kazan's brilliantly conceived, resourceful and propulsive direction, the play is a stream-of-consciousness monolog laced with dramatized episodes, presented on the handsome new theatre's three-quarter stage, with Jo Mielziner's ingenious and playable arrangement of platforms and elequent lighting. Jason Robards Jr., in the role of a lawyer named Quentin but obviously representing Miller himself, is onstage throughout, droning on and on about his evidently obsessive sense of guilt and his indomitable self-forgiveness.

As the author makes abundantly clear, he disliked and blames his mother, had a negligible sort of contempt for his father, hated his first wife, and is angry and resentful at and apparently still emotionally involved with his second wife, who despite his published disclaimers, is inescapably identifiable as the late Marilyn Monroe.

Miller also expresses contempt for one former associate who, for pure expediency, named names before a Congressional investigating committee. He has an impersonal respect for another probe victim who committed suicide rather than face exposure, and indicates at least a sort of affection for the understanding, undemanding but vaguely defined woman who presumably represents his third and present wife.

Assuming that "After the Fall" is accurately autobiographical, the author depicts himself as having the ruthless ego drive typical of many, if not most, great artists. He portrays himself as expecting and requiring the admiration, devotion and utter selflessness of women, and regarding any demands on their part as disloyal and unforgiveable. It's perhaps significant that practically every woman in the play is infatuated with him (the Monroe character gets on her knees and hugs him around the legs to coax him to have an affair with her), and almost all ultimately betray him by making demands on him.

Especially in his portrait of the Monroe character, whom he represents as a pop singing star, Miller is anything but generous. An artist is under no compulsion to be a gentleman, of course, if only his work is good enough. So perhaps what matters in this case is not so much the question of taste of the author, but that this ignorant, simple-minded, neurotic, self-destructive, egocentric, but pathetic and likable sensualist is the most theatrical and arresting character in the play, and perhaps in the author's life.

Compared to her, the excessively garrulous protagonist, who forgets and forgives nothing anyone else has ever done, but confesses so much and excuses everything about himself, seems progressively self-centered, intense and monotonous. It's one of those familiar cases of an author being enthralled with something that others may find self-evident and increasingly tiresome.

Probably no one could succeed too well in the interminable, unvarying vehement, self-dramatizing role of the hero, and it's a credit to Robards, as well as to Kazan's mobile staging, that the audience doesn't yawn in the actor's face. The part must be one of the longest in theatrical history, comprising perhaps 90% of the script. Under the circumstances, it's a minor miracle that Robards could learn it at all, and a wonder that his voice survives the evening.

In the large permanent company, Barbara Loden, a newcomer, is a standout in the complex, vital, showy role of the beautiful, sexy, promiscuous (not to say arrantly trampy) star-wife who looks not unlike Marilyn Monroe, wears a fluffy blond wig to accentuate the resemblance, uses similar speech tones and patterns and even tells of a comparable childhood.

There are also plausible performances by Salome Jens in the idealistic, sketchily-drawn part of the willowy, compliant third wife, as well as by Virginia Kaye as the termagant mother, David J. Stewart as the martyr to Congressional witch-hunting (which the author likens to Nazi concentration camp techniques), Patricia Roe as his wife, and Ralph Meeker as the renegade who turns in his friends to the investigating committee.

Others who contend creditably with the one-note roles include Paul Mann as the whimpering father, Mariclare Costello as the coldly accusing first wife who had the effrontery to want an identity of her own, Michael Strong as the docile and therefore approved younger brother, Zohra Lampert as a legal client absurdly eager to make it a romantic relationship, and Broadway names David Wayne and Hal Holbrook temporarily playing bit roles but due for leads in the group's upcoming productions.

In general, "After the Fall" should do well as a repertory item, certainly until the scheduled openings Feb. 20 of the revival of Eugene O'Neill's "Marco Millioans" and March 12 of the new S. N. Behrman play, "But for Whom Charlie." This new Miller drama is a dubious bet for pictures, however, and an uncertain bet for stock or the road. It might be doubtful for Broadway.

Come to think of it, there's some question how much interest there might be in "After the Fall" if it didn't involve a sort of Confidential magazine game of identifying real-life counterparts of the characters, particularly the bitterly lurid portrait of Miss Monroe. Maybe that's the late star's final, ironic revenge on Arthur Miller—she steals his play.

Hobe.

Sam Green, Page Johnson, James McLaughlin, Thea Ruth and **Laura Stuart** are touring high schools in North Carolina in **Lyn Ely's** presentation of "Shakespeare Scene by Scene," comprising segments edited by **Marchette Chute** and directed by **Ernestine Perrie**, from "Henry V," "Hamlet" and "The Taming of the Shrew."

Australian Shows

(Week Ending Jan. 25)

ADELAIDE

Camelot, Her Majesty's.

BRISBANE

King and I, Her Majesty's.

MELBOURNE

Critic's Choice, Union.
Fledermaus, Princess.
Hay Fever, St. Martin's.
How to Succeed, Her Majesty's.
Wizard of Oz, Tivoli.

NEWCASTLE

Merry Widow, Victoria.

PERTH

Black Theatre of Prague, Playhouse.

SYDNEY

J. B., Independent.
Mary, Mary, Royal
Minstrels, Tivoli.
Once Upon a Surfie, Palace.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Sound of Music, Elizabethan.

Show Out of Town

Any Wednesday

New Haven, Jan. 22.

George W. George & Frank Granat, with Howard Erskine, Edward Specter Productions, Peter Katz presentation of comedy in three acts (four scenes) by Muriel Resnik. Staged by Henry Kaplan; scenery, Robert Randolph; lighting, Tharon Musser; costumes, Theoni V. Aldredge. Stars Michael Rennie, Sandy Dennis; features Rosemary Murphy. Gene Hackman. Opened at Shubert Theatre, New Haven, Jan. 21, '64; $4.80 top.

John Cleves ..... Michael Rennie
Ellen Gordon ..... Sandy Dennis
Cass Henderson ..... Gene Hackman
Dorothy Cleves ..... Rosemary Murphy

Sometimes a bright feather in an old hat makes the millinery acceptable for contemporary wear. That just about tells the story on "Any Wednesday."

From a vintage standpoint, following close on the heels of the world's oldest profession, and somewhat allied to it, is society's other situation of the aging philanderer who turns to a young mistress as he might to a sort of fountain of youth. That is the theme of this new comedy by Muriel Resnik, and in view of its creaky premise, its major hope lies in the funny lines and four clever players who know what to do with them.

The script is a merry-go-round of sex chatter and insight. Candid dialog on the subject is so frank it leaves an impression that the author's mother must have been frightened by a Kinsey report. Despite its indigo hue, however, it manages to avoid offensiveness and is handled in the many-a-thruth-spoken-in-jest method.

An unusual succession of stagers makes it difficult to gauge who is responsible for what. Stanley Prager was one of several in line to direct, and then George Morrison handled rehearsals at first, reportedly in disagreement as to treatment of the script. Co-producer Howard Erskine, an ex-actor, assumed the reins just prior to and through the play's premiere, following which Henry Kaplan was brought in.

The early status of the production reflects optimism on the basis of its comedy values rather than theme originality, and with proper nursing, it could become sturdy escapist fare. A major problem is downhill trend of the third act and an ineffectual finale.

Michael Rennie, as the waning romancer, has a tailor-made role, and he gives a typical smooth performance. Sandy Dennis features an unorthodox delivery that has an audience constantly wondering whether she is groping for a line or piece of business or whether that's the role, but whatever it is it carries considerable personal appeal. She also repeats the crying bit she did so effectively two seasons ago on Broadway in "A Thousand Clowns."

The other half of the quartet has Rosemary Murphy doing a capital version of the understanding wife who holds the wandering spouse with a loose rein and Gene Hackman brings a pleasing personality and a good sense of comedy to the talented cast.

An attractive Manhattan garden apartment seems to be in character. It's designed by Robert Randolph and lighted by Tharon Musser. A steady procession of becoming feminine apparel emphasizes the visual assets of the production and completes a general impression of overall quality. The fact that play's biggest gaffaws are also its saltiest might be a stumbling block in any possible film adaptation.

Bone.

Donald Buka directed "Black Chiffon" which opened last night (Tues.) at the Sombrero Theatre, Phoenix.

Shows Abroad

No Strings

London, Dec. 31.

Williamson Music Ltd. presentation of a musical in two acts (14 numbers), with music and lyrics by Richard Rodgers, book by Samuel Taylor. Original staging and choreography by Joe Layton, reproduced by Wakefield Poole; decor and lighting, David Hays; costumes, Fred Voelpel and Donald Brooks; orchestrations, Ralph Burns; dance arrangements, Peter Matz; musical director, Johnnie Spence; production supervised by Jerome Whyte. Stars Art Lund, Beverley Todd, Hy Hazell; features Ferdy Mayne, David Holliday, Erica Rogers, Geoffrey Hutchings, Marti Stevens. Opened Dec. 30, '63, at Her Majesty's Theatre, London; $4.30 top.

Barbara Woodruff ..... Beverley Todd
David Jordan ..... Art Lund
Jeanette Valmy ..... Erica Rogers
Luc Delbert ..... Geoffrey Hutchings
Mollie Plummer ..... Hy Hazell
Mike Robinson ..... David Holliday
Louis de Pourtal ..... Ferdy Mayne
Comfort O'Connell ..... Marti Stevens
Gabrielle Bertin ..... Meg Walter
Marcello Agnolotti ..... Elwyn Hughes
Principal Dancer ..... Tommy Merrifield
Dancers ..... Paula Bell, Sonia Brindle, Patricia Cassie, Sylvia Ellis, Christine Harrington, Patricia Hawks, Wynne Jarman, Valerie Lloyd, Patricia Lovette, Sarah Martin, Janet Matthews, Merle Maxim, Patsy Porter, Vicky Udall, Maureen Willsher, Neil Fitzwilliam, Jan Garry, Louis Godfrey, David Moffat, Harry Naughton, Ross Parkes, Bryan Payne.
Musicians on stage ..... Ronnie Hughes, trumpet; Harry Roche, trombone; Bill Jackman, clarinet; Les Baldwin, oboe; Bunny Gould, bassoon, baritone sax; Johnny Martine, flute; Roy East, alto sax; Paul Brodie, drums.
Musical numbers ..... "The Sweetest Sounds," "How Sad," "Loads of Love," "The Man Who Has Everything," "Be My Host," "La La La," "You Don't Tell Me," "Love Makes the World Go," "Nobody Told Me," "Look No Further," "Maine," "An Orthodox Fool," "Eager Beaver," "No Strings."

With the opening of "No Strings," Richard Rodgers has three musicals current in the West End, all hits. "Sound of Music" is now in its third year at the Palace, "The Boys From Syracuse," after an uneasy start, has settled down comfortably at the Drury Lane, and this newcomer looks set for a long stay at Her Majesty's.

There are enough plus factors in "No Strings" to compensate for the deficiencies in Samuel Taylor's book. The Rodgers score and lyrics, with a succession of hit numbers, notably the opening song, "The Sweetest Sounds," "The Man Who Has Everything," "Be My Host," "Maine," and the title song. Another asset is the unusual placing of the orchestra in the wings, with some of the musicians playing an integral part in the production. Also, there is effective use of moveable and reversible screens to provide the principal decor, with colored arc lamps on the side, adding an effective, intriguing touch.

The original Joe Layton staging has been vigorously reproduced and choreographed by Wakefield Poole, under the watchful supervision of Jerome Whyte. The brisk and lively staging and the colorful ballet routines provide the visual gloss traditional of the best Broadway musical imports.

Though attempting to break new and courageous ground with the story of a white man's love for a colored girl, the book is somewhat cliche-ridden and the dialog mainly dull and uneven. But accepting the fact that it is meant to be little more than a peg for colorful backgrounds, switching from Paris to Deauville to the Riviera, the book serves its purpose more than adequately.

Beverley Todd, a newcomer to these shores, makes a striking impression as the colored model, the role created on Broadway by Diahann Carroll. She has striking looks, a warm personality and a pleasant voice. She is also a competent actress and has the flair for showing off her model gowns to best effect.

Art Lund, as the one-time Pulitzer Prize winner who has lost the will to write, makes an acceptable hero. He sings admirably, though his interpretation of the role is occasionally stodgy and unimaginative. Hy Hazell, who shares star billing, makes the most of her limited chances as editor of a fashion magazine.

One of the liveliest performances comes from Marti Stevens, as the American heiress who is always looking for the action. Her vivacity breaks through into every scene, and in an inspired way, she reveals a cute sense of comedy. Other solid performances come from Geoffrey Hutchings as the fashion photographer, Ferdy Mayne as the colored model's suitor and protector, and Erica Rogers and David Holliday, with fine support from the remainder of the cast.

Fred Voelpel and Donald Brooks have designed standout costumes, with particularly unusual creations for the dancers, while the decor and lighting by David Hays are top drawer. Orchestrations by Ralph Burns and dance arrangements by Peter Matz are other plus credits.

Myro.

The Roses are Real

London, Jan. 23.

Jack Hylton & Alexander H. Cohen presentation of a drama in three acts by Patrick Paterson. Staged by Hilton Edwards; decor, Robert Heade. Stars Michael Mac Liammoir, Mary Kerridge, Thorley Walters; features Rachel Herbert, Hilton Edwards. Opened Jan. 22, '64, at the Vaudeville Theatre, London; $3.55 top.

Karl Schultz ..... Hilton Edwards
Gretel ..... Rachel Herbert
Hilda Schultz ..... Mary Kerridge
Johann Schneider ..... Thorley Walters
Konrad Apfelbaum ..... Michael Mac Liammoir

The theory that Adolf Hitler may still be alive could be the basis for an intriguing drama, but Patrick Paterson seems to have missed his target with "The Roses Are Real," and hefty reworking is called for if the Anglo-American partnership of Jack Hylton and Alexander H. Cohen intend it for eventual Broadway presentation. The London production is scheduled for a six-weeks engagement, but may have a tough time in view of the drubbing it received from the daily reviewers.

The author has an interesting approach to the is-Hitler-alive question. He suggests that the Fuhrer is in a mental home under an assumed name, pretending to have delusions of grandeur and claiming to be the Nazi dictator. But his real identity comes to light when he comes face to face with the superintendent's wife (herself a former mental patient) and recognizes her as one of the Hitler maidens, who once presented him with a bouquet.

Disturbingly, the author suggests there is still considerable sympathy for the Nazis, even though the sympathizers are in a mental institution. But otherwise, Paterson flounders, using mental patients for uneasy comedy contrast.

In spite of its many basic weaknesses, the play offers several good acting opportunities. Michael Mac Liammoir, resembling an aging Hitler (though he has been allowed to dye his hair and mustache), provides a neat contrast in moods, ranting when the occasion demands, but equally restrained when required.

Thorley Walters as a former adman, has a pushover part for easy laughs, and romps through it, while Mary Kerridge seems overtense as the wife. Hilton Edwards registers effectively as the institution superintendent, and Rachel Herbert makes a lively impression as a girl who lives in the past.

Edwards has staged the three acter fluently, and Robert Heade has designed a colorful set of the superintendent's private apartment in the mental institution.

Myro.

The Brontes

London, Jan. 22.

Michael Codron presentation of solo reading of writing by and about Charlotte, Emily and Ann Bronte, arranged and adapted by Margaret Webster. Decor, G. E. Calthrop. Stars Margaret Webster. Opened Jan. 21, '64, at the Arts Theatre Club, London; $2.50 top.

Margaret Webster's one-woman show, recently seen off-Broadway, is more distinguished for literary quality than dramatic impact. The earnest and fascinating portrait of the three Bronte sisters is delivered in straightforward, matter-of-fact tone, with little variation of style or emphasis.

Miss Webster's adaptation, which she accurately bills as a scrap-book, has been done with obvious care and affection, but the actress relies too heavily on personality in performance rather than her dramatic skill in endeavoring to project her own enthusiasm to the audience. As a result, the show resembles a literary reading rather than the "dramatic portrait" promised in the program.

The program includes excerpts from Mrs. Gaskell's biography, as well as extracts from "Agnes Grey" and, of course, "Jane Eyre" and "Wuthering Heights." It all adds up to a feast for the afficionados, but with limited appeal to wider audiences.

Myro.

Habimah, Back on B'way Next Week, Had Its Origin in Moscow in 1917

By JACOB BAAL-TESHUVA

Hebrew, the language of the Bible and modern Israel, will be heard on Broadway next week when Habimah, the National Theatre of Israel, opens a U. S. tour Feb. 3 at the Little Theatre on West 44th St. It will be Habimah's third U. S. tour. The first, in the late '20s, and the second in 1948, the year of the inception of the State of Israel. As in its earlier visits, it will be sponsored by the America-Israel Culture Foundation.

Habimah, meaning "The Stage," was born in Russia in 1917 during the chaotic and turbulent days of the Russian Revolution. It started as an offshot of the Stanislavsky Studio, which took it under its wings, and coached it to help further the struggling group's creation of a Hebrew Theatre at a time when Hebrew was not yet a spoken language. It required great sacrifice, self-discipline, zeal, and ardor.

David Vardi, one of the 11 original members of the Moscow troupe, wrote in his diary about the early days: "It was decided to send two actors to the provinces to try to obtain wheat and potatoes, otherwise we would die of hunger."

During 1926-31 Habimah took Europe and the United States by storm, leaving a strong impact not only on Jewish circles, but on the world of art and drama as a whole. Habimah impressed Albert Einstein "more than any other performance I have ever seen before." Max Reinhardt praised Habimah's discipline, "the will of the producer and the will of the actors uniting into one symphony."

By 1931 Habimah's home base became Israel where it flourishes, still faithful to its original purpose. From an audience of 10 curious spectators in Moscow it now has over 600,000 subscribers a season, a permanent theatre with a continuous and consistent theatrical policy.

Habimah scorns the star system as a product of publicity which does not make for better actors only a confused public, which chases after stars. Its repertoire includes plays by Shakespeare, O'Neill, Moliere, Ibsen, Euripides, Sophocles, together with the best in modern American, and European drama, as well as contemporary Israeli plays.

The list of directors who worked with Habimah starts with Stanislavsky, Vachtangov, and goes on to Sir Tyrone Guthrie, Julius Gellner, Harold Clurman, Lee Strasberg, and many others.

Habimah's repertoire for its United States tour will include the classic "The Dybbuk" by S. Ansky, with some original members of the Moscow cast, and two

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Cut Pitt CLO Rent 22G; It May Not Be Enough; See Bigger Ticket Sale

Pittsburgh, Jan. 28.

Pitt's Civic Light Opera got a $22,000 rent slash from the Civic Arena last Friday (24), but will be back looking for direct cash support from the city and county if the next summer season is as costly as the 1963 season. In acknowledgement of the cut, CLO president Milton Hulme said the concession is merely a partial answer to the financial problems faced by his organization.

Under the new agreement, the CLO will pay a basic rental of $108,000, against 10% over $450,000, plus $28,000 for staffing. Last year the group paid $130,000 rent, with staffing the same.

Philip Baskin, city councilman and vice chairman of the Public Auditorium authority which operates the Arena, said the reduction is "as far as we can go, consistent with our policy of operating the Arena in the black." Baskin also said that the new sound system and marked improvement in seating arrangements should enable the CLO to greatly increase its ticket sales.

The sound system is being renovated at a cost of $32,000 and the authority is taking bids for the installation of a shell for the stage. Both should be ready by April.

1-Niter in Red Bank, N.J. As Pilot Test for Legit

Dick Weaver, in an expansion of his activities in the presentation field, is handling a pilot play series to be launched tomorrow night (Thurs.) in Red Bank, N.J., by the Monmouth Arts Foundation. The opener, booked for a one-nite stand at the 1,615-seat Carlton Theatre, a film house, will be the bus-and-truck company of "A Thousand Clowns," starring John Ireland.

A second entry, scheduled for mid-March, will be the motorized edition of "A Man for All Seasons" with Robert Harris in the leading role. The response to the two plays will determine whether another series of possibly four legit presentations will be undertaken for next season. Contrary to its regular policy in connection with musical events, the foundation is offering the plays on a reserved seat basis.

Weaver has been involved in similar activities in Kingston and Poughkeepsie, N.Y., as well as Northampton, Mass.

Indict the Becks In Off-B'way Tax Delinquency Case

Julian Beck and his wife, Judith Malina, directors of the Living Theatre, N.Y., which was closed last Oct. 17 by the Internal Revenue Service, were indicted last week in Manhattan by a Federal grand jury for impeding IRS agents in their padlocking of the theatre. The Becks were also charged with "rescuing" theatre property that had been seized by the IRS in lieu of $28.435 in unpaid Federal tax.

Beck was president-treasurer of Living Theatre Productions Inc., and his wife was vice-president-secretary. Their firm was presenting "The Brig" when the Living Theatre was padlocked by the IRS agents. (The production has since been moved to the Midway Theatre, N.Y.) It was explained by assistant U.S. Attorney Peter K. Leisure that the $28,435 rap against the theatre did not include Federal income taxes, since the corporation qualified in 1960 as a tax-exempt educational organization.

The figure, he says, involves unpaid admission excise taxes collected by the corporation from persons attending the performances and unpaid employment withholding and unemployment insurance taxes totaling more than $20,000. U.S. Attorney Robert M. Morgenthau said that prior to the seizure of the corporation's property the IRS, during the period from Jan. 1, 1962, to last Oct. 17, made numerous attempts to settle the matter by conducting 22 conferences and 55 telephone conversations with Beck.

Leisure declared that after the IRS agents seized the theatre, Beck and others refused to vacate the premises peaceably, and sit-in demonstrations inside the building and picketing demonstrations

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Reconstructed 'Wall' Due For Washington Showing

A revised version of Millard Lampell's adaptation of John Hersey's novel, "The Wall," opens tonight (Wed.) at the Arena Stage, Washington. The original version of play was produced unsuccessfully on Broadway a few seasons ago.

The presentation, slated to continue through Feb. 23, has been directed by Edwin Sherin. The cast is headed by Anthony Zerbe, Joanna Merlin and Lou Gilbert. Also featured in the production are George Ebelling, Ray Reinhardt, Jeanne Paynter, Rene Auberjonois, Joan Van Ark and Jonathan Farwell.

Sets, lighting and costumes were designed, respectively, by Vincent Piacentini Jr., Leo Gallenstein and Marianna Elliott.

Gordon Craig—Prez

London, Jan. 28.

Edward Gordon Craig, the son of Ellen Terry, has been named president of the Mermaid Theatre Trust at a party Jan. 16 celebrating his 92d birthday.

Announcing that Craig had agreed to become the Trust's first prexy, the Mermaid founder, Bernard Miles, said they had now reached the point where it was felt they could ask, without being impertinent, "that this great old man of the theatre—actor producer, designer, writer — should allow us to put his name at the head of our role of honor."

B'way Turning To Sunday Schedule

The list of Broadway productions giving Sunday performances is growing. The longrunning "Mary, Mary" is the latest to announce a switch to Sabbath showings, starting March 1. The planned "Mary" move will follow a somewhat similar step by "Here's Love," which will play matinees only on Sundays starting Feb. 9. In the case of "Mary," both afternoon and evening performances will be given Sundays.

There were four Main Stem presentations giving regular showings last Sunday (26), including "Beyond the Fringe," "Enter Laughing," "Oliver" and "Stop the World—I Want to Get Off." "Enter" and "Oliver" give matinee performances only on Sundays, but "World," which exits Broadway next Saturday (1) for a road trek, has been playing Sunday afternoon and evening performances recently. "Fringe" also adheres to a two-a-day Sabbath schedule.

Although Sunday performances are routine off-Broadway, the employment of that same practice on the Main Stem is generally regarded as evidence of waning business for the shows involved. It's standard for a presentation to drop Monday evening performances when a switch to Sunday matinees is made, and when Sunday evening performances are also involved they're usually given in lieu of Wednesday matinees.

Certain shows, such as "Oliver" and "Here's Love," have a kiddie appeal and the substitution of Sunday matinees for Monday evening performances is one way to broaden the opportunity for youngsters to attend.

ENGLISH STAGE GROUP GETS QUEEN'S, LONDON

London, Jan. 28.

When the Royal Court Theatre closes in mid-March for reconstruction, the English Stage Co. will move to the Queen's Theatre. It plans to be back in its own home in Sloane Square in September, however.

The company will open March 12 at the Queen's, with Ann Jellicoe's translation of Anton Chekhov's "The Seagull," presented in partnership with Tennant Productions and Lewenstein Delfont Productions. The cast will be headed by Peggy Ashcroft, with Ann Beach, George Devine, Mark Dignam, Peter Finch, Vanessa Redgrave and Paul Rogers.

That will be followed by Bertolt Brecht's "Saint Joan of the Stockyards," in a version of A. R. and Charlotte Llyod, with Miss Redgrave in the title role. Both productions will be staged by Tony Richardson. There will also be a third play by an English Stage Co. dramatist, starring Miss Redgrave.

The English Stage Co. slate for the next 18 months also includes two new full-length plays by John Osborne.

Prepare Musical 'Kitty' For West End in April

London, Jan. 28.

Donald Albery is readying a new musical, "Kitty," to reach the West End in April. The show's book and lyrics are by Bob Grant and the music is by Laurie Holloway.

The 17 numbers from the show are being published by Mediant Music, the new pubbery set up by Eddie Rogers.

National Repertory Tour Getting Good Audience Reaction, So-So B.O.; Cancel Bookings for 4 Locations

By HAROLD M. BONE

New Haven, Jan. 28.

At approximately the halfway mark of the National Repertory Theatre's 1963-64 Coast-to-Coast tour, the inventory is sound, both on an attendance basis and from an appreciation standopint. Grosses have been moderate, but the routine reaction has been a consistent build from the opening to closing of each engagement. The critical reaction has been favorable, ranging from the enthusiastic to the ecstatic.

The tour is pointing up the fact that to be topnotch, a rep troupe must be good not only in actually presenting productions but also in educating the public to accept this form of live entertainment. The latter feat is being accomplished through after-performance discussions, backstage visits, direct contacts with the players, etc. This educational program is especially effective with younger audiences, many of whom are having their first exposure to legit.

The tour opened Oct. 5 in Greensboro, N. C., after a two-week period of rehearsals as artists in residence at Univ. of North Carolina. The preliminary period included seminars, observation opportunities and lectures on all branches of legit production, with drama students and faculty in on all proceedings.

This inside disclosure pattern was followed in other cities enroute, particularly where school groups were accommodated. The latter, comprising a fair representation of the new generation of

(Continued on page 74)

Jane Powell Tours Show As Break-in for B'way

Chicago, Jan. 28.

Jane Powell this week started a tour of one-niters to break in her revue, "Just Twenty—Plus Me," which supposedly has Broadway aspirations. Featured with the singer is comic Bob Melvin and the Top Twenty, a singing and dancing group that had had regular exposure on the Tennessee Ernie Ford tv show.

The presentation is understood to be built around the act Miss Powell recently presented in Las Vegas, with the emphasis of production numbers. It's being presented by James Fitzgerald, who was initiated as a producer with "The Wonderful World of Music" at the Seattle World's Fair two years ago. Miss Powell co-starred in that show with Vic Damone and the Stan Kenton orch.

Fitzgerald is also packaging a tv special in which Miss Powell will star.

Princeton Drew Record 114G For McCarter Season

The McCarter Theatre, Princeton, N. J., grossed a record $114,000 for its 12-week fall season ending last Dec. 31. According to Arthur Lithgow, executive director of the theatre, the gross represents a gain of 11% over the 1962 fall take.

The 88 separate events and an overall attendance for those of 51,000 were also both records for the McCarter, Lithgow reports. The theatre is now in its fourth season of year-round operation under the guidance of Princeton Univ. The gross income represents receipts from 21 regular performances by the resident professional repertory company, plus school matinees, assorted special bookings, and rentals to various university, civic and community groups.

McCarter officials emphasize, however, that the McCarter project, officially dubbed a "Regional Center for the Performing Arts," still operates at a sizable annual deficit met each year by the university itself.

Name Rise Stevens Exec For Met Touring Troupe

Rise Stevens and Michael Manuel will be joint general managers of the Metropolitan Opera National Co. This unit will travel 34 weeks in the autumn of 1965, with a tie to main Met in New York and the John F. Kennedy Center of Washington.

Miss Stevens joined the Metropolitan as a leading mezzo-soprano the season of 1938-39. She will also continue recitals.

Manuel, for eight years on the staff of Covent Garden, joined the Metropolitan as executive stage manager in the season 1957-'58 after having toured the United States extensively with the Royal Ballet.

Japanese Reps Studying American Theatre Setup

Washington, Jan. 28.

Five Japanese legit representatives have begun a two-month study tour of U.S. theatre. The group, under State Dept. sponsorship, saw the performance by Helen Hayes in "Good Morning Miss Dove" at Catholic Univ. before heading for New York yesterday (Mon.). They will spend a month in Gotham.

Members of the group are actor Koshiro Matsumota, Kumo troupe players Shigeru Koyama and his wife Tomoko Fumino, Shiki troupe actor Hiroshi Mizushima and drama lecturer Tadishi Matsubara.

Performing Arts Setup Jumps During 1963-64 Under N.Y. State Council

The N. Y. State Council on the Arts issued a report last week on its four years of operation. Summarized were the group's activities relating to theatre, opera, dance, concert, exhibitions and architecture.

In the area of the performing arts, it was disclosed that the number of attractions made available to communities throughout the state with council support has grown from 92 performances by four companies in 46 communities at the start to 224 performances by 57 professional companies in 88 communities during the current semester.

The performing arts touring program cost the council $330,000 in direct support for its initial season, as compared to $166,800 for the '63-'64 session under a new setup of partial council support whereby the major portion of the financial burden and all the organizational talent comes from the local sponsors in the communities in which the touring entries play. For the 1963-64 season, the legit schedule comprised 30 performances in 22 cities by nine different theatrical companies at a cost to the council of $20,700.

In the area of children's theatre for the current semester ending next March 31, a council allotment of $5,400 covers 31 performances in 18 communities by three performing groups. Opera activity for the 1963-64 period takes in 25 performances in 18 communities by four companies at a cost to the council of $49,700. During the same time span, the dance concert sked covers 47 performances by 20 dance companies in 34 communities at a cost to the Council of $32,800.

The council's support of concerts this season totals $58,200 for 91 performances in 60 communities. The '63-'64 budget for all aspects of the council's operation including staff, $49,885; technical assistance, $20,000; and maintenance and operation, $51,680, totals $534,219. The total budget in 1961 was $450,000. That includes $50,000 for salaries, printing, travel, as well as maintenance and operation.

The council established in 1960 by an act of the State Legislature, will be represented by an art exhibition at the State Pavilion of the World's Fair.

Off-Broadway Reviews

A Lovely Light

Jeff Britton presentation, by arrangement with Norma Millay, of a dramatization of the poems and letters of Edna St. Vincent Millay, adapted by Dorothy Stickney. Staged by Howard Lindsay; set and lighting, Anders Meyer; gown, Helene Pons. Stars Dorothy Stickney. Opened Jan. 20, '64, at the Mayfair Theatre, N. Y.; $4.50 top weeknights, $5.50 weekends.

Dorothy Stickney's tribute to Edna St. Vincent Millay is low-key theatre, but it makes a pleasant, engrossing evening. Reading from the letters and poems of Miss Millay, Miss Stickney conveys the charm, warmth, and wonderful sense of humor of the poetess, and makes her seem, indeed, to have shed "A Lovely Light."

The program, staged by Howard Lindsay, was presented at the Hudson Theatre, on Broadway for two weeks in 1960. The chances of an extended run this year at the Midway Theatre seem doubtful, but Miss Stickney's performance is skillful and gracious, and her obvious affection for Miss Millay as a poet and as a person is infectious. *Kenn.*

Funnyhouse of a Negro

Theatre 1964 (Richard Barr, Clinton Wilder, Edward Albee) presentation of a drama by Adrienne Kennedy. Staged by Michael Kahn; sets and lighting, William Ritman; costumes, Wilia Kim. Opened Jan. '64, at the East End Theatre, N.Y.C.; $3.00 top.

Cast: Billie Allen, Cynthia Belgrave, Norman Bush, Leonard Frey, Ellen Holly, Leslie Rivers, Ruth Volner, Gus Williams.

The nightmares and fantasies of a tormented young woman are vividly, fascinatingly depicted in "Funnyhouse of a Negro," a first effort by a talented new playwright, Adrienne Kennedy.

The central character in this macabre but meaningful piece is a colored girl who is unable to cope with the fact of her race. Rejected by her light-skinned mother, she in turn rejects her dark-skinned father, and is wracked by guilt because of it.

The girl, effectively portrayed by Billie Allen, is surrounded in the play by actors embodying her fears, dreams, and guilts. Miss Kennedy makes good use of symbolism, and her device of repetition heightens the tension. The play builds to a powerful climax, and conveys the anguish of the heroine.

Capable performances are delivered by Ellen Holly, Cynthia Belgrave, Gus Williams, Leonard Frey, Ruth Volner and the others, under the fine direction of Michael Kahn. The William Ritman sets and the costumes by Willa Kim seem ideal.

"Funnyhouse of a Negro" is only 45 minutes long, but it ranks as one of the most interesting off-Broadway shows of the season. *Kenn.*

Cabin in the Sky

Arthur Whitelaw & Leo Friedman revival of a musical comedy in two acts, with book by Lynn Root, music by Vernon Duke, and lyrics by John Latouche. Staged by Brian Shaw; musical staging and choreography by Pepe DeChazza; sets and costumes, Alan Kimmel; musical direction, arrangements and orchestrations, Eric W. Knight; vocal direction and additional dance arrangements, Bobby Banks; lighting, Daniel Forer. Opened Jan. 21, '64, at the Greenwich Mews, N. Y.; $4.50 top weeknights, $5.90 weekends.

Cast: Rosetta Le Noire, Ketty Lester, Tony Middleton, Sam Laws, Bernard Johnson, Harold Pierson, Morton Winston, D'urville Martin, Helen Ferguson, Joseph Attles, Albert Popwell, Vernon Washington, Jeannet Rollins de Ramos, Cleo Quitman.

"Cabin in the Sky" shows its age, but there's enough entertainment in the revival of the 1940 musical to provide an enjoyable evening.

The fantasy plot about a battle between agents of the Lord and the Devil for the soul of an ingratiating but easily-tempted "Little Joe," isn't exactly enthralling. But the Vernon Duke score, highlighted by the always beguiling "Taking a Chance on Love," is delightful, and the leading players are fine.

As Petunia, the long-suffering but hopeful wife, Rosetta Le Noire is warm and appealing, and she does a good job with the above tune. Her switch in the second act to a gowned, bejewelled temptress is a pleasure to behold. Tony Middleton is ideal as the hero, giving a sympathetic, amusing portrayal. He and Miss Le Noire are excellent in their duets, "Cabin in the Sky" and "Not a Care in the World."

The sensuous temptress is played by Ketty Lester, who has the figure, voice and zest for the role. She dances "Do What You Want to Do" torridly, and socks across "Love Me Tomorrow" with Middleton.

Okay support is offered by Sam Laws, as the Lord's General, but Bernard Johnson is excessively lively as Lucifer Jr. The sets and costumes by Alan Kimmel are attractive.

Brian Shaw's direction is uneven, but for the most part effective, and the musical numbers staged by Pene De Chazza are energetic.

This revival of "Cabin in the Sky" isn't subtle, and sometimes it's too loud. The lyrics often have very little to do with the subject at hand, and the unabashedly sentimental plot lacks suspense. But the musical numbers and the good cast make the show diverting. *Kenn.*

Jerico-Jim Crow

Greenwich Players Inc., in coordination with the Congress of Racial Equality, the National Assn. for the Advancement of Colored People and Students Non-Violence Coordinating Committee, presentation of Stella Holt's production of a program of songs and vignettes by Langston Hughes. Staged by Alvin Ailey and William Hairston; music director, Hugh Porter; lighting and costumes, Ves Harper; associate producer, Frances Drucker; percussionist, Sheep Sheperd; organist, Marion Franklin. Opened Jan. 12, '64, at The Sanctuary of the Village Presbyterian Church and Brotherhood Synagogue, N. Y.; $3 top.

Cast: Gilbert Price, Hilda Harris, Joseph Attles, Rosalie King, William ain, Dorothy Drake, Virginia Davis, Eleanor Howell, Dorothy Brazzle, Sylvia Terry, Vivian Moore, William Coleman, Marquette Miller, Bob Broadway, Brock Williams, Johnny Riddley, Moses Brown, Lamont Washington.

Rousing renditions of some 20 gospel and folk songs make "Jericho-Jim Crow" happy entertainment. A talented group of singers, headed by the uninhibited Dorothy Drake, make the rafters of the Village Presbyterian Church resound with their irresistible music.

Alternating with the songs are dramatic segments retelling the history of segregation in America, from the days of slavery to the lunch-counter sit-ins of today. The acting of these episodes is just fair, and many of the attempts at humor fall flat. But there are some touching moments, and whenever the proceedings lag, the singers take over.

Standout numbers are the vibrant "Ezekial Saw the Wheel," and Langston Hughes' "Freedom Land," beautifully sung by young Gilbert Price. The staging of the production, by Alvin Ailey and William Hairston, is highly effective.

Incidentally, "Jericho-Jim Crow" is being presented weekends only. *Kenn.*

LONDON SHOWS

(Figures denote opening dates)

At Drop Hat, Haymarket (10-2-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63).
Brontes, Arts (1-21-64).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Father, Piccadilly (1-14-64).
Funny Thing Happened, Strand (10-3-63).
Gentle Jack, Queen's (11-28-63).
Half a Sixpence, Cambridge (3-21-63).
Happy Days, Theatre Royal (12-9-63).
How to Succeed, Shaftesbury (3-28-63).
Man in the Moon, Palladium (12-23-63).
Mary, Mary, Queens (2-27-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Royal Court (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Nights of Comedy, Comedy (1-29-64).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (6-2-61).
Out of Croccodile, Phoenix (10-29-63).
Pickwick, Saville (7-4-63).
Poor Bitos, Vaudeville (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Roses Are Red, Vaudeville (1-22-64).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Treasure Island, Mermaid (12-18-63).
Wings of the Dove, Lyric (12-3-63).
Hedda Gabler, Arts (2-12-64).

CLOSED

Where Angels Fear To Tread, St. Martin's (6-6-63); closed last Saturday (25), after 261 performances.

SCHEDULED OPENINGS

Fourth of June, St. Martin's (1-30-64).
The Bacchae, Mermaid (2-5-64).
Who's Afraid Virginia Woolf, Piccadilly (2-6-64).
Hedda Gabler, New Arts (2-12-64).
Spoon River, Royal Court (2-13-64).

Off-Broadway Shows

(Figures denote opening dates)

Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Midway (12-19-63).
Cabin in Sky, Mews (1-21-64).
Fantasticks, Sullivan St. (5-3-60).
House of Negro, East End (1-14-64).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Lovely Light Mayfair (1-20-64).
Once in a Lifetime, York (1-28-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Theatre of Peretz, Gate (11-5-63).
Too Much Johnson, Phoenix (1-15-64).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

SCHEDULED OPENINGS

Caretaker, Players (1-30-64).
Riverside Drive, de Lys (2-4-64).
Jo, Orpheum (2-6-64).
Amorous Flea, E. 78th St. (2-17-64).
Betty-Sponge, East End (2-25-64).
Salad Mad Cafe, Wash. sq. (3-10-64).

Stock Review

Fair Game For Lovers

Miami, Jan. 24.

Zev Bufman & Stan Seiden, in association with Herbert Swope Jr., by arrangement with Charles Rappaport, presentation of a comedy in two acts (nine scenes) by Richard Dougherty. Staged by Paul Shyre; scenery, lighting and costumes, Ralph Alswang; associate producer, Teresa Calabrese. Stars Leo Genn, Forrest Tucker, Maggi Hayes; features John Alda, Jane Hoffman, Ralph Bell, Sylvia Gassel, Pegeen Lawrence. Opened Jan. 14, '64, at the Coconut Grove Playhouse, Miami.

Audience and local critics were equally enthusiastic over this, the second of Bufman & Seiden's 1964 tryouts at the Grove. "Fair Game" shows considerable promise of reasonable Broadway tenure. It is already a fairly tight show, although author and director are still making minor changes.

Richard Dougherty's bright lines follow, one after the other, in such rapid succession that no one notices an all but total absence of plot. Suspense is sustained as the audience wonders just how Leo Genn is going to clap the lid on the Pandora's box of inverted cliches which have been escaping from it during all nine scenes.

What tracery of story line is discernible deals with the unconventional plans of two young lovers to trap the girl's wealthy dad into helping them financially while the boy is still in college. With a lesser cast, this bit of fluff might not alight, but Genn's handling of the sophisticated father, veteran of a number of love affairs and divorces, is a masterpiece of deft underplaying. He is not to be stampeded into sympathy with what he regards as puppy love.

Maggi Hayes makes the most of her small role as papa's current femme interest. Forrest Tucker is a hearty, somewhat Western, man of the world. John Alda scores heavily as the reluctant co-plotter. (Miss Hayes is the wife of coproducer Herb Swope Jr.)

Pegeen Lawrence, a native of Palm Beach, makes her American pro debut, showing the training she had both here and abroad. She has youthful charm and beauty and handles her lines with unexpected expertise in a role which might have been tailored for her.

Also on hand to complete the competent cast are Jane Hoffman and Ralph Bell, who convincingly play the boy's father and mother, and Sylvia Gassel who contributes her bit as the very hep maid.

Paul Shyre's direction is well paced and sure, and Ralph Alswang's window dressing provides the right background for the comedy. *Culm.*

Scheduled B'way Preems

Habimah, Little Theatre (2-3-64).
Abraham Cochrane, Belasco (2-5-64).
Rugantino, Hellinger (2-6-64).
What Makes Sammy, 54th St. (2-8-64).
Fair Game for Lovers, Cort (2-10-64).
Passion Josef, Barrymore (2-11-64).
Any Wednesday, Music Box (2-12-64).
Foxy, Ziegfeld (2-13-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Renaud-Barrault, Center (2-25-64).
Deputy, Atkinson (2-26-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
Baby Want a Kiss, Little (3-28-64).
High Spirits, Alvin (3-31-64).
Hamlet, Lunt-Fontanne (4-2-64).
Cafe Crown, Beck (4-7-64).
West Side Story, Center (4-8-64).
Royal Shakespeare, State (5-18-64).
Girl to Remember, Hellinger (5-26-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

Need Open Door Policy

On the evidence of one of last week's previews of "After the Fall," it's a tossup whether the N.Y. Fire Commissioner or the Surgeon General would be more disturbed during intermission at the Lincoln Center's new Anta Washington Square Theatre. Four interior exits into the narrow lobby, and only one exit to the street, combine to bring smoking traffic to a jampacked standstill. Ushers' pleas for "smoking outside, please" are completely useless.

The curiously limited facilities for entering and leaving the theatre work fairly well going in, as the funnel-like entrance is in reverse and opens into the auditorium. But all audience has to leave by the narrow spout. Use of the side fire exit doors would seem to be the solution, as at most Broadway theatres. At the SRO preview, however, these exits weren't made available, so that par from seat to sidewalk after the show was a standstill 20 minutes.

This is a twist on the usual criticism of new theatres. In the trade, at least, it's said that the tendency is toward plush auditorium and lobby facilities, with little consideration for backstage needs. That's been corrected at Anta Washington Square, but there's still something to be said for making it easy for the audience to get in and out.

Unless this situation is changed, repeat customers (there will be many because of successful subscription sales) may contemplate heading for the door before the final curtain. How the actors will love **THAT!**

Opera Review

The Last Savage

Opera in three acts. Music, score & staging by Gian Carlo Menotti. English translation, George Meade; sets & costumes, Beni Montresor; conductor, Thomas Schippers. U. S. premiere Jan. 23, '64 at Metropolitan Opera, N. Y.

The Maharaja ..... Ezio Flagello
The Maharani ..... Lili Chookasian
Kodanda ..... Nicolai Gedda
Mr. Scattergood ..... Morley Meredith
Kitty ..... Roberta Peters
Abdul ..... George London
Sardulla ..... Teresa Stratas

Originally commissioned and presented by the state opera officials of Paris, "The Last Savage" may be the last gasp in hybrid entertainment called by the great name of opera. There is a fashionable cocktail party scene in the second act which is right out of Moss Hart-George S. Kaufman in the 1940s. It musters high style absurdities, fake Bohemians, mad press photographers and—rather offensively—Roman Catholic, Greek Orthodox, Protestant and Jewish clerics, apparently very much at home, as Menotti sees them, among the phonies of the age.

The satire is broad. Or spell it hokum. It could easily fall on its face. Almost any opera company would be well advised to shun this work unless Menotti stages it and the sets and costumes are by Beni Montresor.

It is the sheer showmanship of the multi-talented Menotti which makes the final verdict this: "Last Savage" is a good deal of fun despite some of the lyrical gags rhyming over-clover, Kitty-pretty, well-hell, daddy-laddie, despite those Minsky swish tailors, despite the Bert Lahr-like love scene. Yes, all this at the stately Met!

The action opens in a remote principality of India, beautifully imagined scenically. The staging is daring indeed for opera, involving tongue-in-cheek playacting of Hindu servants who set and strike scenes. A series of spotlights enhances the suggestion of a film studio in which the accoutrements of illusion are arranged before the beholder's eyes. All of this stagecraft, the richness of the costumes and the fact that the work was meticulously rehearsed, unlike so many operatic productions, help account for the fast pace.

Menotti uses many sly touches of spoofing, stagey moans by the harassed "wild man" who becomes the American girl anthropologist's pet display back in Chicago, double-talk by Hindu wisemen, double-entendre when the primitive is introduced to .merican whiskey and necking. To get away with what he does get away with, Menotti has got to be a man of the theatre. He is. Where he stands as a composer after this score of well-orchestrated borrowings from his betters raises a question about which the town's dinner tables will be cackling this spring. Call him an updated Sigmund Romberg.

There is not much to remark as to the singing. There is little in the way of exciting set pieces, though there are a few half-serious uptop runs for Roberta Peters as the girl, a vocal job or two for George London whose real achievement is in handling the could-be-fatuous role of the "wild man" with impressive stage presence. He came within an inch of taking a nasty fall when his bamboo prison cage almost fell off the raised platform.

Teresa Stratas is sprightly and very helpful as the second love interest. Ditto Nicolai Gedda, the Swedish tenor whose fine English diction has won him a number of roles in that language at the Met. Morley Meredith handles effectively a spoof on modern living. It could be lifted bodily and transferred to a number of Broadway musicals of the moment.

Menotti is replete in this libretto, though written in his native Italian and translated by George Meade, with topical allusions to inflation, taxation, sanitation a la Americaine. The plot swings on the efforts of an American magnate and a Hindu maharaja to arrange a wedding of their heirs to help preserve their fortunes against the tax siphoning of their respective governments.

Menotti changes pace and milieu, both, between the opening in India, with its tastier subtleties and charm, and the shift to rambunctious "smart" Chicago with the outlandish mixture of chi-chi types. Happily it moves along briskly, disarming the harsher criticisms which less adroit staging and conducting (Thomas Schippers) might well have invited.

There are 26 "parts" programmed. But some of them don't sing or speak, just pose as symbols of something Menotti doesn't like in modern society. Suffice that Menotti himself is reaching the point where he could be spoofed. Meanwhile, he retains great joie de vivre. Nothing like this fascinatingly varied fare has ever been seen, it may be guessed, in an opera house. *Land.*

Touring Shows

(Figures cover Jan. 27-Feb. 8)

Any Wednesday (tryout)—Wilbur, Boston (Jan. 27-Feb. 8).

Beyond the Fringe (2d Co.)—Hanna, Cleve. (Jan. 27-Feb. 1); Auditorium, Rochester (Feb. 3-5); Century, Buffalo (Feb. 6-8).

Boys From Syracuse (bus-truck)—Nixon, Pitt. (Jan. 27-31); High School, Huntsville, Ala. (Feb. 1); Split-week (Feb. 3-8).

Camelot—Opera House, Chi (Jan. 27-Feb. 8).

Camelot (bus-truck)—Split-weeks (Jan. 27-Feb. 8).

Circle in the Square (bus-truck)—Split-week (Feb. 1-8).

Foxy (tryout)—Fisher, Det. (Jan. 27-Feb. 8).

Funny Girl (tryout)—Shubert, Boston (Jan. 27-Feb. 1); Forrest, Philly (Feb. 4-8).

Funny Thing Happened on the Way to the Forum (2d Co.)—Ford's, Balto (Jan. 27-Feb. 1); Shubert, Boston (Feb. 3-8).

High Spirits (tryout)—Shubert, New Haven (Feb. 3-8).

Hollow Crown (bus-truck)—Royal Alexandra, Toronto (Jan. 28-Feb. 1); Goodman, Chi (Feb. 3-8).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Jan. 27-Feb. 8).

How to Succeed in Business Without Really Trying (3d Co.)—Orpheum, Mols. (Jan. 27-Feb. 1); Auditorium, St. P. (Feb. 3-8).

Little Me—Auditorium, Rochester (Jan. 30-Feb. 1); O'Keefe, Toronto (Feb. 3-8).

Man for All Seasons—City Center, N. Y. (Jan. 27-Feb. 8).

Man for All Seasons (bus-truck)—Split-weeks (Jan. 27-Feb. 8).

National Repertory Theatre—Shubert, Cincy (Jan. 27-Feb. 1); Clowes, Indpls. (Feb. 3-5); U. of Indiana, Bloomington (Feb. 6-8).

Never Too Late (2d Co.)—American, St. L. (Jan. 27-Feb. 1); Shubert, Cincy (Feb. 3-8).

Pajama Tops—Blackstone, Chi (Jan. 28-Feb. 8).

Rugantino (tryout)—O'Keefe, Toronto (Jan. 27-Feb. 1, moves to N. Y.).

Seidman and Son—Geary, S. F. (Jan. 27-Feb. 8).

Sound of Music—Curran, S. F. (Jan. 27-Feb. 8).

Stop the World—I Want to Get Off—National, Wash. (Feb. 3-8).

Thousand Clowns — Studebaker, Chi (Jan. 27-Feb. 8).

Thousand Clowns (bus-truck) — Split-weeks (Jan. 27-Feb. 8).

What Makes Sammy Run? (tryout)—Erlanger, Philly (Jan. 27-Feb. 1, moves to N. Y.).

Who's Afraid of Virginia Woolf? (2d Co.)—Clowes, Indpls. (Jan. 27-29); Brown, Louville (Jan. 30-Feb. 1); American, St. L. (Feb. 3-8).

Met Opera Touts a 'Hit'

Believed first time for an opera company to take display space to tout a single work, the Met hit the N.Y. Times and Herald-Trib with 400-line ads yesterday (Tues.) will repeat in Sunday editions.

Purpose: to offset N.Y. Times' sour review of Gian Carlo Menotti's "The Last Savage" by spotlighting all other notices, notably the Trib's Allan Rich.

N.Y.: 'Dolly,' 'Dylan,' 'Park,' 'Fall' SRO; 'Girl' 68G, 'Shade' 53G, 'Chinese' 25G, 'Virginia' $19,807, 'Marathon' $17,079

Business improved last week for most Broadway shows. An expanding sellout list comprised "Barefoot in the Park," "Dylan," "Hello Dolly" and the Lincoln Center Repertory Theatre production of "After the Fall" on its opening week of four regular performances and three previews.

"Dolly" has been drawing lengthy lines of ticket-buyers, who have been under surveillance by state investigators. They're on the staff of N.Y. Attorney General Louis J. Lefkowitz whose office has been studying legit business practices. The agents, supplied with miniature cameras and subpoena forms, are seeking those who might be purchasing blocks of seats for blackmarket resale. Several individuals have thus far been subpoenaed.

Among the shows registering jumps of at least $6,000 last week were "Beyond the Fringe," "Luther" and "One Flew Over the Cuckoo's Nest." The latter closed Saturday (25). "Fringe" has been making a strong comeback since the recent unveiling to critical approval of a partially new edition of the revue. The annual motorboat show at the Coliseum, N.Y., is figured to have contributed to an overall upbeat in business around town not only for the theatre, but also for restaurants and other enterprises.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (13th wk; 99 p) ($6.90-$7.50; 1,280; $50,898) (Coleen Dewhurst, William Prince). Previous week, $15,055.

Last week, $16,139. David Clarke succeeded Prince last Monday night (27).

Barefoot in the Park, Biltmore (C) (14th wk; 107 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,426 with parties.

Last week, $38,420 with parties.

***Beyond the Fringe,** Golden (R) (66th wk; 523 p) ($7.50; 799; $34,874). Previous week, $21,092.

Last week, $27,490.

Case of Libel, Longacre (D) (16th wk; 122 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $21,814 with parties.

Last week, $26,599 with parties.

Chinese Prime Minister, Royale (D) (4th wk; 28 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $23,740.

Last week, $25,023.

Chips With Everything, Booth (D) (17th wk; 133 p) ($6.90-$7.50; 766; $34,207). Previous week, $14,445.

Last week, $12,142. Closes Feb. 8.

Dylan, Plymouth (D) (2d wk; 9 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $20,484 for opening performances and three previews.

Last week, $43,432 with parties.

Enter Laughing, Miller's (C) (46th wk; 363 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $13,513.

Last week, $13,601.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (90th wk; 717 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $41,830. Dick Shawn will succeed Mostel as star Feb. 10.

Last week, $45,550.

Girl Who Came to Supper, Broadway (MC) (7th wk; 56 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $69,164 with parties for seven performances.

Last week, $68,049 with parties.

Hello, Dolly, St. James (MC) (2d wk; 12 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $46,985 for four performances and two previews.

Last week, $69,794 with parties.

Here's Love, Shubert (MC) (17th wk; 130 p) ($9.60; 1,453; $71,205). Previous week, $44,259.

Last week, $43,378.

How to Succeed in Business Without Really Trying, 46th St. (MC) (120th wk; 951 p) ($9.60; 1,342; $66,615). Previous week, $59,564.

Last week, $60,678.

Luther, Lunt-Fontanne (D) (18th wk; 139 p) ($6.90-$7.50; 1,478; $60,432) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $42,163.

Last week, $48,858. John Heffernan succeeded Finney in the title role last Thursday (23).

Marathon '33, ANTA (D) (5th wk; 40 p) ($6.90-$7.50; 1,174; $45,650) (Julie Harris). Previous week, $15,803.

Last week, $17,079.

***Mary, Mary,** Hayes (C) (151st wk; 1,202 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $15,267.

Last week, $17,752.

Never Too Late, Playhouse (C) (61st wk; 485 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $33,921.

Last week, $34,340.

Nobody Loves An Albatross, Lyceum (C) (6th wk; 44 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $28,837.

Last week, $30,005.

Oliver, Imperial (MD) (55th wk; 439 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $36,709.

Last week, $42,066.

110 in the Shade, Broadhurst (MC) (14th wk; 106 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $52,767.

Last week, $53,205.

Private Ear and Public Eye, Morosco (D) (16th wk; 123 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $18,909 with Play of the Month Guild patronage.

Previous week, $17,769.

***Stop the World—I Want to Get Off,** Ambassador (MC) (69th wk; 547 p) ($8.60; 1,121; $51,795) (Joel Grey). Previous week, $20,661. Exits next Saturday (1) to tour.

Last week, $24,761.

Who's Afraid of Virginia Woolf? Rose (D) (68th wk; 536 p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $15,332.

Last week, $19,807.

MISCELLANEOUS

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (1st wk; 4 p) ($6-$6.50; 1,158; $46,500).

"After the Fall," the first of three scheduled repertory offerings, opened last Thursday night (23) to two raves (Nadel, World-Telegram; Taubman, Times), one affirmative notice (Chapman, News), one qualified approval (Watts, Post) and two negative reviews (Kerr, Herald Tribune; McClain, Journal-American).

Last week, $37,205 for four performances and three previews of "Fall," which is to be joined Feb. 20 by "Marco Millions" and March 12 by "But For Whom Charlie."

CLOSED LAST WEEK

One Flew Over the Cuckoo's Nest, Cort (D) (11th wk; 82 p) ($6.90-$7.50; 1,100; $41,482) (Kirk Douglas). Previous week, $14,107.

Last week, $22,193. Closed Saturday (25) at an estimated loss of its entire $150,000 capitalization (including 20% overcall).

OPENING THIS WEEK

Man for All Seasons, City Center (D) ($4.95; 3,015; $91,000) (William Roderick, Bruce Gordon, Albert Dekker). Production of Robert Bolt play, which has been touring major cities, returned Monday (27) for a two-week stand at the City Center.

OTHER THEATRES

Atkinson, Barrymore, Belasco, 54th St., Hellinger, Hudson Little, Majestic, Music Box, O'Neill, Winter Garden, Ziegfeld.

1964 Prospects For Anzac Legit

By HARALD H. BOWDEN
(J. C. Williamson Theatres)

Sydney, Jan. 28.

The year 1963, over-all, was quite good here despite the failure of several New York successes, which failed to attract in Australia. Most notable of these was "Carnival." Another Broadway success to flounder in Australia was "Shot in the Dark." Also two Australian plays "The Season at Sarsaparilla" and "Who'll Come A-Waltzing".

Solo artists proved highly successful. Marcel Marceau hit the jackpot in every State of the Commonwealth and New Zealand, while Victor Borge on a return season proved a big draw. English spoof, Joyce Grenfell, filled theatres to capacity and late in the year Sir John Gielgud in his "Shakespearean Readings" repeated here his success achieved in other parts of the World.

English Star, Googie Withers, was a hit in "Woman in a Dressing Gown" and later proceeded to London to join Sir Alec Guinness in "Exit the King." She is married to John McCallum, one of the Managing Directors of the Williamson Firm and is settled in Australia, their three children being educated in Melbourne.

Clicks of 1963 season being carried over are "How to Succeed in Business Without Really Trying" and "Mary, Mary." We finally parted with "My Fair Lady" after a run of three-and-a-half years. Next we view the Moss Hart Lerner & Loewe "Camelot" which is costing Williamson the equivalent of over $200,000.

Prospective contender for capacity business everywhere in Australia in 1964, following on a run of six months in Melbourne is "How to Succeed in Business Without Really Trying" with the American Principals Len Gochman ('Finc'), Edwin Steffe ('Biggley'), Jay Gerber ('Frump') and Betty McGuire ('Hedy').

Shakespearean Anniversary Year will see the innovation of the Trust's production of "Henry V" in a large canvas theatre and played in the round, and later in the year Googie Withers and her Company will present "Shakespeare and Womankind," feminine roles derived from Works of the Bard.

Garnet Carroll has a busy year with "Carousel" and "No Strings" as his big musicals for 1964. With the Tivoli Theatres continuing their successful "Black and White Revue," they have "Stop the World" as their highlight for the coming year.

Famous Curtain Lines

Buffalo.

Editor, VARIETY:

For the record, be sure to add to Edwin Bronner's "Great Curtain Lines" (cf VARIETY's 58th Anni Edition) William Saroyan's unparalleled tribute to the theatre at the final dim-out of "The Cave Dwellers":

Dennis King (placing working light): "Farewell then womb, cave, hiding place. Home, church, forum, Congress, world, *theatre,* A long and loving farewell . . Farewell—and Welcome."

Sidney Burton.

Road: 'Sound,' 'Funny' Set Records; 'Rugantino' $57,846, 'Sammy' $55,983, 'Man' 47G, 'Foxy' 41G, 'Fringe' $37,132

House records were established on the road last week by "Funny Girl" in Boston and "Sound of Music" in Portland. "Girl," which broke the record it set at the Hub's Shubert Theatre the previous frame, has added two new songs, one a comedy production number. The Broadway-bound musical, co-starring Barbra Streisand and Sydney Chaplin, has also inserted new scenes in the second act.

In the doctoring area, "Rugantino," warming up for New York in Toronto, has clipped 30 minutes off its running time without the elimination of any scenes. Improvements have also been made in the overhead English titles for the Italian import. Other shows playing break-in dates last week were "Any Wednesday," which got off to an okay start in New Haven; "Foxy," which registered improvement in the second week of a Detroit stand, and "What Makes Sammy Run," which did well in its fifth week in Philadelphia.

Estimates for Last Week

Parentheic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates

BALTIMORE

Funny Thing Happened on the Way to the Forum, Ford's (MC-RS) (1st wk) ($6.90; 1,819; $67,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $41,098, Forrest, Philadelphia.

Last week, $47,317 with Theatre Guild-American Theatre Society subscription.

BOSTON

Funny Girl, Shubert (MC-T) (2d wk) ($6.50-$7.50; 1,727; $67,000) (Barbra Streisand, Sydney Chaplin). Previous week, $66,154 with Show of the Month Club patronage.

Last week, another record, $67,389 with Show of the Month Club patronage.

Man for All Seasons, Colonial (D-RS) (4th wk) ($5.40-$6; 1,685; $55,085) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $42,260 with Show of the Month Club patronage.

Last week, $47,006 with Show of the Month Club patronage.

CHICAGO

Camelot, Opera House (MC-RS) (8th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $63,483.

Last week, $69,136.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (11th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $58,483.

Last week, $61,768.

Thousand Clowns, Studebaker (C-RS) (2d wk) ($5.50-$6; 1,200; $31,000) (Dane Clark, Margaret O'Brien). Previous week, $19,371 with TG-ATS subscription.

Last week, $24,211 with TG-ATS subscription.

CINCINNATI

National Repertory Theatre, Shubert (Rep-RS) (1st wk) ($3; 2,028; $39,788) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, $17,978, Shubert, New Haven, for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, $11,790 for same repertory.

DETROIT

Foxy, Fisher (MC-T) (2d wk) ($6-$6.50; 2,081; $60,000) (Bert Lahr). Previous week, $39,425 with Fisher Playgoer subscription.

Last week, $41,022 with Fisher Playgoer subscription.

LOS ANGELES

Seidman and Son, Hartford (C-RS) (3d wk) ($4.95-$6; 1,032; $36,800) (Sam Levene). Previous week, $27,584 with TG-ATS subscription.

Last week, $31,735 with TG-ATS subscription.

MINNEAPOLIS

How to Succeed in Business Without Really Trying, Orpheum (MC-RS-3d Co.) (1st wk) ($5.50-$6.50; 2,800; $98,000). Previous week, $49,463, Music Hall, Kansas City.

Last week, $64,933 with TG-ATS subscription.

NEW HAVEN

Any Wednesday, Shubert (C-T) ($4.80; 1,650; $33,600) (Michael Rennie, Sandy Dennis).

Opened here Jan. 21 to two qualified approvals (Leeney, Register; Johnson, Journal-Courier).

Last week, $18,464 for six performances.

NEW ORLEANS

Pajama Tops, Civic (C-RS) (2d wk) (June Wilkinson, Richard Vath). Previous week, $19,000 with twofers.

Last week, $22,578 with twofers. The potential capacity gross on a full discount sale with a regular boxoffice top of $5.90 was around $26,500.

PHILADELPHIA

What Makes Sammy Run? Erlanger (MC-T) (5th wk) ($6-$7.50; 1,894; $64,000). Previous week, $45,737.

Last week, $55,983.

PORTLAND

Sound of Music, Auditorium (MD-RS) ($4.50-$5.95; 3,600; $84,100) (Barbara Meister, John van Dreelen). Previous week, about $78,000. Opera House, Seattle.

Last week, house record, $84,106.

ST. PAUL

Never Too Late, Auditorium (C-RS) ($4.95-$5.50; 2,697; $79,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $23,335 with TG-ATS subscription, Pabst Milwaukee.

Last week, about $20,600 with TG-ATS subscription.

TORONTO

Rugantino, O'Keefe (MC-T) (2d wk) ($5.50; 3,211; $100,362) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi). Previous week, $37,791 for five performances with TG-ATS and O'Keefe subscription.

Last week, $57,846 with TG-ATS and O'Keefe subscription.

SPLIT WEEKS

Beyond the Fringe (R-RS). Previous week, $34,554 with Playgoer subscription, American, St. Louis.

Last week, $37,132 for eight performances evenly split between the Brown, Louisville, Monday-Wednesday (20-22), $18,067 with TG-ATS subscription, and the Clowes, Indianapolis, Thursday-Saturday (23-25), $19,065 with Clowes subscription.

Who's Afraid of Virginia Woolf (D-RS) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $36,773 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $32,626 for eight performances, one Monday (20) at the Orpheum, Madison, Wis., $6,716; and seven Tuesday-Saturday (21-25) at the Pabst, Milwaukee, $25,910 with TG-ATS subscription.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

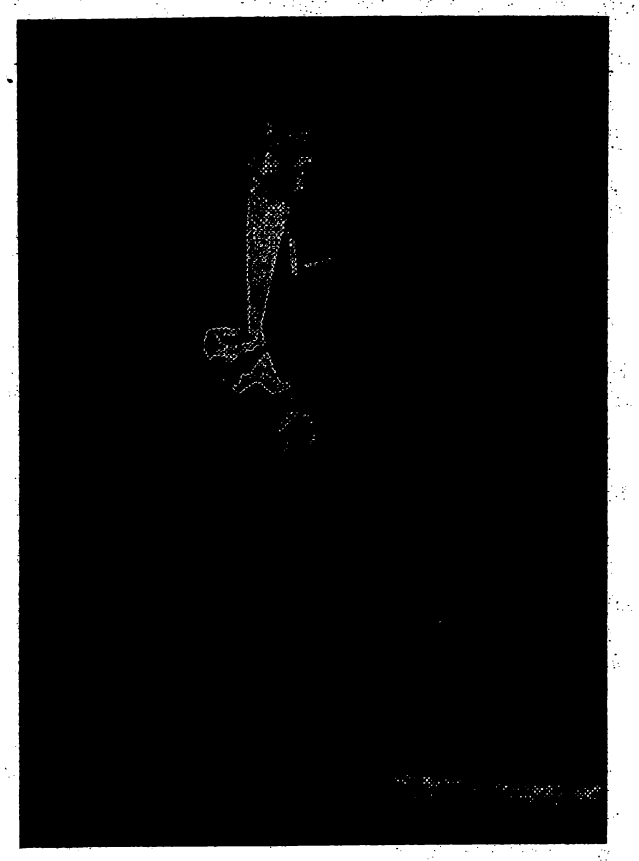
Boys From Syracuse (MC-BT), split-week.

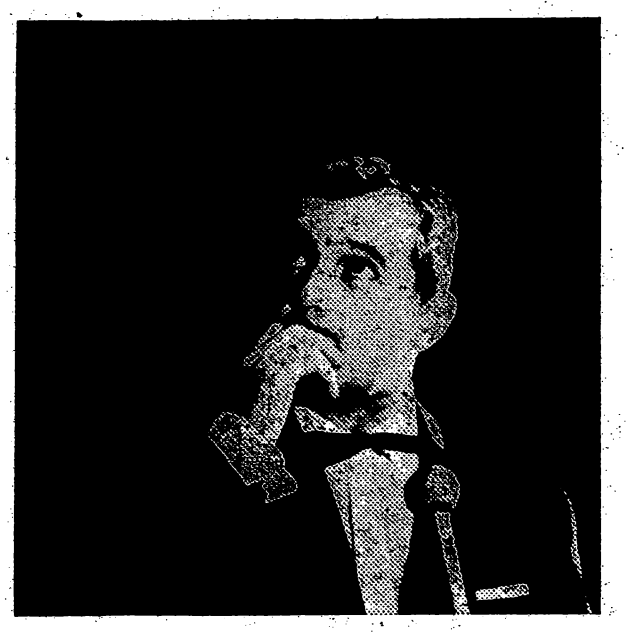
Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week, included $50,534 for five performances Wednesday-Saturday (22-25).

Hollow Crown (DR-BT), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

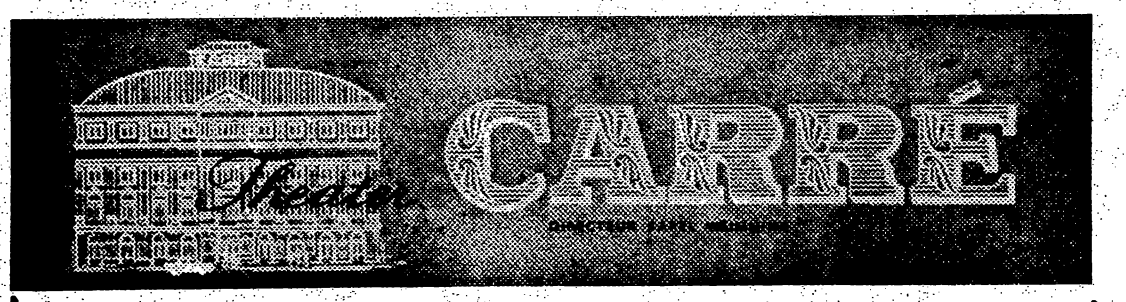
Thousand Clowns (C-BT) (John Ireland), split-week.





TOON HERMANS' ONE MAN SHOW

'till 2nd of February in the CARRE THEATRE, Amsterdam



AMSTERDAM C., the 3rd of January '64
AMSTEL 115-125

If the history of the Carre, the oldest and largest theatre in Amsterdam, were to be written, Toon Hermans' name would stand out in gold letters.
All of Amsterdam has fought to obtain tickets in the 2050 seat theatre during his run there.
Night after night -- Sold out! A hundred guilders offered for a pair of 10 guilder seats!
Unfortunately Toon Hermans and his fabulous One Man Show- 3½ hours of original comedy monologues and songs - can only be at the Carré for 2 months. We wish his run could be extended for another 6 months, but, as usual, he is in demand elsewhere.
However, no matter where he travels in the world, we, the directors of the Carré, still retain memories of his unforgettable performances.

Come back to Carré soon, Toon!

for the Management of the
CARRE THEATRE

(Karel Wunnink)

PRESS-QUOTES of Europe's Most Popular Comedian Toon Hermans

HOLLAND

Amsterdam
"De Telegraaf"

A real sensation! . . . Act after act!

The Hague
"Haagse Post"

Her Majesty, the Queen, and the Princesses Irene, Margriet and Marijke have attended the show and praised it.

BELGIUM

Brussels
"Le Soir"

An artist whose range encompasses youthful bravado and excellently performed chansons.

AUSTRIA

Vienna Was Enchanted.

"Wiener Presse"
Witness: "The true happiness of laughter."
"Express Wien"
The name deserves to float in giant Neons above the theater . . .
"Neue Tageszeitung"
One was enchanted, enthusiastic . . . A really great Artist . . . an enthralling, delightful evening . . .
"KURIER"
Carries the onlooker to the heights of delight.

GERMANY

Munich Was Enchanted.

"Suddeutsche Zeitung"
Two hours of the "Joy of Living"—blame yourself if you don't leave the house with a happy heart after this fast-moving and varied "Hermans-onslaught".
"8 Uhr Blatt"
Overwhelming, original . . . it is impossible not to be enchanted by Toon Hermans . . . there's never a let-up!
"Abendzeitung"
A phenomenon . . . a King Size Genius of Little Theater long and loud braves . . . continuous interruptions of applause en masse . . . hearty laughter . . . outbursts of joy!

Management: **HOLLAND: DICK BINNENDIJK, THE CARRE THEATER, AMSTERDAM**
GERMANY: WALTER VEDDER, KONZERDIREKTION, MUNICH
BELGIUM: GASTON ARIEN, IMRESSARIO, ANTWERPEN

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

"In One Bed (And Out the Other)" (F). Producers, Zev Bufman & Stan Seiden (234 W. 44th St., N.Y.). Available parts: Male, 25-30; femme, 36-39, attractive; male, 40, a philanderer; femme, 25, seductive, attractive; femme, 20, sexy;! femme, 55-59, comic character actress. All actors should have background in playing farce. Mail photo& resume to Kip Cohen, suite 900 c/o above address. Do not phone or visit.

"The King And I" & "The Merry Widow" (M). All roles open. Through agents only. Contact Eddie Blum (488 Madison Ave., N.Y. MU 8-3640). These two productions will play Lincoln Center for five weeks each this summer, prior to touring. Rehearsals begin in June.

OFF-BROADWAY

"Clerembard" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings Jan. 23-Feb. 3, on the ninth floor c/o above address.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedia must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Box 1137 Church St. Station, N. Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting. background. Mail photos & resumes c/o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Vive Les Girls (R) Producer, Frederic Apcar (1499 Cayuga Parkway, Las Vegas, Nevada). Opening in New York City first week in March. Available parts: Attractive, Show Girls. Must be 5'8" to 5'10" tall. Mail full height photo and resume to Frederic Apcar, c/o above address.

Miscellaneous

"Wonderworld." Producer, Meyer Davis (c/o Amphitheatre Inc., 100 E. 42d St., N. Y.). Auditions Feb. 6th for open call Singers: men at 10 a.m. & femmes at 2 p.m. at the 46th St. Theatre (226 W. 46th St., N. Y.). Norma Dean Maxwell is accepting photos & resumes c/o above address from experienced swimmers. Femmes should be 5'3"-5'8" and males 5'6"-6'1" tall. Excellent figures essential. Dancing experience a definite plus. Interviews by appointment only.

WELLS RICHARDSON

A salute to the days when LUISE RAINER and WELLS RICHARDSON were touring the Middle West as virtual co-stars, packing them in in Cincinnati, Indianapolis, Toledo, Cleveland, Detroit and Toronto!

Summer Theatre for rent

Fully equipped, 500 seats, situated in large vacation area, 75 miles from New York. Weekly turnover of approximately 100,000 vacationists during summer season. Ample accommodations available for resident company.

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WANTED—MEN

With professional speaking ability. Must have persuasive voice—good diction. Part or Full Time—Queens Office. Earnings $30.00 to $ 00.00.

Call for Interview
MR. JOHNSON, AX 1-7822

U.S. Court Rules Ice & Kickbacks Not Deductible

New York.

Editor, VARIETY:

The payers of ice and kickbacks have sad tax news awaiting them. The Tax Court of the United States has just ruled that payments of that sort are not deductible.

The point came up in the case of United Draperies Inc. It made payments to certain employees of customers on an agreed percentage basis. The company argued that these payments were necessary to get business, and compensated the individuals for their services.

The court held that whatever services were rendered by the individuals were due their employer, not the supplier. Furthermore, there is a long-standing policy of the Federal Trade Commission prohibiting secret payments to a customer's employees.

At the hearings conducted by State Attorney General Louis J. Lefkowitz, there was testimony about payments of kickbacks or rebates to a producer and to some members of the staff of producers. The payments of "ice" to theatre owners and their people were likewise mentioned. Under this decision the payments would not be tax deductible. On the other hand, the recipients do have to report the amounts as taxable income.

The citation of the United Draperies case is 41 T.C. No. 45, decided Jan. 6, 1964.

J. S. Seidman

MIDWEST MGR. GROUP PLANS BOOKING SETUP

Columbus, O., Jan. 28.

The formation of the Midwest Performing Arts Conference was announced following a meeting of two-score theatre and auditorium managers here to better coordinate bookings in the midwest area and to receive a greater share of top live entertainment. The motion for adoption of the name was made by Donald Horton, manager of Mershon Auditorium on the Ohio State Univ. campus. Herb Segal, manager of the Brown, Louisville, Ky., was presiding officer.

The chief question voiced at the meeting was, "How can we keep our theatres lighted more constantly?" Others included, "How can we obtain better entertainment at prices we can afford?" and "How can we better co-ordinate bookings for companies that would normally play our cities anyway?"

Scheduling was granted to be a key problem. Split-week bookings currently have touring companies obliged to jump helter-skelter about the midwest. Some managements cast a jaundiced eye on a road trip, primarily for this reason. It simply costs too much money.

We hope to create the market, rather than be victims of it," said Segal. "Better communication between producers and managers and between managers themselves and some sort of master schedule blanketing a number of midwest cities will help solve our problems," he added.

Mutual savings to producer and manager might serve as an inducement for more touring companies, it was pointed out. Spilt weeks booked more solidly at lesser distances between stops would be of great advantage to everyone, it was also agreed.

It was hoped that some producers, if advised far enough in advance of MPAC policies, might work up special productions designed to play a guaranteed circuit.

Most of those attending were managers of college and university auditoriums. The next meeting, to be devoted to cementing plans, is scheduled for Feb. 26 at the Brown Theatre, Louisville.

National Repertory Theatre Tour

Continued from page 69

playgoers, was markedly in attendance at matinees, the majority of which were SRO or close to it.

Other stands included Louisville, Cleveland, Detroit, Philadelphia, Washington, Boston, and the Jan. 13-18 New Haven stopover. The stays varied from three days in Louisville to four weeks in Boston.

The plays being presented are "The Seagull," "Ring Round the Moon" and "The Crucible." Audience enthusiasm has fluctuated in different localities, with "Seagull" being the top draw in Boston and Philly, and "Crucible" getting the heavy nod in Cleveland and Detroit. Among the school set, most ducats went for "Crucible." "Ring" seemed to enjoy a fairly consistent pull all around.

An indication of the substantial number of playgoers who bought the full package came in Philadelphia on the fateful Nov. 22, when the final performance of "Seagull" was cancelled. The box-office offered to switch tickets to Saturday's closing performances of "Ring" and "Crucible," but 70% of stubholders asked for refunds, saying they had already seen the other two plays.

The roster of the 1963-64 company includes costars Eva Le Gallienne, Farley Granger, Denholm Elliott and Anne Meacham, and supporting players Thayer David, Kelly Jean Peters, Jerome Raphel, Betty Sinclair, Barbara Stanton, George Turner, G. Wood, Ben Yaffee, Fred Ainsworth, Clinton Anderson, Osceola Archer, Richard Bowler, Helen Page Camp, Susan Carr, Pamela Gruen and Mary Hara.

The directors are Eva Le Gallienne, Jack Sydow; producers, Michael Dewell, Frances Ann Dougherty; set designer, Peter Larkin; costume designer, Alvin Colt; lighting designer, Tharon Musser; musical director, Dean Fuller.

As a critical aside on the local engagement, the performances and presentation were all excellent, hitting a high standard from every aspect. There was no stinting on physical appurtenances and the well-balanced troupe had its talents neatly distributed over the three plays.

The choice of scripts is a happy decision. The stark drama of the Arthur Miller "Crucible," the light - hearted romanticism of Christopher Fry's version of Jean Anouilh's "Ring Round the Moon," and the stylized presentation of Eva Le Gallienne's new translation of the Chekhov "Seagull" constitute a memorable trio.

An interesting sidelight on the versatility of the cast came in discussion with the young generation playgoers, who had difficulty in reconciling a single player handling three different roles. In commenting on this subject, Miss Le Gallienne observed, "I think we finally convinced them that acting is an art, not merely the exploiting of one's own personality."

To quote the actress-translator-director again regarding the youthful playgoers, "When we started out, the actors were a bit irritated by the spontaneous 'ohs' and 'ahs' of these youngsters but now they love it. And incidentally, we learned that we had to give a true performance every time for them—they can spot a phony a lot faster than their elders can."

In keeping with its aim of higher standards and lower prices, the scale was cut locally to a $4 top, with top-shelf seats as low as $1.

The tour is operating in the red, but it claimed there's no question of its continuance. A program note customarily invites financial assistance to this non-profit organization, and in Philadelphia alone, several hundred contributions ranging from $5 to $500 were received.

The balance of the tour includes Cincinnati, this week, Indianapolis, Feb. 3-5; Bloomington, Feb. 6-8; Chicago, Feb. 10-29; St. Louis, March 2-21, and Dallas, March 27-29. A limited New York engagement is being considered.

Group Cancels Dates

The National Repertory Theatre, currently at the Shubert Theatre, Cincinnati, is cutting short its tour by seven and a half weeks. Dates in Denver, Los Angeles and San Francisco, originally scheduled for the period from March 31 to May 16, have been cancelled.

The road trek is now slated to end with a March 27-29 engagement at the Auditorium, Dallas. The company, which has also cancelled a March 23-25 booking at the Music Hall, Kansas City, will lay off then, instead.

Indict the Becks

Continued from page 69

in the street ensued for the next several days. Disturbances during this period, he said, necessitated the presence of some 20 policemen in the street to maintain order and 31 members of the Collection Division and 20 members of the Intelligence Division of the IRS to safeguard the seized property and personnel in the building.

Morgenthau claims that Beck and the others assembled in the building were repeatedly advised that they were violating the law by their actions. On Oct. 19, a performance of "Brig" was given in the theatre, using costumes and props that had been previously seized. However, no arrests were made until Oct. 20, when those still in the theatre were given a final opportunity to vacate the premises or be arrested. A total of 25 who remained were arrested, including Beck and his wife.

Leisure said that the maximum penalty on each of nine counts charging the Becks with impeding agents is three years and $5,000, and on two counts of "rescuing" seized property, two years and $500. Included in the indictment is the charge that the defendants encouraged unauthorized persons to enter the theatre building by shouting from a window, "Storm the barricades," and by lowering a ladder from a window to allow unauthorized persons admission into the building.

Beck has been quoted as arguing that the seizure of the theatre reflects Government interference with art. Other observers assert that actions as employed by the Becks give art, and particularly the theatre, a bad name. The defendants, Leisure said, are to plead the indictment at the U.S. Courthouse in Manhattan tomorrow (Thurs.).

MARCIA KING

Starring as "Louise" in GYPSY
MEADOWBROOK DINNER THEATRE
Cedar Grove, N. J.
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1650 Broadway, N. Y.
Tel.: CO 5-4311

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DANNY THOMAS SHOW
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Share This Wealth

The N.Y. Daily News editorialized, under the above caption, last week:

"To the surprise of many, the Senate Finance Committee voted for abolition of the 10% Federal tax on tickets to legitimate theatres, opera ,concerts and burlesque shows. The entertainment tax has long been complained of as a drag on show business in general.

"We're heartily in favor of Congress' writing this tax abolition into the final tax-cut bill—if the entertainment units to be benefitted will promise to pass the cut along to the public in the shape of ticket prices modestly reduced.

"This seems no more than fair."

Legit Bits

Actress **Nan Martin**, chairman of the drama panel of the President's Advisory Council on the Arts, is in Washington this week for meetings with the State Dept. Committee on Theatre.

Walter Kerr, drama critic for the N.Y. Herald Tribune, was presented last week with the $4,000 George Nathan Drama Criticism Award for 1963, administered by the Manufacturers Hanover Trust Co., as trustee under the will of the late legit reviewer. Kerr, the first daily newspaper drama critic to win the award, was the unanimous choice of the selection committee for his book, "The Theatre in Spite of Itself."

"The Shrike," directed by **William Woodman**, will be presented by the Equity Library Theatre at the Master Theatre, N.Y., from next Friday night (31) through the matinee of Feb. 9. The cast, headed by **Paddy Edwards** and **John Ragin**, includes **William Hughes**.

Director **Word Baker's** daughter, **Barbara Baker**, is to be married next Saturday (1) to **Khent Hancock Rowton**.

The staff for the **Walter Fried-Helen Jacobson** production of **John Sherry's** "Abraham Cochrane," includes **Robert Kamlot**, company manager; **Richard Evans**, production stage manager; **Ian Cadenhead**, stage manager, and **Wanda Davis**, production assistant.

The off-Broadway production of "In White America," which skipped a performance recently at the Sheridan Square Playhouse, N.Y., to play a date at the McCarter Theatre, Princeton, will cancel its Feb. 12 performance at the Playhouse for a return engagement at the McCarter.

David Metcalf switched roles last week in the off-Broadway production of "The Immoralist" when he took over the part played by **Albert M. Ottenheimer** who was given a week's leave to appear in "The Deadly Game" with **Richard Kiley** in Paramus, N.J. Metcalf's regular role in "Immoralists" was played by **Lionel Kranitz**.

Ralph Lycett has joined publicist **Samuel J. Freidman** as associate pressagent on the incoming Broadway production of "Fair Game for Lovers" and the off-Broadway productions of the current, "In White America," and the upcoming double-bill of "Squat Betty" and "The Sponge Room."

Late additions to the cast of "Carnival," which opened last night (Tues.) at the Mineola (L.I.) Playhouse, include **Scott Merrill, Marge Cameron, Wood Romoff, Dean Crane** and **Bill Coppola**.

David Daniels plays the lead male assignment opposite **Liza Minelli** in the production of "Carnival" opening last night (Tues.) at the Mineola (L.I.) Playhouse. **Rudy Tronto**, who directed and choreographed the presentation also appears in it.

BILLY DE WOLFE
Co-Starring in
"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
Shaftesbury Theatre
London W.C.2, England

WRITE ME AN ENDING

ACT ONE: Highly talented female—varied theatrical experiences—published author . . .

ACT TWO: who has worked with top theatrical agency, producers, as Gal Friday, script doctor, production assistant, who directs Off-Broadway, out-of-town, instructs college level and has children's theatre experience . . .

ACT THREE: wants affiliation with live theatrical or television organization as .....

Write ending and send to

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If you have an interesting job in TV or Theatre for a creative young lady, 24, BA Eng, cultured, well-traveled, writing ability, type, fast-longhand, abundant sense of humor. Gal Fri type.

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2 More Show Biz Novels

Two novels of the theatre, both selling for $5.95, have appeared almost simultaneously. Of the two, Russell O'Neil's "The Devil's Profession" (Simon & Schuster) is better written, and contains the germ of a film play or a tv epic."

Basil Burwell's "A Fool in the Forest" (Macmillan), is purple prose, remembering summer theatre when Surrey and Mt. Kisco were strawhats most likely to gain attention from agents like Chamberlain Brown and Jane Broder. Burwell, according to the jacket on his tome, is writing a book on acting with Uta Hagen, and teaches drama at Cherry Lawn School, Darien, Conn. These achievements have not brought about a sound theatre novel, but rather, a narrative that seems to stem from the author's personal journals of nostalgic summers on the silo circuit.

O'Neill, also a footlight pro, writes more soundly. His characters, unlike Burwell's, are dimensional, valid. His disillusion with theatre belongs to a young man who will learn better. Burwell pastes his impressions on tattered valentines. The truth is that neither writer has achieved what Fitzroy K. Davis accomplished in the 1940s with his novel, "Quicksilver" (Macmillan), still the best fiction of the American theatre in our time. *Rodo.*

Book 'Barefoot' for Tour Of Aussie, New Zealand

Carroll-Fuller Theatres has scheduled a Feb. 8 opening at the Princess Theatre, Melbourne, for its production of Neil Simon's click Broadway comedy, "Barefoot in the Park." The presentation, which will tour Australia and New Zealand, is being directed by Hartney Arthur.

Ed Griffith, Lee Kurty, Dee Victor and Eric Reiman are the leads.

Legit Signings

BROADWAY

Abraham Cochrane: Raymond Bramley, Richard Nicholls, Audrey Ward, Peter Adams, Franklin Cover, Jerome Collamore.

Any Wednesday: Rosemary Murphy, Michael Rennie.

Cafe Crown: Tommy Rall; Sam Levene.

Deputy: Emlyn Williams.

Easy Does It: Elizabeth Allen, William Hickey, Bernie West, Renee Taylor.

Girl to Remember: Jack Cassidy.

Hamlet: Eileen Herlie; Dillon Evans, Philip Coolidge, John Cullum, Robert Milli, Linda Marsh, Geoff Garland, Michael Ebert.

High Spirits: Miriam Lawrence, Renee Lee, Beth Howland, Stan Mazin, Jacqueline Maria, Alex McKay, Robert Lenn, Tom Thornton, Anne Wallace, Jack Kauflin, Bill Kennedy.

Murderer Among Us: Pierre Olaf, Loring Smith, Lauri Peters, Severn Darden.

Passion of Josef D: Gene Gross, Rico Froehlich, Mervyn Williams, Nicholas Saunders, Gedda Petry, Slyvia O'Brien, Ramon Bieri, Anthony Palmer, Penelope Laughton, Frank Bouley, John R. Carver, Sean Allan, Michael McGuire, Elaine Sulka, Robert Berdeen, Janet Frank, Carol Wilder, Royce Lenelle.

OFF-BROADWAY

Amorous Flea: Betty Kean, Lew Parker; Imelda De Martin.

Blacks: Charles Gordone (return).

Boys From Syracuse: Dorothy Frank; Gary Oakes (return).

Caretaker: Donald Moffat, Norman Bowler, Leonardo Cimino.

Jo: Karin Wolfe; Don Stewart, Joe Davies, Susan Browning, Judith McCauley, April Shawhan, Joyce Lynn, Joy Hodges, Mimi Randolph, Lowell Harris, Joyce Lynn.

Once in a Lifetime: Gerald Denning, Debbie Pierce, Michael A. Graham, Jennifer Raines, Eve Roberts, Susan Strickland, John Heywood, Lionel Wilson, Clinton Dunn, Paul Fithian, Roy London, Sandy Baron, Joanna Miles, John McCurry, George Morfogen; Tomi Romer, Robert Levine, Carole Kingsley, James S. Tolkan.

Pinter Plays: Lori March, Bill Moor.

Salad of the Mad Cafe: Marguerite Davis.

Squat Betty — Sponge Room: Joan Darling, James Coco, Leslie Redford.

Theatre of Peretz: Suzanne Harvey (succeeding Nancy Franklin).

MISCELLANEOUS

After the Fall (N.Y.): Morgan Sterne (standby for Jason Robards Jr.).

American Shakespeare Festival (Stratford, Conn.): Philip Bosco, Jacqueline Brookes Rex Everhart, Patrick Hines, Tom Sawyer, Lester Rawlins, Douglas Watson, Robert Benedict, David Byrd, Frank Converse, John Devlin, Anne Draper, Donald Gantry, Nicholas Martin, Richard Mathews, Patricia Peardon, Terence Scammell, Geddeth Smith, Josef Sommer, Anne Gee, Todd Drexel, Harry Frazier, David Sabin, Patricia Hamilton, Tod Graeber, Ted Sorel.

Habimah Theatre

Continued from page 69

modern Israeli plays, "Children of the Shadow," by B. Tomer, and "Each Had Six Wings" by H. Bartov.

A simultaneous translation into English will be available to those who do not understand Hebrew.

Guided by their noble aims, and remembering the words of Stanislavsky that "art is a plane where the brotherhood of nations can reign supreme," Habimah's U. S. tour is looked upon by its sponsors as a bridge of art linking Israel not only with the Jewish community, but with theatre lovers at large.

Cuba Asks Paris Bid

Paris, Jan. 28.

Claude Planson, artistic director of the Theatre des Nations, here, has left for Cuba to see what the Cubans have to offer by way of shows. Cuban government contacted the annual international theatre organization, saying they had a fine ballet troupe and an "important" dramatic group, both of which they would like to send to Paris.

Planson decided to verify before he agreed.

Atlanta Stage Perking This Week With Bert Parks Opening in 'Itch'

Atlanta, Jan. 28.

Atlanta's legitimate theatre season will slip into high gear tonight (Tues.) when Municipal Theatre, Inc., opens its first winter play series, which will bring six comedies to stage at the 701-seat Community Playhouse in the Atlanta Woman's Club. The first offering will be George Axelrod's "The Seven-Year Itch," starring Bert Parks, with Susan Trustman, Joel Fabiani, Leon B. Stevens and Lydia Bruce, Michael Howard will stage the show.

Five subsequent comedy presentations and their stars will include "Bus Stop," starring Gretchen Wyler; Feb. 4-9; "Sabrina Fair," with Julia Meade, Feb. 11-16; "The Philadelphia Story," starring Jeanne Crain, Feb. 18-23; Monique van Vooren in "Shot in the Dark," Feb. 25-March 1; and Joe E. Brown in the finale, "Father of the Bride," March 3-8.

Peter J. Stelling is president of Municipal Theatre, which also sponsors six musicals each summer in 5,000-seat Chastain Memorial Amphitheatre, and Christopher B. Manos is the winter series producer.

Famous Artists Corp.'s Theatre Series started last Wednesday (22) with touring company of "The Boys From Syracuse" at 5,500-seat Municipal Auditorium to so-so attendance. "Boys" was substituted for a bus-truck edition of "A Funny Thing Happened on the Way to the Forum," which closed previously on the road.

Jose Greco and his company of Spanish dancers, singers and musicians appeared last Sunday (26) at the aude as the second in this series. The third item, "Camelot," will not come until April 13.

Pocket Theatre, a 150-seater, opened last Thursday (23) with Arthur Kopit's "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" a run that probably will stretch over five weeks. It is presented three nights weekly, with Sunday afternoon matinees.

Academy Theatre, a 200-seater, is holding over "The Fantasticks," which opened early in December and plays Friday and Saturday nights.

Atlanta Music Club will sponsor an appearance Feb. 3 of the Robert Shaw Chorale at the Auditorium, and bring in San Francisco ballet Feb. 15 at the same location.

Victor Borge, assisted by Leonid Hambro, will appear in concert Feb. 5 at the auditorium.

Morris Chalfen's "Holiday on Ice of 1964" will open Feb. 21 for a 10-day, 15 performance engagement at the Auditorium. Atlanta has seen all 19 of Chalfen's frappe productions.

The Atlanta Chapter of the American National Theatre Academy last week sponsored the premiere performance of "Hannabel and Hers," a first fling at stage authorship by Jennings Hertz Jr., who has had plenty of experience as stage actor and director. Critics approved his maiden effort.

Theatre Atlanta closed a five-night run Jan. 18 of Eugene O'Neill's "Beyond the Horizon."

French Group to Offer 5 Plays at City Center

The Madeleine Renaud and Jean Louis Barrault Co., now known as the Theatre de France, will be presented at the City Center, N. Y., for three weeks from Feb. 25-March 15 by S. Hurok, under the auspicies of the French Government. Five plays will be offered, two on a double-bill. The Center engagement will begin with the world preem of a new production of Beaumarchais' "Le Mariage de Figaro."

Scheduled for presentation, besides "Figaro," for which the costumes have been designed by Yves Saint-Laurent, are Racine's "Andromaque," the Offenbach operetta, "La Vie Parisienne," and a program consisting of "Salut a Moliere," a tribute to the French playwright araranged by Barrault, and Ionesco's "Le Pieton de l'Air" ("Pedestrian in the Air").

THE POST PROUDLY PRESENTS
RAVE REVIEWS
ARTHUR MILLER'S
NEW PLAY
AFTER THE FALL
WITH
JASON ROBARDS, JR.
THE COMPLETE TEXT
Miller's most powerful play since his Pulitzer Prize-winning "Death of a Salesman." Tells of the trial of a man by his own conscience. Photos by the author's wife, Inge Morath, from the production by Elia Kazan.
EXCLUSIVE
THE SATURDAY EVENING POST
NOW ON SALE

Broadway

Pierre Mendes-France, pre-DeGaulle Premier of France, due this side soon to lecture.

Jennie Tourel sings Feb. 25 instead of Feb. 4 at Philharmonic for Herbert Barrett management.

Eugene Ormandy will be a conductor during June 10-July 5 New Jersey Tercentenary of Music at Princeton.

Biggest ticket demand in some time is for the Ed Sullivan TVer Feb. 9 and 16 when The Beatles do their stuff.

Dan Holiday, not Ann, as was gremlined in last week's ABC ad, is personal manager for The Brothers Cain.

Larry Morris, executive veepee of B. S. Moss Enterprises, leaves today (Wed.) for the Coast for product lookee.

Robert R. Liechti working on a definitive biog of Francis Renault, yesteryear female impersonator and vaude headliner.

Lorin Maazel, 33, an American by nationality although mostly working in Europe, is new muic director of Berlin Opera.

Miriam Svet (Mrs. Dore Schary) exhibiting her paintings at the Janet Nessler Gallery commencing this week until Feb. 15.

Coney Island's 61-year-old landmark, the carousel at Feltman's, called the "greatest in the world," will be razed for a new astronaut ride.

Mayor Wagner presenting the Handel Medallion to maestro Paul Taubman this (Wed.) noon at City Hall on behalf of the "Salute to the Seasons" committee.

Jerome Lowenthal the concert pianist off on world tour via Hawaii, Japan, Hong Kong, Singapore, Bangkok, Calcutta, Bombay, Israel and then through Europe.

Dr. George H. Solomon, national dental director for AGVA, announced engagement of his daughter Robin to Arnold Henry Kanarek of London. May wedding planned.

Prizewinning photos of the National Newspaper Snapshot Awards on exhibit in grand lounge of Radio City Music Hall. Winning snapshots copped more than $30,000 in cash prizes.

Sardi's was the scene of last Friday's (24) wedding of Barry B. Yellen, exec veepee of American Variety Booking Service, to Patricia DeLieto; performed by Judge George Stark.

Charlotte Freymann, who's long presided at the counter of Hollet's ham 'n' eggery on W. 46th St. (opposite VARIETY), pours her last cup of coffee Feb. 21 when she weds printing salesman Irv Hugel.

Vet theatrical photographer G. Maillard Kesslere hosted a black tie reception at his East 62d St. town house in honor of the Order of Lafayette and the American Order of the French Croix de Guerre.

Czechoslavakian longhair talent, a rarity these last years in Manhattan, has been represented this winter by Vlach Quartet, violinist Josef Suk, pianist Ivan Moravec. First at Bklyn Academy of Music, others at Carnegie.

Met Opera tenor Richard Tucker's son Barry Tucker engaged to Elaine Barbara Kones. May wedding planned for the Finch '63 alumna and the singer's eldest son, who's with Bache & Co., New York brokerage.

Some of the central Manhattan hotels are dispossessing various theatrical and broadcasting businesses which have been occupying suites. Idea is that hotels will clean up at higher rentals this summer during World's Fair.

Anthony Harris Dingman, director of dramatics at Wheaton College (Norton, Mass.) and asst. producer of the Caravan Theatre, Dorset, Vt., engaged to Ellen Freedman, who is assistant to the dean of students at Wheaton.

Sophie Maslow has a Brooklyn Dance Caravan going with financial aid from the Rebekah Harkness Foundation and N. Y. State Council of Arts. Four in company are Molly Moore, Stanley Berke, Richard Kuch, Lynne Kothera.

Bess and Irving Mills, continuing celebration of their golden anni in New York, following a globetrot, move back into their BevHills home in about a month, after the Paul Newmans (Joanne Woodward), who had subleased, depart.

Walter Reade Jr., chairman of board of Walter Reade-Sterling, planed to Europe for visit to company offices in London, Paris and Rome. He will huddle with European producers on current coproductions and new product, returning to N. Y. about Feb. 10.

Cocktailery last Thursday (23) at Billy Reed's Little Club teed off preparations for the 1964 March of Dimes "Man of the Year" dinner honoring columnist Harry ("Mr. New York") Hershfield as this semester's honoree. Earl Wilson and Hy Gardner previous recipients.

Art Moger, Boston-based publicist for American International Pictures, lists among the troubles of a p.a. is remembering zip-code, social security, longdistance area code numbers, etc., and now he has a new No. 164163 to bother him—it's the copyright listing of his new book, "Some of My Best Friends Are People."

The dailies made much of Princess Irene, daughter of visiting Queen Frederika of Greece, "seeing a movie" during her Gotham sojourn last Thursday but failed to mention it was U's "Captain Newman, M.D." Gregory Peck hosted a seminar for 65 N. Y. City highschool newspapers and the Princess expressed interest in the star's q. & a. with the American teenage journalists.

Seattle

By Don Reed

Bobby Adano into Red Carpet.

Billy Eckstine and company set for stand at Winthrop Hotel, Tacoma, opening Jan. 27.

Proposed "Puget Gardens" title for Seattle Center (former World's Fairgrounds) meeting with disapproval.

Arthur Miller's "Death of a Salesman" substituted for Chekhov's "The Seagull" as fourth play in Seattle Repertory Theatre schedule, with opening set for Feb. 12.

City Council exploring ways to assure income from annual Seafair unlimited hydroplane races on Lake Washington. Sponsoring Greater Seattle, Inc., says it is unable to continue race, with attendant financial losses, without help.

Montreal

By Charles Lazarus
(*Victor* 2-2211)

Sam Gesser Productions has New Christy Minstrels, singer Miriam Makeba, Kingston Trio and Chad Mitchell Trio booked into Place des Arts.

S. B. Bud Hayward named manager of Canadian Marconi's broadcast division, which includes CFCF Radio, CFCX short-wave, and CFCF-TV, Channel 12.

Paramount's publicity chief in Canada, Win Barron (formerly a voice on Paramount News), and Manhattan flack Reuben Rabinovitch, in town preparing for opening of "Beckett."

Montreal Star Dusty Vineberg had a big feature yarn recently in the entertainments section, under the tag, "N.Y. World's Fair Stimulates Museums' Program." Staffer did a number of show biz features after her recent Manhattan visit.

Program Control

Continued from page 1

in line with the Bryant recommendation, FCC said.

Reviewing last year's action, FCC letters from listeners and viewers almost doubled and the readings were mixed.

FCC said it received 20,000 missives about industry fare and FCC regulation last year compared to 12,000 previously.

Averring "a large volume" of mail was laudatory to stations and programs, Commission said the gripes were directed first against programming and second against commercials.

Of the unfavorable pennings, 42% were critical of programs while 29% were perturbed by overcommercialization, loud commercials and false and misleading advertising.

FCC pointed to "the public's growing awareness of the obligations of broadcasting licensees" as a reason for the heavier mail volume.

The letters "in turn brought about a substantial increase" in investigations and disciplinary action against stations, FCC said.

Commission described its past year's activity as an "effort to make broadcasters more conscious of their responsibilities and to enforce their compliance with its rules and regulations."

London

(*Hyde Park* 4561/2/3)

Reg Connelly, the music publisher who died a few months back, left around $580,000.

Morris Young left Anglo Amalgamated to join United Artists as assistant sales manager.

Mona Washbourne and Joyce Grenfell back in London after Hollywood film assignment.

Helen Cherry left London last week for the Bahamasto appear in Metro's "Flipper's New Adventure."

Joseph E. Levine tossed a supper party at the May Fair Hotel after the charity preem of "Zulu" last Jan. 22.

Sol Hurok in town eyeing shows for Broadway, with particular attention for the Shakespeare quatercentenary.

The British Film Institute advertising for a new director to succeed James Quinn, whose resignation will take effect in June.

Julius Gellner in London enroute to N. Y., where he will be director of productions for the Hambimah Theatre's Broadway season.

James Garner, costar of "Move Over, Darling," will be coming to London for the Royal Film Performance at the Odeon, Leicester Square on Feb. 24.

Clinton Wilder in on the Queen Mary for the London production of "Who's Afraid of Virginia Woolf?" Also on the boat were Enid Bagnold and Coral Browne.

Annette Funicello due in London Feb. 13 for advance promo on "Muscle Beach Party" (AI). She will also be going on to Manchester, Birmingham and Glasgow before heading for the Continent.

Kansas City

By John Quinn
(*Lo.* 1-8220)

Bill Lawrence comes in to sing at annual Heart Ball Feb. 8 in Hotel Muehlebach.

Then it was Imogene Coca here for a day working with WDAF-TV crowd in thumping for "Grindl."

Jo Stafford in town recently working with WDAF-TV staff plugging her new syndicated show which premed on station last week.

Dick Contino follows his current stand at Eddy's with a week in Austin, Tex., at the Villa Capri. He begins a run at the Riviera, Las Vegas on Feb. 12.

Bill Veeck speaking at the annual Byline Club banquet made it big with the home crowd when he said localites are major league, with or without Charles Finley.

American Ballet Theatre plays a one-nighter Jan. 29 on the Seufert Celebrity Attractions. Jose Greco, Zurich Orchestra and Robrt Shaw Chorale yet to come this season.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Ben Goldfine, former operator of the South Philadelphia Drive-In, recupping in Hialeah (Fla.) Hospital, after surgery.

Murray Roman, comedian turned impresario, bringing Al Hirt (Feb. 9) and Louis Armstrong (Feb. 23) to the Academy of Music.

Frank Ford of Music Fair Enterprises, named chairman of the communications group of the Fellowship Commission's 1964 enrollment drive.

Frankie Avalon on a month's tour of Europe with his uncle and road manager, Tom Avallone, and vocal coach Carlo Menotti. He will perform at the Sam Remo Music Festival.

Sammy Davis Jr., currently at the Latin Casino, named national chairman of the Leukemia Society He announced that "Golden Boy," at the Shubert in June, would turn over the first night's take to the Leukemia fund.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Theodore Bikel signed for Feb. 23 concert at Minneapolis' Tyrone Guthrie Theatre. It'll be sponsored by Minneapolis chapter of Hadassah.

Chalet, suburban Minneapolis supper club, brought back comic-impersonator Chuck Mitchell for five-week engagement which opened Jan. 20.

"Anthony and Cleopatra" upcoming Jan. 30-Feb. 9 at University of Minnesota theatre as school's drama department commemoration of Shakespeare's 400th anni.

Violinist Nathan Millstein will sub for Mischa Elman in Feb. 5 concert in University of Minnesota's Artists Course series. Fractured ankle forced Elman to cancel.

Mardi Gras

Continued from page 2

blowoff with general masking and numerous street pageants.

City fathers and the Chamber of Commerce estimate that visitor volume this year is expected to exceed 1963 by over 50%, and that the Mardi Gras will be a better than $5,500,000 binge. By Mardi Gras day more than two dozen parades will have rolled down Canal Street, the main stem. Not to mention 65 balls, each of which costs from $10,000 to $25,000 to stage.

'Every Man A King'

Some 30 years ago, the late Huey P. Long, the Louisiana Kingfish, proclaimed his political doctrine of "Every Man A King." The decades have passed and Long is only a memory, but any man can become a king day or night merely by forming or joining a Carnival krewe.

More and more monarchs seem to appear every year. The reason for this proliferation of royalty is the vast increase in the number of balls over the past five years, each with its own ruler and royal court of lovely ladies.

As for the queens, they are picked from the waves of debutantes and daughters of prominent Orleanians that roll forth seeking recognition at Carnival time.

To be sure, there's still only one Rex, King of Carnival and Lord of Misrule. He is the sovereign of all, and something special. His papier-mache floats meander among awesome thousands of subjects who swarm into Canal street costumed and masked begging for trinkest that are tossed by the float riders: beads, plastic and rubber toys, and gilded aluminum doubloons—altogether worth about $500,000.

Principal beneficiaries of the Carnival and Mardi Gras hoopla are the hotels, restaurants, night spots, souvenir and antique shops along Royal Street, shopping centres and theatres. Reservations are hard to make in such niteries as Seymour Weiss' plush Blue Room, where marquee names are on tap.

Stripperies Lure Crowds

The strip joints on garish, neon-lighted Bourbon Street are the mecca of crowds after sundown. All of the spots have embellished their bare flesh shows, with the strip expecting to do the biggest business since the Yuletide holiday season. Dixieland band spots, presided over by such names as Pete Fountain and Al Hirt, also are a magnet for French Quarter visitors.

Carnival is big business here. The bill is footed by the krewes, all private clubs with memberships of 100 or more. These social groups are formed specifically to stage a Carnival ball and some parade as well. The balls are colorful, spectacular and highly formal. A person may belong to as many krewes or organizations as his pocketbook can stand. Dues range from $50 to $250, but favors and incidentals run the cost much higher. Krewe members are voted on much the same as any lodge or fraternity.

Street parades, with from 15 to 20 floats, for example, cost as much as $50,000 for a single outing. The floats of the major krewes, like Rex, Comus, Proteus, Hermes, Babylon and Hermes, are spectacular affairs with animated figures and neon lights, and cost much more.

New Orleans is probably the only city in the U.S. whose Carnival groups will not accept commercial tieups for the street parades or balls. The only expense of the big Mardi Gras bash to the city government is the cost of decorating the business area and for the erection of viewing stands in front of city hall, where the parades pause long enough for the one-day monarchs to toast their queens, Mayor Victor H. Schiro and other city officials.

Schiro, incidentally, frequently joins the tv and radio commentators in describing the parades for stay-at-homes. He is a onetime radio spieler for WJBO.

Chicago

(*DElaware* 7-4984)

Annette Funicello in town to bally "Misadventures of Merlin Jones," which opens with a Chi saturation booking Feb. 14.

Pressagent Herb Carlin back from vacationing in Orient and tapped as advance agent for the Jane Powell touring show, "Twenty Plus Me."

Al Williams reopening shuttered south side Sutherland Lounge Jan. 31 with Joe Williams as topper. Other acts set are Billy Daniels on Feb. 14 for two weeks and Della Reese March 3 for pair of weeks.

Fourth annual Folk Fest sponsored by the Univ. of Chicago Folklore Society Jan. 31 and Feb. 1-2 features Doc Watson and Family, Furry Lewis, the Lilly Brothers and Don Stover, Larry Older, Muddy Waters, New Lost City Ramblers, Maybelle Carter, Mary Ross & Big Joe Williams and Dock Boggs.

Busiest Film Row publicist is Universal's Ben Katz, who flies the Chi picture press to Gotham Jan. 27 for preview of "Captain Newman" and then follows up two weeks later with a similar junket for "Wild and Wonderful." In the interim, he is running a "Day With Universal" on Feb. 4 in Chi during which exhibitors will o.o. "The Chalk Garden" in the a.m., have lunch with studio reps, and then return to the screening room for "Bedtime Story."

Rome

By Robert F. Hawkins
(*Sardegna*, 43; *Tel.* 479 316)

Carlo Dapporto brought his "La Gioia" (Joy) to Sistina Theatre.

Jugoslav pic, "Zozara," given gala preem here under Unitalia auspices.

Jessie Royce Landis to Monte Carlo to serve as judge at Television Fest.

Kent Mackenzie's "The Exiles" an entry at Florence People's Festival this month.

Donald Labadie, European Editor of Show Magazine, in town and will make Rome his HQ.

Jilly Fontana, RCA stable singer, taped p.a. on Mike Bongiorno's "Dream Fair" tele program.

Gloria Swanson reported here signed for role in local pic to be directed by Renzo Rossellini.

Genoa holding 11-day Resistance Film Fest this month, with several Italo and foreign pix featured.

Walter Chiari wound "Sexymania" and started "I Maniaci" (The Maniacs) under Luc o Fulci's direction for Hesperia Cinematografica.

Mario Del Monaco's "Il Fungo" (The Mushroom) dinery at Rome's EUR section, got official baptism this week, despite the tenor's continued hospitalization.

Ana Mercedes and Antonio Espanol in for series of Italo terp dates in Como, Novara, Naples Opera House and others. Previously with Iglesias-Vargas-Ximenez troupe which toured U.S.

Ireland

By Maxwell Sweeney
(*Dublin* 68 4506)

Government made $14,000 grant to Dublin Grand Opera Society.

Kinematograph Renters Society signed new agreement with labor.

Deirdre McNulty bowed out from Radio Eireann to resume career as concert pianist.

Civic theatre being mulled for Belfast. Project is sponsored by trades union congress.

John Huston planed to Paris for discussions on his next film, Dino di Laurentiis' version of the Bible.

Playwright Brendan Behan hospitalized after being found with face injuries on road near parents' home.

May Craig honored with life membership of Irish Actors Equity: shes been an Abbey player 47 years.

Tyrone Guthrie honored with honorary degree by Queen's University, Belfast, where he's just been elected as vice-chancellor.

Irish Transport and General Workers' Union wants upped pay, in new rounds of talks with cinema and theatre managements.

Desmond Hand, former tv rental executive, named as new secretary to National Film Institute of Ireland, succeeding Frank Ryan who bowed out recently.

Palm Springs

Larry Schiller of Saturday Evening Post following Walter Mirisch around the desert for future Post layout.

George Maharis, starring in "Satin" pic, being shutter-snapped by Phil Stern of Globe Photos for a possible Look splash.

Sinatra sent his new French jet to P.S. to wing his pals from here to Pebble Beach on the final day of the Crosby golf tourney.

Mrs. Willam Powell and Mrs. Charles Farrell are cochairmen of the Desert Hospital benefit being held Jan. 30 at the Racquet Club with Mamie Eisenhower as honorary chairman.

Celebs set for this week's $100,000 P.S. Golf Classic include Frank Sinatra, Harry James, Hoagy Carmichael, Desi Arnaz, Mickey Rooney, Bob Wagner, Buddy Rogers, Howard Hawks, Lawrence Welk and Jim Backus.

Les Brown staying with Sonny Burke at Silver Spur. Mrs. Brown is one of the femmes scoring the classic which kicks off on four courses (Eldorado, Indian Wells, Bermuda Dunes and La Quinta) Jan. 29. Brown says his "The Young Beat" on Columbia doing so well he may do another slanted for the young set.

Ranch Club closed two days while Dorothy Shay, Marty Robbins, the Sons of the Pioneers and Monty Montana filmed tv pilot, "30 Days At Gunsight." The "Park Avenue Hillbilly" (Miss Shay) says she's hopeful the pilot, a musical western, sells; she's tired of touring all over the country and wants to stay in one place "at least long enough to learn my friends' last names."

Dave McDonald (United Steelworkers prexy) broke in as a sinble singing "Young At Heart" at the private bash at Canyon Country Club hosted by Florence and Bob Grundt, owners of the club. McDonald was backed up on the violin by Ruby, owner of the Dunes, who gave up the fiddle when he became a saloon keeper. Jimmy Van Heusen warbled "I Lost My Love To Borgnine," introduced at the L.A. powwow for Ernie and Ethel Mercnan, and Phil Regan thrushed "When Irish Eyes Are Smiling."

"The Satan Bug" filming here, with John Sturges megging and producing for the Bros. Mirisch, expects to leave $200,000 in the area. Largest chunk, $60,000, went on construction of a science laboratory, complete with new roads and helicopter launching pad, used four days by the company. Site chosen was almost directly behind the Bing Crosby house. Production was slowed down last week when Joan Hackett developed sun poisoning and had to be replaced by Anne Francis. Scenes had to be shot over at Desert Air Hotel, in Palm Canyon, and at Pete Petitto place next to Crosbys.

Hong Kong

By Kit Masters
(P.O. Box 121)

"Great Escape" (UA) still doing excellent business in fifth week.

Los Indios, South American group, currently on holiday here after concerts in Japan.

The Fabulous Echoes, a group of Hong Kong boys, just returned from a successful tour of Japan.

Ren Silva, boss of Diamond Music here, currently is in Singapore setting up a new disk-distrib office.

Nina and Frederik, departing for cabaret dates in Australia, did not see much future for other international acts in Hong Kong cabarets.

J. G. Stanford, general manager of Overseas division and regional director of EMI, currently in HK during a Far East tour including Calcutta, Hong Kong, Tokyo, Singapore and Kuala Lumpur.

Madrid

By Hank Werba
(Avda Habana, 86; Tel. 2590497)

Los Tres Sudamericanos top the cabaret show at Luss-May.

Francoise Hardy came in from Paris for a two-nite stand at Biombo Chino.

Susan and Paul Kohner visited with the Bronston location manager Pancho Kohner.

Alfonso Paso's "February 30th" chalked up its 300th continuing hit-run performance.

Latest nitespot is "Folies"—opening with show direct from the Olympia of Paris, staged by George Reich.

"Besame Katie," is the local hit musical title for "Kiss Me Kate," starring Maruja Diaz under the direction of Jose Tomayo.

Jose Rubio and Elena Maria Tejeiro head up the cast of "If There Were No Sky," scheduled to go before cameras early next month.

Pastora Imperio "Niece," La Muneca, Ricardo el Pelao, Tatiana, and Terremoto de Jerez are topbilled at Flamenco nitespot El Duende.

Jose Iturbi performed for friends and authorities at the Levantine coast city of Castellon de la Plana where he made his debut at the age of 14.

20th-Fox offering Madrid filmgoers a 10-day advance sale of reserve seats for "Cleopatra" and "The Leopard" instead of the customary five.

Roadshow troupe of "Mary Mary" stars Lili Morati, Pedro Parcel and Ramon Coreoto. Tour preciere slated for the Teatro Alvarez Quintero in Seville late this month.

Winnipeg

By Robert Hucal
(WH 2-5435)

Ice Capades in for three days at the Arena starting Jan. 30.

Mazowse, Polish State dance group, set at the 10,000-seat Arena as windup date in the company's western Canadian tour.

Winnipeg Symphony conductor Victor Feldbrill and first violinist Lea Foli contracted to guest with the Toronto Symphony in February.

Geoffrey Spurll, local high school teacher, awarded annual $5,000 school board bursary to study drama at Seattle's U. of Washington.

Berlin

By Hans Hoehn
(760264)

Songs of "Soeur Sourire," the singing Belgian nun, have clicked also here.

Francis Durbridge's detective series, "Tim Frazer," shown in six parts over German tele.

Local papers dedicated considerable space to the hit Marlene Dietrich registered in Warsaw last week.

Sir John Barbirolli conducted the Berlin Philharmonic. It's one of the six concerts for which he has been signed.

Rolf Hochhuth's controversial play, "The Deputy," again on the bill of Erwin Piscator's Free Volksbuehne here.

The local "Annie Get Your Gun" production marked its 150th performance; it stars Heidi Bruehl and American Robert Trehy.

"Irma la Douce" has become the most screened pic within the first four months of the 1963-64 season in this country's most important 20 key cities.

The 60th birthday of Cary Grant found considerable dedication in local papers. Along with Rock Hudson and Burt Lancaster he is the most popular foreign screenstar with native pix patrons.

Philips released LP, "World of the Musical," which has American Robert Trehy and Heidi Bruehl singing the most famous songs from half a dozen of stateside musicals. Both Trehy and Miss Bruehl are the stars of local "Annie Gete Your Gun" production.

Tokyo

By Dave Jampel
(Press Club — 211-3161)

Trio Los Panchos returning soon for farewell tour of Japan.

Art Friends Assn. importing an Indian Magic Show for Japan tour.

Touring harmonic virtuoso Leo Diamond promises to make some recordings here.

Mokubaza Family Gekijo presenting "Wizard of Oz" in Japanese via series of performances at Sankei Hall.

Kabuki actor Enjaku Jitsukawa will star in samurai series to be launched on new Channel 12 when it opens in April.

Andre Kostelanetz due later this month to conduct Japan Philharmonic in two concerts at Kosei Nenkin Hall here.

Jack Palance and three other cast members of "Greatest Show on Earth" may come in early summer to bally the series.

Paris

By Gene Moskowitz
(80 Ave. Neuilly, SAB 07-12)

A Russian music hall show will bow at the Olympia vauder in May.

The late Sabu's first pic, "Elephant Boy," in for a firstrun revival run.

British singer Petula Clark, who has made a solid disk career here, getting a golden platter for her rendition of "Monsieur."

"As You Like It" and "Macbeth" being given by state and municipal subsidized legiters to celebrate the 400th Shakespeare anni.

French Film Museum, Cinematheque Francaise, having a season of George Stevens' pix after winding the homage to Jules Dassin.

Stripper Rita Renoir, playing in Italy in Michaelangelo Antonioni's "The Red Desert," is allowed to keep her clothes on, though she plays a sex deviate.

Charles Aznavour giving three SRO recitals at the Olympia Music Hall before taking off on a world singing tour that will take him to the U.S. late this year.

"Johnny Cool" (UA) opening in five houses but all having dubbed versions. Pic is called "The Sicilian's Revenge" here. Subtitled version may be shown later.

A new chansonnier revue is called "A Glad, Glad, Glad, Glad World" in the usual punning or takeoff manner. It is also a tribute to "It's a Lad, Mad, Mad, Mad World" (UA) which is doing solid biz.

J. P. Miller back from Israel where he finished a script with a khibboutz background which Daniel Mann is to direct with Sophia Loren starring later this year. Script is based on an as yet unpublished book by Lawrence Durrel, "Judith."

Robert and Raymond Hakim will bring a 1949 literary prizewinning novel, "Weekend in Zuydcoote," to the screen next summer with Henri Verneuil directing and Jean-Paul Belmondo starring. It is about French soldiers pinned down by the Germans as the English are evacuated at Dunkirk during the last war.

Singapore

By Gordon Ool
(5, *La Salle St. Tel.*: 43505)

The Malayan government plans to promote tourism.

In a few weeks, Malaya will have its television on the air.

"Z Bomb" Margo and guitarist Leo Heredia at Hotel Merlin, Kuala Lumpur.

Cathay's "Four Brave Ones" in Eastmancolor and English subtitles now at Alhambra and Odeon Katong.

Local importers-exporters, Kian Guan (Malaya) Ltd., busy bringing in Grundig tv sets to meet the local demand.

Malayan Airways has changed its name to Malaysian Airways because it covers all of Malaysia, the recently-born federation of Malaya, Singapore, Sarawak and North Borneo.

It has been confirmed here that the Hilton Hotel International will manage two luxury hotels here and in Kuala Lumpur. The Singapore Hilton, scheduled for completion by the end of 1965, will cost $6,000,000 and have 300 rooms. The Kuala Lumpur Hilton will cost $8,000,000 and will have 400 rooms.

Tel Aviv

By Azaria Rapoport

American choreographer Anya Holm here to supervise dance numbers and choreography of local version of "My Fair Lady."

French theatre director, Albert Botbol, arrived from Paris Theatre of Nations, to direct local production of Albert Camelotti's comedy, "Boeing, Boeing."

Fifteen crates of "Habimah" decor and costumes have been shipped off to New York recently in preparation of the Israel National Theatre's tour of the U.S.A.

Maestro Raphael Kubelik arrived for a subscription series with the Israel Philharmonic. Soloist, pianist Nikita Magaloff, will perform the Prokoffiev third concerto.

Herbert Lom, noted English stage and screen actor, approached to participate in an Israeli film, might consider the offer if production is postponed until August when other commitments ease.

"Tomorrow's Yesterday" is the title given to forthcoming feature-documentary by Israeli artist Baruch Agadati, who is now completing the compilation of material shot by him during 40 years here.

New Israel String Quartet signed with Colbert Artists of N.Y. for a spring U.S. tour, in 1965. Comprised of Tal, Youval, Steinberg and Menze, members of the Israel philharmonic, also will play in Canada.

Scotland

By Gordon Irving
(Glasgow: DOuglas 9999)

BBC-TV readying new studios for opening next March in Glasgow.

Associated Television taped 1963-64 Kelvin Hall Circus, with Francis Essex megging.

Clark & Murray inked for top slot in summer show at Largs, south-west Scotland resort.

Andy Stewart scoring personal success as topper in winter revue at King's Theatre, Edinburgh.

"The Victors" to get charity preem at La Scala, Glasgow, Feb. 11, with Duke of Edinburgh attending.

Alexander Bros. and Three Scott Boys inked for "Lex McLean Show" at Pavilion, Glasgow, in May.

Hughie Green, tele player in Glasgow to tape "Songs That Matter to Me" program for commercial tv.

Joe Gordon Folk Four re-booked for winter revue at Metropole, Glasgow, 1964-65, opening in November.

New album of Scot songs planned by Scot singing duo, Anne and Laura Brand, for Waverley Records of Edinburgh, and a North American release.

Liam Hood, light entertainments producer of Scottish Television, taping six "Jimmy Blair Bandshows," programs of Scot country music and song.

John McGregor, anchor-man for four months of BBC-tv's "Scotland at Six-Ten" newsmagazine, quit on grounds of ill-health and will free-lance in England.

Boston

By Guy Livingston
(508 *Little Bldg.*; 542-5095)

"Funny Girl," trying out at the Shubert, has a brand new second act. Two truckloads of scenery were shipped to the warehouse in abbreviating.

Alain Delon, in "Any Number Can Play," current at the Exeter, here for press interviews with Karl Fasick here handling for MGM. Opened at Ritz last week (23).

Herb Kenny, longtime newspaperman, made arts editor of the Boston Globe with supervision over drama, films, books, art. They're building a new offive for him at the paper.

Among theatre people invited to the JFK memorial were Kevin Kelly, drama editor, Globe; Margo Miller, music critic, Globe; Sam Adler, treasurer, Colonial theatre; Guy Livingston, VARIETY.

Marcia Krafsur, Hub travel expert, unwinding new city approved promo tying up New York world fair with visiting Boston. "If they're coming to N. Y. from the west, let's have 'em see Hub first; if they're coming from northeast, Boston first, then N. Y.," she says.

Sydney

By Eric Gorrick

"Brothers Grimm" (MGM) smash hit in New Zealand.

J. C. Williamson, Ltd., scoring powerfully with "Camelot" in Adelaide.

Helen Traubel booked for a two-week stint at Chevron-Hilton, Sydney, early in February.

Understood Metro will go ahead with plans for a second cinema on its own St. James, Sydney, site this year.

Outlook is not bright for local pic production this year. So-called "Angels" have disappeared from the Aussie scene.

Garnet Carroll has obtained "Barefoot in Park" for Aussie, and will preem at the Princess, Melbourne, next month.

Paramount and Hoyts' film circuit have signatured a three-year deal covering product supply to this loop's major country cinemas.

Arthur McClure here to look after Warner's interests, with headquarters in Sydney. McClure was formerly in charge of the New Zealand territory.

Berry Greenberg jets to New York, February 8 to head the Warner tele division. Greenberg formerly was in charge of Warner's distribution here and in Far East.

Hollywood

Milt Fishman exiting ABC news dept. Jan. 31 after 14 years.

Howard Green, film-tv writer, tapped for one year on Grand Jury.

Peggy Lee inked Nick Castle to stage act she's opening at Riviera, Las Vegas.

James A. Doolittle appointed to newly-created California Arts Commission.

John Sorenti switched from William Schuller agency to Sheffrin-Litto office.

Dale Van Sickel reelected prexy of Hollywood Motion Picture Stuntmen's Assn.

Kenny Carter swings from WB flackery to Allen-Foster-Ingersoll-Weber indie office.

Howard W. Koch hopped to Tokyo for Toho Studios confabs on "None But Brave."

Kurt Villadsen joined U producer Robert Arthur to work on several upcoming projects.

Bette Davis voted annual Aurora Award by Professional Photographers of Southern Calif.

Mike Papadaki returned to Daystar Prods. as production assistant after six-month Army hitch.

Roger Edens will stage Screen Producers Guild's 12th annual Milestone Awards March 1 at Bevhilton Hotel.

Danny Lewis, Jerry's day, makes repeat appearance on Ed Sullivan show Feb. 16 in Miami, following last June's stand.

Connie Towers resumes saloon circuit appearances Feb. 21 with stand at Saddle and Sirloin, Phoenix, for one week.

Cindy Carol, who starred in Columbia Pictures' "Gidget Goes to Rome," reoptioned by studio with weekly take upped to $350.

Geoff Edwards, former KHJ Radio special events director, appointed station's program director, succeeding J. Arnold Schorr, resigned.

Samuel Z. Arkoff, AIP exec veepee, to deliver keynote speech at annual convention of Texas Drive-In Theatre Owners Assn. in Dallas Feb. 10.

Jack L. Warner will be presented with club's Heart Award for 1963 at inaugural ball held by Variety Club, Tent 25, at the Beverly Hilton Feb. 28.

Burgess Meredith to present program of readings — James Thurber, Dylan Thomas, James Joyce, Maxwell Anderson, Shakespeare and the Bible—at Lindy Opera House Feb. 14-15.

Andy Williams hospitalized briefly and several stitches taken over right eye when he stumbled into a haymaker delivered by Robert Goulet during fight scene in U's "I'd Rather Be Rich."

Cleveland

By Glenn C. Pullen
(MAin 1-4500)

"Ice Follies" skates into Cleveland Arena Feb. 25 for two-weeker.

Songstress Helen O'Connell and comic Jackie Miles teaming up at American Club week of Feb. 17.

Lion-tamer Evelyn Currie cracks whip in Al Sirat Grotto's 35th annual circus in Civic Auditorium Feb. 13-23.

"Beyond the Fringe" touring Jan. 27 to Hanna Theatre which has Sid Caesar's "Little Me" lined up Feb. 24 for three weeks.

Five New Wine Singers, including several Clevelanders, back from Chicago recording date for eightday stand at Chateau Supper Club.

Josef Suk, Czechoslovakian violinist, making American bow here with George Szell conducted Cleveland Symphony for his concert Jan. 23-25.

"Exiles" staged by Cleveland Play House with Elizabeth Seal as guest star and her husband Zack Matalon as quest director, running through Feb. 15.

Dennis J. Zack, producer-director of Signet Players stock company, bought New York settings, drapes and furniture of Mary Martin's "Jennie."

Wreckers tore down famous old Hollenden House and its Vogue Room. It was a major nitery where Dean Martin was once vocalist for Bandmaster Sammy Watkins.

Phil Palumbo and his rhythm quintet flew into more blizzards in hometown here after returning from USO tour to Harmon Air Force base near Gander in New Foundland, where they were snowbound.

Television In 1964-65

Continued from page 1

wrapped up and ready for delivery to the Madison Ave. agencies (details to be found elsewhere in tv section). Ditto NBC, with the eventuality of a "one third of a prime time network" status on its acquisition of MCA product (see separate story).

ABC: Front & Center

But for sheer fascination and almost cliffhanger suspense, it's the drastically revised ABC schedule and the promulgation of yet another round in the continuing saga of the hopes & frustrations of Leonard Goldenson & Co. that occupies front stage center in the evaluation of the '64-'65 story. For the ABC-TV struggle for reemergence and to bask once again in the program limelight; the "hope springs eternal" that keynotes the enthusiasms and determination of Goldenson, prexy Tom Moore and his program colleagues in their stubborn refusal to settle for cellar status, has invited some respect and admiration.

How wisely they have chosen and slotted is for the future to determine. For the moment it's the plotting and the counter-plotting that excites and intrigues.

At the moment the best known and most aggressively promoted schedule on Madison Ave. is that which has been all but finalized by Goldenson & Co. (though obviously subject to change depending on what CBS and NBC do). Of the 29 prime time programs in the '64-'65 selection, only five of the '63 fall premieres (out of 14) remain, whereas nine of the programs are inherited from the "old" ABC schedule of two or more years ago. Thus while "Outer Limits," "Fugitive," "Patty Duke," "Burke's Law" and "Arrest and Trial" are the only "new" ABC programs to meet the renewal test, ABC's formidable strength on Tuesday, Wednesday, Thursday and Friday derives from the older crop of "Combat," "McHale's Navy," "Ozzie & Harriet," "Flintstones," Donna Reed, "My Three Sons," "Wagon Train," "Ben Casey" and Lawrence Welk.

But while '64-'65 will thus have some carryover from previous seasons, it's expected that 60% of its prime time next season will carry programming other than what is scheduled in them today. While some of the changes trace to the switching of existing programming (such as "Wagon Train" to Friday at 7:30 and "Arrest and Trial" to Friday 9:30), practically all other changes represent new programming.

'Voyage' as Sun. Leadoff

Here's how schedule #1 is being exposed to the agencies:

On Sunday night 7:30 to 8:30 ABC offers "Voyage," a re-do of 20th's "Voyage to the Bottom of the Sea" feature. At 8:30 the network plans to come "above water" but remain in the nautical vein with "Broadside," a distaff "McHale's Navy" starring Kathy Nolan and featuring World War II Waves. Consolidated Cigar has purchased an alternate half-hour.

At 9 Sundays ABC will probably follow the CBS example of last year by putting Walter Brennan opposite NBC's "Bonanza." But in his new entry Brennan sheds the overalls he wore in "Real McCoys" for the hand-tailored suits of "Tycoon," a situation comedy in which the character actor plays the chairman of the board of a giant corporation. Alcoa wants to buy it but wants to go Thursdays 9:30 (see separate story).

At 9:30-10:30 Sundays ABC is offering another movie remake out of 20th-Fox, "Twelve O'Clock High," dealing with a B-17 bomber group of the World War II 8th Air Force stationed in England. The 10:30 period, as at present, will be programmed by the local affiliates.

On Monday ABC will stay with "Outer Limits" 7:30 to 8:30. Despite its 24% share of audience, J. Walter Thompson is recommending that Liggett & Myers renew its minute per week because "Outer Limits" is a click with the teenagers.

Mickey Rooney Show

At 8:30 ABC plans to schedule "Mickey," starring Mickey Rooney and his son, Tim, a situation comedy (in the "Gestward Ho" motif) about a family which inherits a luxury resort hotel on the California Coast. "Mickey" is one of the new pilots from the ABC Selig Seligman-helmed production stables.

Monday at 9 to 10 ABC will slot "McCaffrey," the hourlong series of a James Bond variety CIA agent, one of the many of this year's pilots which combine "love-'em-and-leave-'em" romance with international espionage. "McCaffrey" stars Darren MaGavin and is produced by Bing Crosby Productions. Collier Young, who produced the pilot, however, will not stay with the series as Young has agreed to fulltime duties as exec producer of "The Rogues," the Four Star entry starring Gig Young, David Niven and Charles Boyer which is being slotted Sundays 10 to 11 on NBC.

At 10 Monday, as well as 10 on Thursdays, ABC hopes to sell "Peyton Place," based on the book and 20th-Fox movie, as a two-a-week half-hour serial. P&G, which was given first opportunity to buy, withdrew for fear of "risky" association with the Grace Metallious story whose small town motif was based on a plethora of sex. While Benton & Bowles' Lee Rich assured client P&G that ABC would naturally present a "tamer" version of the well-known story, P&G felt that the public image of "Peyton Place" would override its most zealous continuity acceptance efforts. Rich is now pitching the show to client S. C. Johnson.

Since "Peyton Place" has been screened—on a selective basis—to prospective advertisers for a full month and has apparently failed to obtain an order only because of the title association, ABC has just concluded some fast consumer research which, according to its salesmen who present it to agencies, shows none of the negative sex overtones which P&G felt implicit in the title.

The 10:30 time reverts to the stations. With ABC programming to 11 p.m. only on Tuesdays (and possibly Friday if "Arrest" is cut to 60 minutes), the ABC affils are looking forward to hypoed national spot business next season. Ditto the film syndicators who are already hard at work to license off-network reruns on a market-to-market basis.

On Tuesday ABC remains stet with its highly successful World War II "Combat" and "McHale's" until 9 p.m. At 9 ABC will slot "Wendy and Me" with George Burns narrating a situation comedy about an ex-airline stewardess played by Connie Stevens. The 9:30-10 period is expected to go to Warner Bros. "No Time For Sergeants," again based on a movie, with Sammy Jackson playing the w.k. Andy Griffith role of the farm boy turned soldier. "Fugitive," a solid hit, naturally remains in the Tuesday 10 to 11 period.

On Wednesday ABC will continue with the early evening sequence of "Ozzie & Harriet" and Patty Duke. "Ben Casey" moves down to 8:30-9:30 to make room for an expected Ford order for "Royal Bay," produced by Four Star, which Danny Seymour of J. Walter Thompson wants slotted at 9:30 to 10:30. Joan Crawford and Charles Bickford make intermittent appearances in this dramatic series which is set in a coastal community. Wednesday 10:30 goes back to the stations.

$6,000,000 Donna Reed Deal

On Thursday ABC will ride with its present 7:30 to 9 "Flintstones," Donna Reed and "My Three Sons." Donna Reed, ABC's highest rated show, which ABC has reacquired from Screen Gems for next year in a more than $6,000,000 deal involving reruns and a still to be selected hourlong SG series for the '65-'66 season, returns at 8 Thursdays for its seventh season. At 9 Thursday it'll probably be "Bewitched" (see box), at 9:30 "Three On An Island" and at 10 "Peyton Place."

On Friday, ABC has revised its earlier plans to schedule "Johnny Quest," the Hanna-Barbera live action-cartoon treatment, at 7:30 p.m. "Quest" is now slotted for 7 to 7:30 Sundays. With General Mills, which was offered first opportunity to sponsor the series, having turned it down, ABC is looking for other prospects. Friday 7:30 to 8:30 will be occupied by "Wagon Train," which is reverting to the hour form. "Burke's Law" remains 8:30 to 9:30. ABC will reschedule "Arrest and Trial," probably in a cutdown 60-minute version, in a Sunday to Friday 9:30 to 10:30 switch which was suggested to the web by JWT's Danny Seymour in an effort to get "Arrest" clients — Libby, McNeill & Libby, Liggett & Myers — and Seven-Up — away from the high-rated "Bonanza." If "Arrest" is cut to an hour, as planned, then 10:30 to 11 will revert back to the affils.

On Saturday, "Alexander the Great," a Selig Seligman-helmed wholly-owned ABC production, will be telecast 7:30 to 8:30. Through the depiction of Alexander's conquests from 332 to 328 B.C., ABC hopes to compress the epic spectacles of Alexander's palace retinue and Cecil B. DeMilledize exploits on the small tv tube. "Alexander" will run in lieu of MGM's "Great Bible Adventure" whose $500,000 pilot, in which Hugh O'Brien plays Joseph, is better regarded as the prototype of specials as opposed to a every-week exposure.

At 8:30 Saturdays Welk continues another season. Ditto the "Hollywood Palace" 9:30 to 10:30 (which has been building its share-of-audience), thus giving ABC an additional year to amortize its investment in the theatre originally acquired for the now-cancelled Jerry Lewis telethon.

As they say, "next year is a new ball game."

Dailies

Continued from page 2

lookout for capable reporters. The costs of publishing are so high today that we can't afford to train men. The cubs go to weeklies and suburban sheets. When they prove themselves, they can always find on opening on a metropolitan city desk. But the competition is heavy and it's hard to locate a well-trained newshound before some other paper tags him."

"There are plenty of so-called newspaper men around town," Bud Lewis, publisher of the Herald Examiner noted, "but as in every other business top hands are always short."

"Good newspaper men are very hard to find," Aggie Underwood, City Editor Herex, added, "I am looking like mad, right now, for a rewrite man and a good beat man and I can't find them. Do you know what happened when the Examiner folded? We offered most of these people jobs on the Herald-Examiner and they turned us down in favor of severance pay. They wanted to take their chances on finding other jobs in order to get that hunk of money. And — they found jobs, with the exception of a few who don't fit my needs today. Do you know anyone to suggest?"

Ben Rettick, publisher of Valley Times Today, stated, "A qualified reporter who can do a job is really hard to find. When I can take a man off the desk of a downtown paper, I probably pay more than Guild salary, although we are not a Newspaper Guild paper. And I just finished talking with a man who is just the man we need, but he makes so much money with a multiple operation (a la Gene Sherman) that I should be working for him."

Since last August, Rettick has snatched Charles Grimes from the copy desk of the L.A. Times, and managing editor Jean Cowles from another paper.

"The journalism schools have not been turning ouf competent, well-trained cub reporters for 20 years," Rettick added. "The only place to find a good man is on the staff of another paper."

This complaint against journalism schools, authentic or not, was repeated time and again. One publisher, however, noted that these schools don't appeal to the best writers today.

Part of the problem, everyone admits, concerns the difference between Guild scale of Publictsts and Newspaper employees. Senior publicists collect $258.82. Senior reporters approximately $160 give and take a few dollars. Rewrite—$7.50 additional, night reporters $5.

Literati

Liz and Lucy Tell All?

Ruth Waterbury's biography, "Elizabeth Taylor; Her Life, Her Loves, Her Future," will be published in March by Meredith Press.

It will be the first hardcover biography of the star, and is based on Miss Waterbury's personal acquaintanceship with Miss Taylor from her teenaged years on, as well as years of research.

Lucille Ball will tell all to Betty Hoffman, mag writer (Ladies Home Journal, McCall's, etc.), who collabed on the Arthur Murray, Cornelius Vanderbilt Jr. and other memoirs. Prentice-Hall's Stu Daniels set the deal on the Coast last week. Comedienne's autobiog will be called "Lucy."

Playboy's Fleming Buy

Playboy has acquired a new "James Bond" novel by British mystery writer Ian Fleming to be published in three installments in the April, May and June issues, entitled "You Only Live Twice," purchase price $35,000.

The new book, an adventure story set in Japan at the present time, will be issued later this year in both hard and softcover editions by the New American Library.

Last spring, Playboy printed Fleming's "On Her Majesty's Secret Service," which since has become a national best-seller, in a prepublication serialization.

Musical Editorships

Bill Targ, long editor-in-chief at World, joins Putnam's as senior editor next week under Peter Israel, ed-in-chief, who had succeeded Howard Cady. Latter resigned to rejoin Holt, Rinehart & Winston, from whence he joined Putnam's but in turn resigned last week at HR&W.

Arthur Cohn, religious book editor, is succeeding Cady as top editor at Holt.

A. L. Hart, long ditto at Macmillan, has resigned. Gerald Gross is overall v.p. of the trade book division.

Since the L.A. Times Mirror Co. takeover of World Pub., on a stock swap (as ditto with New American Library), exec editor Aaron Asher has taken over Targ's duties.

Koeberlein Vice Free

Leo Koeberlein, present city editor of the Pittsburgh Press, has been named managing editor of the Scripps-Howard paper in Pittsburgh to succeed Victor Free who will retire on March 8. Thomas Wheatley, Koeberlein's assistant, will move up to city editor and his job will be taken by Ronald Hart.

Free racks 40 years in newsprint, of which Scripps-Howard got 29. He came to the Press eight years ago from the Indianapolis Times where he served as news editor and managing editor. He was magazine editor of the Press until 1956 when he became managing editor.

Koeberlein joined the Press in 1937 after graduating from the U. of Pittsburgh.

Literary Treasure Trove

Priceless books and manuscripts have been found in the Royal High School, Edinburgh. Among the finds are hand-written letters by Sir Walter Scott, the novelist, who attended the school, and Thomas Carlyle, the philosopher and writer.

Last cataloging at the school was done in 1907, but over a period of years many gifts have been received. No record was kept of every book in the library. There were 9,000 volumes in the library when the new catalog was started.

Underhill's Appointment

Jacob B. Underhill, 37, a former associate editor of Newsweek and onetime correspondent in the Albany Bureau of Gannett News Service, appointed an assistant press secetary to Gov. Nelson A. Rockefeller, at an annual salary of $20,000. He is expected to work chiefly in the Governor's N.Y. City office. The other assistant press secretary, Daniel F. Barr (ex-Albany Times-Union), is stationed in the capital city.

Gov. Rockefeller's press secretary is Robert L. Manus, erstwhile Binghamton newsman and subsequently an aide of Averell Harriman when the latter was chief executive.

Max Wilk's Wow

"Help! Help! Help!" by Max Wilk (a commuter from Hollywood to Ridgefield, Conn.) (Macmillan; $4.95) is a wondrous collection of atrocity stories concerning the American domestic. Anyone who has attempted to engage and sustain a servant in any category will salute Wilk for puncturing the "aristocracy" of the do-nothings who currently control the lives of a formidable segment of the nation's population.

Here is a handbook for the long-suffering employer who pays and pays and pays, only to be cut down in the face of friends and family by the incumbent hireling. Here is jovial evidence, compounded with sufficient strength and venom to restore the usefulness of Liberia. Possibly the only person who may patently resent this all-too-documentary volume may be Shirley Booth. Her tv "Hazel" belongs to Wilk's rejects. *Rodo.*

Reynolds' Hula Sheet

Donald W. Reynolds, owner of the Donrey Media Group, which owns 13 daily newspapers and five tv stations, among other interests, has bought the Hilo, Hawaii, Tribune-Herald for a reported $1,000,000 from the Honolulu Star-Bulletin.

The daily, which serves Hawaii island, has a circulation of about 10,500.

CHATTER

Christine Gellhorn, niece of author Martha Gellhorn, engaged to Stephen K. Oberbeck, book reviewer of the St. Louis Post-Dispatch.

Marc A. Rose, former senior editor of Reader's Digest, died at 75 in New York last week.

Inez Robb, columnist for Scripps-Howard newspapers and syndicated writer for United Features, will be principal speaker at the annual Albany Women's Interfaith Day luncheon Feb. 18 in Temple Beth Emeth. The observance, which last year attracted more than 1,200 distaffers from the three major religions, coincides with National Brotherhood Week.

Tour Time Publications Ltd. authorized to conduct a publishing business in New York.

World Publishing Co., of Ohio, surrendered authority to conduct business in New York State, according to a certificate filed at Albany by Thompson, Hine & Henry, Cleveland attorneys. (L. A. Times Mirror Co. recently acquired World).

Correspondent Press Service Inc. has been formed to conduct a publishing and printing business in New York.

"You're Better Than You Think," Dora Albert's first bestseller, has just been translated into German by Ratio Verlag. Previously it was translated into Spanish. Her second book, "Stop Feeling Tired and Start Living," has been published in British and French editions, as well as in the American editions.

Mrs. Berta MacDonald, for 10 years director of merchandising and promotion of Harper's Bazaar, resigns as of March 15.

Wallace Turner is on leave from the N.Y. Times to complete "Gambler's Money: The New Economic Force In American Life" for Houghton Mifflin, an extension of his six articles in the daily on Nevada's gambling industry.

Peter Shaffer's two Broadway plays, "The Private Ear" and "The Public Eye" will be published in one book by Stein & Day.

Nitery-revue dancer Nicolas Darvas, whose "How I Made $2,000,000 in the Stock Market," which sold some 400,000 copies (and also got some legalistic spotlighting on him under the "touting" regulations) has a new one coming out. It's titled "Wall Street: The Other Las Vegas," which Lyle Stuart Inc. will publish.

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Obituaries

Continued from page 67

ord business just before World War II as a secretary at Asch Records, a pioneer folk music diskery founded by Moses Asch. During the war, Asch Records was merged with Disc Records and in 1947 the company went bankrupt. Miss Distler bought the assets for $6,000 and, with Asch, founded Folkways Records and Service Corp. She became president of the firm and Asch was the director.

The new diskery provided recording outlets for such singers as Woody Guthrie, Cisco Houston and Huddie Ledbetter (Lead Belly).

In addition to its folk pitch, Folkways released a series of records for children, an ethnic series and various spoken word, sound effects and science records.

She is survived by three brothers.

CLAUDE HULBERT

Claude Hulbert, 63, comedian, died Jan. 22 in Sydney, Australia, on arrival there following a cruise which he hoped would improve a bronchial ailment.

Hulbert, a polished exponent of the downtrodden, "silly ass," dude school of comedy, was the younger brother of Jack Hulbert. After success with the Cambridge U. Footlights Club, he turned professional and made his first West End hit in "Primrose" in 1924.

Hulbert later scored in a string of musicals such as "Kid Boots," "Sunny," Oh, Kay!", "Coo-ee," "Dear Love," "Follow A Star," "The Hulbert Follies," "Panama Hattie, "The Wizard of Oz" and "Sauce Tartare."

For much of his career he devoted himself to broadcasting with his wife, Enid Trevor, his brother Jack and with "Those Four Chaps." He also recorded and made many films. Between bouts of ill health he ran some launderettes and guest-starred in stock.

Survived by wife and two children.

MADLAINE TRAVERSE

Madlaine Traverse, 88, who portrayed lead roles in silent films, died Jan. 7 in Cleveland. She retired in the early 1930s when klieg lights seriously injured her eyesight, threatening blindness.

During her film career she appeared in silent edition of "Ben Hur," "Beyond the Horizon," "Seven Keys to Baldpate" and "Gambling for Souls."

Cleveland-born actress, whose real name was Madlaine Businsky, started in British stock companies. Moving from London to New York, she married Max Traverse, a stage manager, who died in 1906.

After going to Hollywood to fulfill a William Fox contract, she made a series of hotel dance appearances with Rudolph Valentino, then just an unknown dancer.

Survived by two sisters and two brothers.

PUSSY DeCARMO

Pussy DeCarmo (Passidonio DeCarmo), 63, who billed himself as "The World's Strongest Little Man," died Jan. 19 in Pittsburgh after a long illness. He was a legend in Pitt and it is difficult to separate fact from the many stories he told about his career. He was four feet, two inches tall and weighed 80 pounds.

In his time, DeCarmo was a midget wrestler, circus comedian, a comic cop at Conneaut (O.) Lake Park and a nightclub act. He said that he modeled for the cartoon character, "Sneezy", in "Snow White and the Seven Dwarfs." He was a powerful man and often lifted a 300 pound man for fun.

Born in Portugal, he came to the U. S. in 1915. He was married twice to normal sized women and is believed to have a son and daughter. He has a brother in Portugal.

GERALD JAMES

Gerald James, 77, actor, died Jan. 5 in Southend, England. He was the grandson of David James, who built the Vaudeville, London, and ran "Our Boys" there for over 1,000 performances in the '90s.

After working for years with George Edwardes' Daly's productions and then at the Royal, Huddersfield, James became a resident manager of the Northern Theatre Circuit.

Early in the 1930s he switched to pix, as resident manager in various cinemas. Later, he was secretary to Folkestone Entertainments Committee.

JACK LANE

Jack Teitelbaum, 62, professionally Jack Lane, died in New York Jan. 19. He had been a pianist at Jack Delaney's Greenwich Village restaurant for the last 30 years. He was an orchestra director and pianist for vaudeville shows in Staten Island theatres as well. He was also a songwriter having collaborated on several tunes with former N.Y. Mirror columnist and songwriter Nick Kenny.

Survived by wife, son, two daughters, brother, two sisters, five grandchildren, and one great grandchild.

NORMAN J. WENTWORTH

Norman J. Wentworth, 62, pianist who played at various times with most of Boston's top orchestras, died of a heart attack Jan. 6 in Boston while at the wheel of his car. He also played vibes and accordion.

Wentworth, in the late '30s and the early '40s, was head accordion instructor at Boston's Conn Music Co. In the '20s he fronted a band in New York's Roseland Ballroom, and also worked with such musicians as Bobby Hackett and Les Elgart.

Surviving are his wife, daughter and a sister.

BERNARD BUCKHAM

Bernard Buckham, 82, drama critic, died Dec. 28 in Sussex, Eng. He was named drama critic for the Birmingham Dispatch in 1907, edited the Sunday Herald and became Daily Mirror drama critic in 1921.

Though he had worked on several other papers, Buckham's longest association was with the Mirror for which he also conducted a gossip feature, occasionally criticised radio and regularly wrote leaders.

He authored "The Chef" and "From Nine Till Ten." He retired some years ago owing to fading eyesight.

WILLIS W. GRIST

Willis W. Grist, 64, longtime theatre manager who entered the industry in 1919, died Dec. 9 in Lynchburg, Va., where he had managed the Paramount Theatre since it opened in 1930.

A native of Atlanta, Grist began his exhibition career there with S. A. Lynch Enterprises, Inc. He later managed theatres in Corsicana, Tex., St. Petersburg, Fla., Detroit, Birmingham, Charlottesville, Va., Greenville, S.C., and Spartanburg, S.C.

Surviving are his wife, two daughters and a brother. Latter, A. S. Grist, is manager of the Bailey Theatre, Wilmington, N.C.

OTTO F. JANDA

Otto F. Janda, 74, violinist and co-founder of what is now the Albany Symphony Orchestra, died Jan. 19 in Albany. He also was owner of the Van Curler Music stores in Albany and Schenectady. He retired four years ago.

Born in Germany, Janda came to the U. S. as a youth. He worked for Carl Fischer Co. and the Boston Music Co. and while in the Hub occasionally played with the Leo Reisman and Jacques Renard orchestras. At one time he also was a member of the Boston Festival Orchestra.

Surviving are his wife, three daughters and a brother.

THOMAS J. BARBRE

Thomas J. Barbre, 57, producer of commercial films and former radio announcer, died of a heart attack Jan. 20 in Denver after a brief illness. He was born in Cripple Creek, Colo.

Barbre headed Thomas J. Barbre Productions, a Denver company which produced commercial films for industrial firms. Prior to entering the film business, he was a radio announcer in Miami, Los Angeles, Salt Lake City and Denver, where he worked with station KLZ.

Surviving are his wife, daughter, son and his mother.

HARRY S. MEHAFFEY

Harry S. Mehaffey, 56, legit-tv actor, died Dec. 23 in New York. His Broadway credits include "A Shot in the Dark," "Four Winds," "His and Hers," "Design for a Stained Glass Window" and "Kind Lady."

His Broadway debut was in the "The Good Earth," with Nazimova and Claude Rains. During World War II, Mehaffey toured Overseas in "What a Life" for the USO. He also appeared frequently as the district attorney in the tv series, "As the World Turns."

G. B. MULCASTER

G. B. Mulcaster, 73, actor, died Jan. 19 in England. Making his first appearance in 1910 at Brighton, he toured for some years before making his West End debut in 1917 at the New in "The Promised Land."

Mulcaster worked continuously on the stage and in films, including the entire run (and revival) of "The Ghost Train" and such plays as "Rain," "Dr. Jekyll & Mr. Hyde," "Glory Be—" and "Actresses Will Happen." He toured Australia in "Bulldog Drummond" and "The Faithful Heart."

EDDIE WAKELIN

Eddie Wakelin, 55, former partner of late Tommy and Jimmy Dorsey, died Jan. 20 in San Diego of a heart attack. He started in show biz at 19 as manager of the Pantages Theatre in Hollywood.

Wakelin was associated with the Dorseys in operation of Casino Gardens at Pacific Ocean Park in Los Angeles and operated Mission Beach ballroom near San Diego. He directed special events in 1935-36 for California Pacific International Exposition in Balboa Park, San Diego.

WILL CATLIN

Will Catlin, concert party and summer show impresario, died recently in England. He pioneered a black-and-white minstrel entertainment on the sands at Scarborough, north England holiday resort.

Catlin later transferred to the Arcadia Theatre and then to the Futurist where, in addition to the holiday shows, he ran Sunday night concerts.

KENNETH E. BRIGHTON

Kenneth E. Brighton, 34, managing editor of Newsfilms Inc. of New York, was killed Jan. 23 in a motor accident when an approaching car jumped the divider near New Hyde Park Road at North Hills, L.I. Prior to joining Newsfilm, a unit of Marathon International, he was a film editor at NBC.

His wife and two young sons survive.

EARL A. BELL

Earl A. Bell, 70, branch manager for Warner Bros. in Denver from 1933 until illness forced his retirement in 1956, died Jan. 13 in that city. A native of Lincoln, Neb., he was film buyer for Warner theatres in Pittsburgh prior to going to Denver. He started in the film industry in 1925 with Warners in Omaha.

Surviving are his wife and three daughters.

ALFRED FRIED

Alfred Fried, 78, film producer and distributor, died recently in London. He claimed to have been one of the first film salesmen in the United Kingdom.

Though trading under the name of Film Sales, Fried was associated with production in the early days of Twickenham Studios. He also participated with Sir Alexander Korda, both in production and finance.

JUDGE R. QUALLS

Judge Ruffin Qualls, 77, a pionees exhibitor in the South, died Jan. 8 in Burlington, N. C. Qualls, who was instrumental in bringing the first talking film to Burlington, retired in 1939 from the State Theatre and other business interests.

At various times, he had owned and operated the Paramount, Carolina and Lyric Theatres in Burlington.

NONA KIRBY

Mrs. Nona (Kane) Kirby, radio-tv rep for 30 years in Boston, died Jan. 20 in Cambridge, Mass. She was prexy of Nona Kirby Co., Boston. She started her broadcasting career as manager of the artists bureau of WCOP, Boston, then became general sales manager of WLAW, Lawrence, Mass.

Surviving are her husband, daughter, son and two brothers.

EDD CRAMER

Edd Cramer, 39, actor, died Dec. 21 in New York. He appeared on Broadway in "Guys and Dolls," "West Side Story" and "Diamond Lil."

He also played in numerous tv shows including "M quad" and "The Power and the Glory." His films include "On the Waterfront," with Marion Brando, among others.

ARMANDO F. CONTO

Armando F. Conto, 60, pioneer electronic engineering who set up Canada's first television station in Montreal, died of a stroke Jan. 23 in Evanston, Ill. He worked on the development of two-way radio for police use and on the first television-telephone.

Wife, son and daughter survive.

NICHOLAS A. RUSCITTO

Nicholas A. Ruscitto, 63, pioneer radio and tv technician in the Albany area, died Jan. 20 in that city. He was chief engineer in 1941 of W47A, an experimental FM station operated by Capitol Broadcasting Co.

Two brothers and two sisters survive.

SONNY FERGUSON

Sonny Ferguson, 54, actor and dancer, died Jan. 11 in London. He was associated with many Ivor Novello shows, particularly "The Dancing Years."

He also played throughout the London run of "White Horse Inn" and also on its tour.

CHARLES DAVISON

Charles Davison, 50, a film buyer for the Balaban & Katz theatre chain for 32 years, died Jan. 20 in Chicago. His wife died several years ago.

Surviving are a daughter and son.

HORACE POLLOCK

Horace Pollock, 92, actor, died Jan. 11 in London. He was a comedian who had appeared for most of his career in theatres in the West End, provinces and on Broadway.

He retired 27 years ago.

LEO BENUCH

Leo Benuch, 52, Hong Kong manager for 20th-Fox since 1947, died January 6 in Hong Kong.

He joined Fox in 1935 as an accountant, and spent his entire career with the company in its Hong-Kong office.

MAUDE A. CLAGUE

Maude A. Clague, 73, for 15 years librarian in 20th-Fox research dept. prior to retirement in 1953, died in Hollywood Jan. 16.

Brother and sister survive.

Widow, 85, of Will W. Aulick, vet theatrical p.a. and newspaperman, died Jan. 21 in New York. He was Broadway columnist for the N.Y. Morning Telegraph and sports writer on the N.Y. Times.

Lester J. Forester, 86, retired vaude performer who toured with his brother Eugene in a song and dance act, died Jan. 21 in Rochester, N. Y. A daughter survives besides his brother.

Eastern Pickering, 79, actor, died Jan. 18. in Rickmansworth, England. He appeared with Fred Terry and later understudied Ralph Lynn and played many of his roles on tour.

John Lennel, theatre manager, died recently in Reading, Eng. At one time he was managing director of the Empire, Chatham, then general manager of Luton Palace, Eng.

Ernest Rolls, producer, died recently in London. A member of the Darewski family, he specialized in seaside shows. His last production was "Dancing Waters."

Sir Charles Trustam, 64, trustee and chairman of the board of management of the Yvonne Arnaud Theatre at Guildford, Eng., died Jan. 10 in England.

William Joyce Cowen, 76, author, died recently in London. He co-authored "Family Portrait," with Leonore Coffee which starred Fay Compton in 1948.

Wife, 57, of former bandleader Eddie Carroll, died in London Jan. 19 from burns caused by a fire at their home last month.

William Hack, 60, chief electrician and projectionist at the Malvern Festival since the war, died Dec. 25 in Worcester, Eng.

MARRIAGES

Berle C. Badlon to Ib Jorgen, Hollywood, Jan. 19. He's son of Lauritz Melchior.

Linda Staab to Vernon Schwartz, Chicago, Jan. 20. Bride is resident actress at Goodman Theatre there; the groom is resident director of Drury Lane Theatre.

Janicka Schotsman to Keith Smith, at Heerepveen, Holland, recently. He is vaude and nitery act known as Etna the Fire-eater.

Denise Le Comte to Desmond Kelly, London, Jan. 4. Both dance with the London Festival Ballet.

Mrs. Helen Smith Clark to William Milford Vieser, Jan. 25, Pleasantville, N.Y. Bride's father, Frank Milton Smith, is president of Capital Cities Broadcasting Co.; groom's father is vicechairman of Mutual Life.

Renee Gordon to Forrest Duke, Nov. 23, Las Vegas (just revealed). He is the Las Vegas Review-Journal columnist and VARIETY correspondent; bride, a childhood sweetheart, is nonpro.

Joan de Beauvoir de Haviland, known professionally as Joan Fontaine, to Alfred Wright Jr., Elkton, Md., Jan. 27. Bride is the actress and sister of Olivia de Haviland; he's a senior editor of Sports Illustrated magazine.

Alicia Pratt Pagan to Red Buttons, New York, Jan. 27. He's the actor-comedian.

Betsy Katzin to Donald Crawford Jr., Jan. 16, in British West Indies. She's production assistant of bus and truck production of "A Thousand Clowns", and with Lawrence Witchel Associates publicity firm; he's a designer.

BIRTHS

Mr. and Mrs. Gerald Lee Taylor, son, Hollywood, Jan. 9. Father's a film editor at Warner Bros.

Mr. and Mrs. Phil Silvers, daughter, Hollywood, Jan. 19. He's the comedian.

Mr. and Mrs. Mickey Hargitay (Jayne Mansfield), daughter, Santa Monica, Jan. 23. It is the fourth child for the actress.

Mr. and Mrs. Larry Gengo, twin daughters, Jan. 27, New York. Father is talent buyer for Loew's Theatres & Hotels.

Mr. and Mrs. Mickey Palin, daughter, Jan. 20, New York. Bride is daughter of Jack Entratter, president of the Sands Hotel, Las Vegas.

'Bonanza' Balks

Continued from page 1

forward to him assurances there was no segregation, he and the other two vidpix stars would fulfill their commitment. Jimmy Kelly, AGVA's coast rep, had said that AGVA in N.Y. was sending Landon such assurances, and it was expected that the three stars would honor their contracts.

Landon had commented, "if we get a guarantee with the proper language—not Mickey Mouse style—that there won't be segregation, we will appear," adding, "if they will put all seats on sale for anybody, we will keep our date.'

However, it was apparent in a subsequent conversation with Heibroner that this would not be done.

Heibroner said as far as he was concerned, the main point involved was that the contracts were broken and the stars and their agents had the same facts and knowledge regarding the Jackson arena at the time the pacts were inked. Michael North, who booked two of the performers, and Clyde Baldschun, Landon's former agent, had produced shows in the same arena and were aware there was no change in policy, he charged.

Consequently, the radio station promoting the event is preparing legal action against each of the actors on grounds they breached the pact.

Booking was for $19,258 of which the actors' agent in their behalf accepted $9,000 "of our money, which they still have," he added.

At this point, however, as a result of the publicity ensuing from the NAACP press conference, "the entire south is up in arms," he said. Letters have been received from throughout the south protesting the action of the stars and the entire incident, mail coming from as far as Virginia, he said.

"We have no hope of salvaging the show. Nobody would come to watch them after all this," the promoter declared. "When Blocker told the NAACP it was "repugnant, it was like waving a red flag to the people down here," he said. "There is no possibility of them drawing a crowd now, he added.

New York
HERALD TRIBUNE
(January 2, 1964)

"AN ABSOLUTE DELIGHT"

"Well, the Americana's Royal Box has certainly started the New Year with a solid bang. In booking PEARL BAILEY, it has itself the swingin'est show in town. Pearlie Mae is an absolute delight, a 'pro' who comes on with a wild sense of humor, beautifully relaxed manner and a keen sense of showmanship.

"From her most appropriate opening number, 'Breezin' Along With The Breeze', to her signoff 'Bill Bailey,' PEARL uncorks every trick in the book. She throws dozens of ad lib lines into her jump tunes, makes small talk with the femme ringsiders ('Strega or Strego, honey, long as it does the job, that's what counts'), and constantly kids with the boys in the band (the brass bit, which has her sitting in the arc of the bass as the bass plays, is wild.)

"In those strange, wailing tones that recall New Orleans jazz laments. Pearl grows serious with some effective warbling on 'Birth Of The Blues,' 'Melanchooly Baby,' 'That Old Gang Of Mine,' and the plaintive 'Poor Butterfly.' A PEARL OF A SHOW BY A JEWEL OF AN ENTERTAINER."

Robert Salmaggi.

New York
TIMES
(January 17, 1964)

SEVENTH AVE. AND THE LOUIS BELLSONS

"Seventh Avenue north of Times Square is the special province of Mr. and Mrs. Louis Bellson these nights. At Seventh Avenue and 48th Street, Mr. Bellson, a celebrated jazz drummer who has been featured with Tommy Dorsey and Duke Ellington, is leading his 16-man band at the Metropole Cafe. Four blocks north, at Seventh Avenue and 52d Street, Pearl Bailey, who is Mrs. Bellson, is displaying her offhand charm in the Royal Box of the Americana Hotel.

"It is no coincidence that the Bellsons happen to be in town at the same time. Since their marriage 11 years ago, they have successfully defied the seemingly inescapable show business tradition that a marriage between people with separate careers consists largely of separations.

"For Miss Bailey, this means giving up the best drummer she ever had.

"As a result, Louis Bellson is once again free to show off his remarkable skill at propelling a big jazz band. He is an unusually sound and orderly drummer who gives his band an extremely resilient rhythmic foundation and, in his solos, manages to display his trip-hammer virtuosity within a carefully and deliberately constructed framework that disdains any irrelevant byplay.

"The band he is leading at the Metropole has a crisp attack.

"Meanwhile, in the Royal Box at the Americana, Miss Bailey continues to exhibit her mastery of casual throwaway comedy as she sings, talks and dances her way through an act that changes only in minor details from year to year.

"She digs into her bag of 'Pearlie Mae's Risque Songs' for such gems of philosophy as 'From Mouton to Muskrat to Mink' and she rouses memories with 'Takes Two to Tango,' 'Legalize My Name,' and that most characteristic of all her songs, 'Tired.' Through it all flow her inimitable offhand conversations, which seem just as spontaneous today as they did 5, 10 or even 15 years ago, when she first thought them up."

John S. Wilson.

New York
WORLD-TELEGRAM AND SUN
(December 31, 1963)

PEARL BAILEY NAILS DOWN HER STAY IN THE ROYAL BOX

"As Pearl Bailey lazily explains it, she's just gotta make good in this current singing engagement in the Americana Hotel's Royal Box, because she has no place else to go for the next few weeks.

". . . Obviously she won't have to shop around for another place, because last evening's dinner audience for her premiere braved a bomb threat to be with her . . . Seems that some gent who knew Mayor Wagner was upstairs in the Americana trying to untangle the transit strike threat courteously phoned to advise that the hostel was about to explode . . . Actually the only explosion anybody experienced was Pearl Bailey blasting her musical director, Nick DiMalo, for 'pronouncing' instead of announcing her return to the Royal Box.

"Thereafter Pearlie Mae settled down to a complete devastation of her audience with a ribald recollection of '35 Years Ago.' . . . Some of her other recollections were even more ribald, but nicely spaced between comedy routines like 'New Shoes' and authoritative deliveries of 'Poor Butterfly.' . . . Although she obliged with 'Tired' and 'Won't You Come Home Bill Bailey,' her opening night audience was still hoping for some selections from 'House of Flowers' when she took leave. But she left her audience laughing and wishing, which is a great trick . . . Better call well in advance for table reservations in the Royal Box for the next few weeks."

Frank Farrell.

New York
JOURNAL-AMERICAN
(January 2, 1964)

"WONDERFUL"

"Hot, blue, hip, happy or smootchy—you name your musical mood, and there it is these nights at the Americana Hotel's Royal Box, all made wonderful by the voice of the great Pearl Bailey. This is Pearlie Mae's first club date hereabouts in more than two years and ought not to be missed except for dire emergency.

One caution. She bowed in Mon. and is staying only five weeks so better reserve like quick. There's a $4 cover weeknights and $5 on Fris. and Sats."

Frances Merron.

New York
JOURNAL-AMERICAN
(December 30, 1963)

"EXUBERANT"

". . . a rewarding evening at the Americana's Royal Box where the ever exuberant PEARL BAILEY whooped it up for all of us in song and merrie chatter and kept the big room in an uproar. We dropped into three or four other places to find them fairly deserted."

Louis Sobol.

New York
DAILY NEWS
(January 4, 1964)

PEARL OF ENTERTAINERS

"You may think that by now you know every trick in Pearl Bailey's trade and then you discover you were wrong. For right now, at the Royal Box, she has reached the peak of her profession.

"All the skills she has revealed in the past have somehow merged to produce a complete and perfect entertainer. And although her fine talents as a comedienne and her uncanny sense of timing have long distinguished her work, she has developed an added poignance that gives depth to her performance.

"All the fine old rousing songs are dusted off, as usual (how many remember 'Aggravatin' Papa'?), but she also does a 'Birth of the Blues,' beautifully orchestrated by her husband, Louis Bellson, that makes it sound like something completely new. And when she gets to 'Poor Butterfly,' she is remarkably transformed into the 14-year-old Philadelphia girl who won her first amateur contest singing it.

Douglas Watt.

New York
POST
(January 14, 1964)

". . . PEARL BAILEY'S got a crowd at the Royal Box. So's her husband, Louis Belson at the Metropole. 'Them two cats got 7th Avenue locked up.'"

Earl Wilson.

New York
JOURNAL-AMERICAN
(Jan. 1, 1964)

"AT THE ROYAL BOX PEARL BAILEY . . . WOW!

"So, who needs anything else now that PEARL BAILEY'S come back home?

"The hip chick with the slick beat opened an engagement before a crowded house last night at the Royal Box of the Americana and made the scene so big that New Years Eve is just going to be the evening after the night before.

"Pearlie Mae was on for more than an hour in her first time here in several years and every minute of that lengthy interval was jam-packed with fun and music.

"She sang her very special songs with that emphasis that her fans appreciate so much. She shared jokes with the ringside patrons, she kidded the band, she radiated so much gaiety that the Royal Box had what was probably the HAPPIEST OPENING OF ITS ENTIRE HISTORY.

"MISS BAILEY'S songs are on the special sude. She began with a conventional version of 'Breezing Along With The Breeze' but that was merely for openers. '35 Years Ago' and 'Aggravating Papa' were unique and delightful.

"Of course, PEARL has a fine voice when she wishes to use it in a straightfoward manner. She sang 'Birth Of The Blues' in a fashion that kept the entire audience soundless — the SUPREME TRIBUTE TO AN ARTIST, especially at the dinner show.

"'Poor Butterfly,' the first number that MISS BAILEY ever sang on a New York stage, was given its just rewards. It's ageless—the delighted patrons applauded as if it was a tune written just for last night.

"Other numbers that exceeded the norm were 'Since I Became A Hussy For My Husband,' 'Legalize My Name' and 'Tired.'

"Pearl sang 22 songs last night, — there wasn't one that didn't elicit great applause. In all truth, every bit of the applause was earned. She was SUPERB."

Nick Lapole.

WHERE MAGAZINE
(January 11, 1964)

"SUPERB TIMING AND WARMTH"

"They're swinging to the Bailey Blues at the Royal Box—Pearlie Mae is weaving her special brand of magic, and before the show is over, the Americana's big blue room is her little oyster.

"Wearing a fur-trimmed black and white gown, Miss BAILEY breezes on stage with her own arrangement of 'Breezing Along' chickles right into an explanation of why 'You Can't Do The Things You Did Thirty-Five Years Ago' and dips down for those throaty BAILEY notes in 'Please Don't Talk About Me When I'm Gone.' She cavorts with the flute player turned straightman in 'Indian Love Call,' and brings sympathetic nods from the distaff side of the audience and laughs from their escorts with 'New Shoes.' Then she settles down to singing the blues as only PEARL BAILEY can sing them.

"Free and easy is the BAILEY paced show, she pokes fun at the orchestra, the audience and herself. She philosophizes about wandering husbands with 'Since I Became A Hussy For My Husband,' and of course there is the perennial plea for Bill Bailey to come home.

"The BAILEY signature is a relaxed manner, superb timing and warmth. As always, PEARL BAILEY, leaves an underlying impression of good humor with her audience."

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